UNIVERSAL WEEKLY
VOL. 26 NO. 25
JAN. 28, 1928.

Laura La Plante
in "Finders Keepers"
by Mary Roberts Rinehart.
Universal

BRITISH EDITION

SNOOKUMS

GOOD
ENOUGH
FOR THE LARGEST HOUSES

GOOD
ENOUGH
FOR YOU!

The last five Snookums pictures saw their premiere at ROXY'S and in a chain of well-known houses across the continent. It took them no time at all to get hep to this marvel kid, this Box-Office Baby — he simply pulled the customers in like nobody's business. He'll do it for you! There is no record of a single Snookums flop in any theatre, remember that!

From George McManus' famous comic strip, "The Newlyweds and Their Baby," syndicated in every nook and corner of the land. STERN BROS. PRODUCTIONS—UNIVERSAL JUNIOR-JEWELS.

Critics

everywhere speak in the same glowing terms about

The Three Tryon Pictures available are:

Painting The Town

A Hero For A Night

Hot Heels

"With an upward rush that has astonished filmdom, the young actor, Glenn Tryon was working hard, striving to be funny in two-reelers, in which capacity he attracted the attention of Carl Laemmle. Laemmle gave him a chance and the result was a picture called "Painting the Town" which created a sensation at Roxy's Theatre in New York and brought him to the fore with exhibitors throughtout the country. You'll find Tryon extremely likable and clever."

—From the Chicago Evening American.

GLENN TRYON

THE GREAT

No. 568.--- Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

LAURA LA PLANTE has now developed into the screen's great comedienne.

I know of no close second to her.

I know of none who compares with her in ability as a pantomimist; none who has such a rare combination of beauty and cleverness; none who is so wholly the very incarnation of youth and joyousness!

Yes, it's a big order. But she fills it to the full and overflowing.

Soon you will see her in "Finders Keepers." The fact that this story was written by Mary Roberts Rinehart is a powerful box-office argument. The fact that it is the best picture Wesley Ruggles ever directed is another. The fact that the superb cast is headed by such performers as John Harron and Edmund Breese is still another.

But the big fact which stands out in bold relief is the fact that this whole picture is Laura La Plante at the peak and pinnacle of her best.

COMEDIENNE

When the critics review this picture, you are going to be buried under a shower of adjectives with regard to Miss La Plante.

The world and his wife will suddenly realize that a star of first magnitude has appeared—a star to be reckoned with hereafter as one of your very strongest attractions.

Before you even have an opportunity to show "Finders Keepers," the truth will be known by your customers and they will be eager to see Miss La Plante. If you have not booked this picture, that is your worry, not mine — except that as one who has tried to give you the straight truth through all the years I have been in business, I advise you to arrange for a booking.

Any previous Laura La Plante picture which you have not shown should be booked also, for the wise showman is he who looks ahead and prepares for the demand which is sure to come. Miss La Plante, by the way, has never been in a poor picture—but "Finders Keepers" is her very best to date.

The screen has needed a real comedienne for quite a while. Laura La Plante now proves her right to the title, and she need share the honor with none!

But she'll share the PROFITS with you!

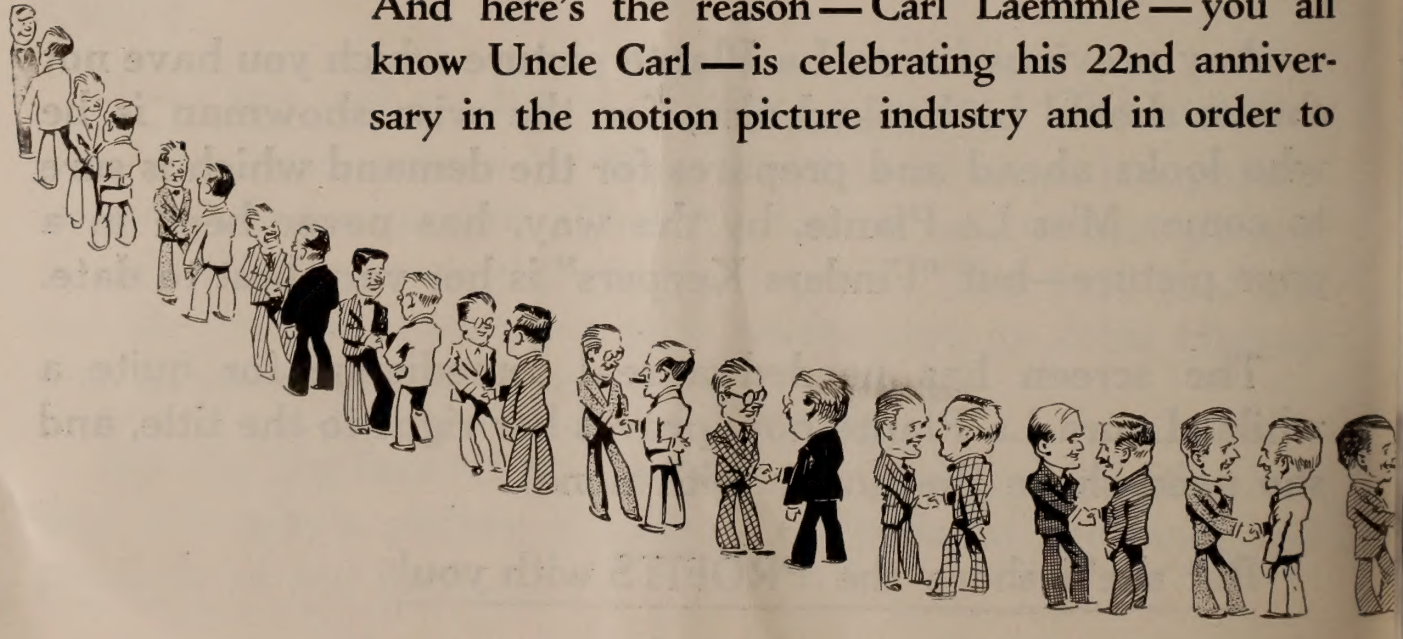
For the FIRST TIME in MOTION

You, Mr. Exhibitor, are the FIRST consideration!

For the first time in the history of Motion Pictures you, Mr. Exhibitor, are the BENEFICIARY of a sales celebration! This time YOU come absolutely FIRST.

Heretofore there have been drives — drives for this and drives for that — but never before have you heard of a celebration put on for YOU, the Exhibitor — a celebration put on by a producing company FOR YOUR EXCLUSIVE BENEFIT.

And here's the reason — Carl Laemmle — you all know Uncle Carl — is celebrating his 22nd anniversary in the motion picture industry and in order to

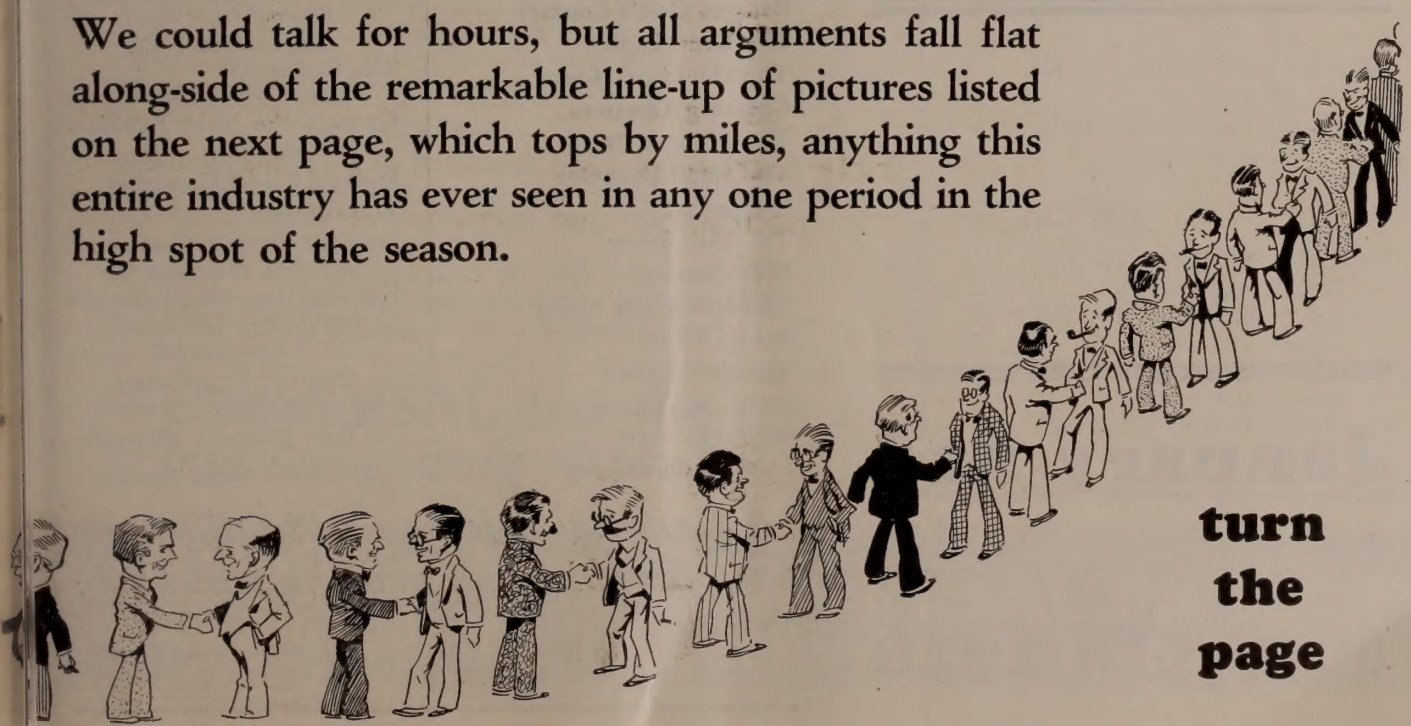


E in the HISTORY of PICTURES

give him the proper kind of send-off the big shots here at the home office have organized a celebration in his honor by which CARL LAEMMLE'S PET HOBBY—THE EXHIBITOR—BENEFITS FIRST.

In this 22nd anniversary celebration Universal presents the biggest group of money makers ever offered by one company in any one season in the entire history of the industry.

We could talk for hours, but all arguments fall flat along-side of the remarkable line-up of pictures listed on the next page, which tops by miles, anything this entire industry has ever seen in any one period in the high spot of the season.



turn the page

This is a partial list of the box-office pictures you can get during Carl Laemmle's

22

Anniversary Celebration

January 22d to May 5th 1928

Universal's Amazing Four

The Cat and the Canary
Les Miserables
The Cohens and Kellys in Paris
We Americans
— and its Resplendent Fifth
Love Me and the World is Mine

Glenn Tryon Pictures

Painting the Town
A Hero for a Night
Hot Heels

Back to God's Country
The Lone Eagle
The Shield of Honor
Cheating Cheaters
The Chinese Parrot
The Small Bachelor
Surrender!
The 13th Juror
Wild Beauty
The Irresistible Lover
A Man's Past
The Fourflusher
Alias the Deacon
Midnight Rose
13 Washington Sq.

Reginald Denny Pictures

That's My Daddy
Out All Night
On Your Toes

Laura La Plante Pictures

Silk Stockings
Finders Keepers
Thanks for the Buggy Ride

Hoot Gibson Pictures

Painted Ponies
Galloping Fury
The Rawhide Kid
A Trick of Hearts

Universal Super Shorts

Snookums, The box office baby
Universal Junior Jewels
Carl Laemmle, Jr's.
The Collegians
Universal Junior Jewels
Oswald the lucky Rabbit—
1 reel cartoons
Snappy 1 Reel Comedies
The Gumps
Stern Brothers 2 Reelers
including Mike and Ike
Keeping Up with the Joneses
Let George Do it and
Buster Brown
Octavus Roy Cohen
Charlie Puffy—2 Reelers
2 Reel Western Dramas
Universal Super Serials

A Universal Salesman will call on you soon. Give him your undivided attention.

£780

in cash Prizes for showmen!

HERE is every live showman's opportunity to win some big prize money while he is putting over his Universal Serials and Series.

Starting February, 1928, 156 prizes will be awarded over the following 52 weeks—three prizes a week, totaling £15, as follows:

First Prize	£7 10 0
Second Prize	£5 0 0
Third Prize	£2 10 0

Every seasoned showman is awake to the money possibilities of Universal's serials and series. But not every one has been pushing them to the fullest extent. Hence the contest—making your efforts doubly worth while. You get increased profits besides your prizes.

To compete, just create your exploitation scheme, send us full details, together with specimens of your special billing matter, throwaways, etc., and for Heaven's sake, don't let modesty stand in your way—for the best schemes frequently come from the most modest exhibitors.

JUDGING

Each week's efforts will be judged during that week and prizes awarded within seven days. Every showman has a chance—neither size of house nor size of town makes any difference.

There are 12 subjects, so that if you run all the Serials and Series, you have 12 chances a week. 52 weeks of competition and 3 prizes a week. 156 chances for you to win a prize!

UNIVERSAL has the business-getting shorts!

8 serials

BLAKE OF SCOTLAND YARD
12 Episodes

FIGHTING FOR FAME
10 Episodes

TRAIL OF THE TIGER
10 Episodes

TROOPER 77
10 Episodes

MYSTERY PILOT
10 Episodes

SCARLET ARROW
10 Episodes

THE VANISHING RIDER
10 Episodes

THE HAUNTED ISLAND
10 Episodes

4 series

STUNT COWBOY SERIES
13 two-reel stories

TEXAS RANGER
13 two-reel stories

NORTH WEST MOUNTED
13 two-reel stories

CHAMPION KID RIDER
13 two-reel stories

EUROPEAN MOTION PICTURE CO LTD
OFFICES EVERYWHERE

Distributors of
UNIVERSAL PICTURES
Empire News Bulletin & British Screen Classics.

A MAN'S PAST

Starring

CONRAD VEIDT

Europe's Barrymore with Arthur Edmund Carew, Barbara Bedford, George Siegmann, Ian Kieth—A George Melford Production

UNIVERSAL PICTUURE

from the play "Diploma," by Emerich Foeldes.

CONRAD VEIDT

A FILEFUL OF PRAIS

The Chinese Parrot
The Irresistible Lover
Silk Stockings
A Hero for A Night
The Count of Ten
The Fourflusher
Surrender!
Buck Privates

The Shield of Honor
The Lone Eagle
The Small Bachelor
Cheating Cheaters
Alias The Deacon
Back To God's Country
A Man's Past
Wild Beauty

Hostetter Amusement Company

Executive Offices
640 Electric Building
Omaha, Nebr.

This Communication from

Joe Burton

Resident Manager

KEITH THEATRE
NORTH PLATTE, NEBRASKA
Jan. 9th. 1928

Universal Pictures Corp;
New York City
N.Y.

Gentlemen;

I wish to extend to you my Congratulations on the Picture A MANS PAST, from a Box Office stand-point it has an appeal and as a Production it is a Wonderful Picture.

My Audience gave it a Unanimous opinion of it being the best Picture seen in this House in a Long time and we have had lots of the so Called Specials.

With best regards to all who had a Hand in it's making and assuring you I am looking forward to more of this Kind of Pictures from Universal I beg to remain.

Sincerely Your's

Joe Burton.

E LIKE THIS About Every Picture in

Thanks for the Buggy Ride
Hot Heels
13 Washington Sq.
Midnight Rose
The Thirteenth Juror
The Grip of the Yukon

THE BIG GUN GROUP

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
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Vol. XXVI **JANUARY 28, 1928** **No. 25**

UNIVERSAL MOVIEGRAMS

"FALLEN ANGELS," the Arthur Somers Roche Red Book Magazine story, in which Norman Kerry is starring with Pauline Starke, Marian Nixon and Kenneth Harlan, has been completed at Universal City under the direction of Edward Laemmle. This is young Laemmle's fifth successive crook picture.

CONRAD NAGEL and Renee Adoree are announced by Universal as the featured players of "The Michigan Kid," which Irvin Willat will place in production this week. Others who will have important roles are Lloyd Whitlock, Adolph Milar, Maurice Murphy and Virginia Grey.

JOSEPHINE DUNN, Kathleen Williams and Edwin Martindel have been cast for character roles in "We Americans," now in its third week of production at Universal City. George Sidney, Beryl Mercer, George Lewis, Patsy Ruth Miller and Albert Gran are included in a cast which, from all reports, is as carefully and capably selected as any which Universal has ever announced. Edward Sloman is directing, under the supervision of Carl Laemmle, Jr.

"FINDERS KEEPERS," the Mary Roberts Rinehart Saturday Evening Post story, has been nominated for its Selected Class by the Better Films Committee of the National Board of Review. In this film Laura La Plante fully justifies all of the first place classifications which have been given her by the editors of film papers, who, at the end of each year classify the standings and performances of the various screen luminaries.

STYLES HALT PRODUCTION AT UNIVERSAL CITY STUDIOS

Carl Laemmle Authorizes Announcement That He Hopes to Close Down Studios in Whole or in Part to Avoid Out-of-Date Styles of Pictures Made a Year and a Half In Advance.

FOR a novel but practical and common-sense reason, Carl Laemmle, president of Universal Pictures Corporation, from his studio in Universal City yesterday authorized the following statement to be given out from the company's headquarters in New York.

"Production activity at Universal City will be greatly curtailed or entirely suspended sometime in February. Our production program is so far in advance of our requirements that such a program would interfere in no way with our releasing. Forty-five per cent of our production for the year beginning September, 1928, has been completed. And, of course, the entire quota of pictures for the current year is finished. 'We Americans' was the only production of this year which was not completed by last September. It has just been finished.

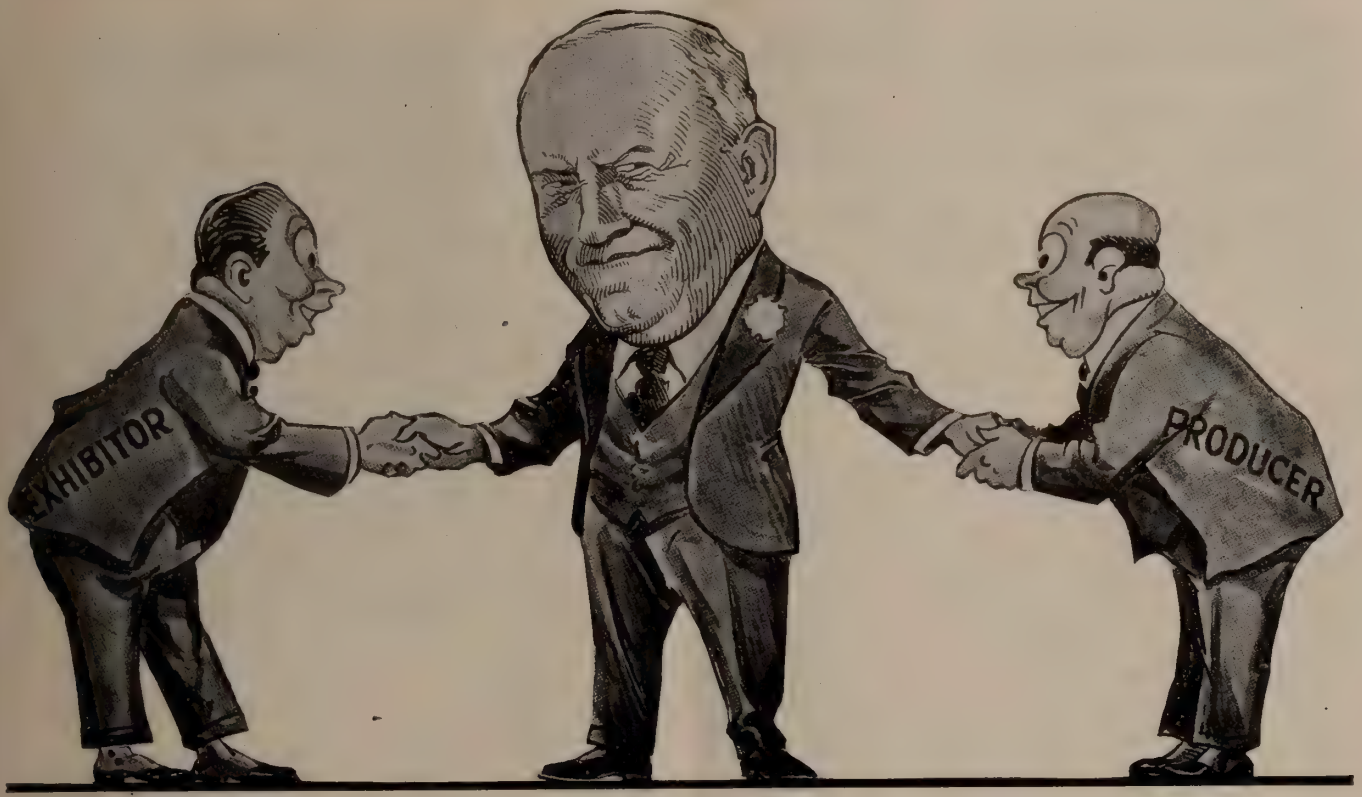
"It would be possible for us to finish our entire year's program of pictures for 1928-1929 by June or July, if the studios were operated at the present rate of production. But there is grave danger in making pictures a year and a half to two years in advance of their release dates. Women's styles change so rapidly, and Los Angeles is so far away from the source of these styles, that a producer is incurring the penalty of having his pictures look old and out of style when they finally reach the screen.

"Millions of women in the United States look to moving pictures for up-to-date styles and ideas on how to dress. For this reason, it is absolutely necessary that the styles in moving pictures be as authentic and up-to-date as possible. Universal City takes the most elaborate precautions to style its pictures accurately.

"Two of our Super or Road Show pictures have been completed—'Uncle Tom's Cabin' and 'The Man Who Laughs,' on which the last shot was taken last night. 'Show Boat' is not yet scheduled to go into production for some time yet, and 'Broadway' is not ready to be shot. There are fifteen companies working at the present time and ten pictures ready to go into production. But from the standpoint of releasing, it would be possible to wait an entire year before they were put into work. We are doing our outmost to terminate as much production activity as possible sometime in February without working a hardship to our employes.

"Pictures which will be completed before the end of this month are 'The Michigan Kid,' by Rex Beach; 'Honeymoon Flats,' by Earl Derr Biggers; 'Home James,' with Laura La Plante; 'Cream of the Earth,' by Percy Marks; 'Fallen Angels,' by Arthur Somers Roche, and 'Freedom of the Press,' by Peter B. Kyne."

UNIVERSAL announces March 4th as the official release date of "Love Me and the World Is Mine." This is the Marv Philbin-Norman Kerry story which was directed by E. A. Dupont, whose fame in this country heretofore rested entirely on "Variety."



Uncle Carl

By David Barrist

(Reprinted from Brevity by special permission of David Barrist.)

SOME DAY THEY'RE gonna give Carl Laemmle a dinner.
AND THE LITTLE fellers in the sticks will leave their shooting galleries.
AND THE CIRCUIT owners will halt their multi-million dollar mergers.
AND THE MIGHTY executives will lay down their busy pens.
AND ALL JOURNEY to the Big City to pay their respects
TO THE MOST beloved man in pictures—Uncle Carl.
UNCLE CARL OF the fighting heart and kindly soul.
PIONEER, BLAZER OF trails and champion of right.
THE MAN WHO PROVED that success in the movies as in other fields
MAY BE WON without climbing over the prostrate forms.
OF COMPETITOR and customer—of producer and exhibitor.
LEAVING ITS TRAIL of suffering and of bitterness.
ITS TRAIL OF vengeful, cursing, spitters of venom.
SMASHED AND CRUSHED by the power that is competition.
IN THE TRADE that God forgot
AND THEN UNCLE Carl will learn.
THAT GREATER EVEN than the wealth of his millions.
IS THE ESTEEM AND RESPECT in which he is held.
BY FRIEND AND foe alike—by partner and competitor.
A PRICELESS TREASURE in an industry where greed and self
ARE THE RULING gods—twin spreaders of discord.

Canadian Press Takes up Cudgels For Protection of Universal's Version of "Uncle Tom's Cabin"

Ray Lewis, Editor of Canadian Moving Picture Digest, Urges Arbitration To Settle Re-issue of Old Films Under Publicity of New and Expensive Ones

"UNIVERSAL will soon release their version of 'Uncle Tom's Cabin' in Canada.

"I have not had the pleasure of reviewing this picture, but the 'stills' which I have seen, and the unanimous press approval on the merit of the production, inspires me to caution exhibitors to reserve a Universal 'Uncle Tom's Cabin' booking.

"WE CHILDREN of a grown-up generation remember the days of Uncle Tom, Simon Legree, Little Eva, Topsy, and the other characters including the Eliza, who so successfully crossed the ice.

"But our children, the children of today are ready for 'Uncle Tom's Cabin,' to whom this story would be as fresh and interesting as it ever was.

"THERE is a protective system introduced in our Industry which secures producers who utilize uncopyrighted material for production purposes.

"Registration at the 'Hays' Organization offices of the title, secures for the producer protection from the pernicious policy of trading upon someone else's publicity, or invested capital.

"WE REMEMBER the day when one picture produced other versions of the same material, to the financial detriment of all the producers concerned.

"An example was the simultaneous productions of 'Romeo and Juliet.' Another habit of the Industry, for which there is at present no cure, is the releasing of cheap productions of a title, which has recently gone into production; and upon which the present producer has spent a vast sum of money, in order to make the picture possess outstanding quality; and receive world-wide publicity.

"IN CONNECTION with Universal's 'Uncle Tom's Cabin,' Mr. Laemmle claims that he has been subjected to just this kind of unfair competition.

"Unwilling to buy up at an exorbitant price, old film of 'Uncle Tom's Cabin,' the owners of such film have endeavored to precede Universal's 'Uncle Tom's Cabin' bookings, taking advantage of the Universal publicity to sell their cheap production to exhibitors and the public; ;and thereby aoing Universal considerable financial damage and injury.

"I BELIEVE that conditions of this kind should come under the jurisdiction of an Arbitration Board, who should call in such old films, deciding with the owners upon a just and equitable price for purchase, by the producer interested in clearing the market for the presentation of the new production.

"The same rules which govern other arbitration matters should govern such proceedings.

"IF PRODUCERS wish to re-issue old films let them do so on their own initiative and capital. The fact that 'junk' is shelved until someone gets an inspiration to produce a new version, is an indication that the possessor of the old film is trading upon the investment which the new version is exploiting; and the financial advantage to the possessor of the old film, under such circumstances should not be taken into consideration.

"The re-issue of some 'old timers' is not to the advantage of the Industry as a whole; and in many cases the release of an old film, following the announcement of a new version is manouvered, not by the producer of the old version, but some 'sharper,' who is in this Industry just to make money out of such business tricks. He gets a hold of the old film because there is a possibility of a purchase by the new producer.

"Mr. Laemmle claims that such a state of affairs transpired in connection with Universal's announcement and production of 'Uncle Tom's Cabin.'"

Making of Hugo's "Man Who Laughs" To be Broadcast

THE production details surrounding the filming of a special motion picture will be broadcast over station WPCH at the Hotel McAlpin in New York on Thursday, January 26th, at 6.45 P. M. Nat Rothstein, advertising executive of the Universal Pictures Corporation, will describe in detail the making of "The Man Who Laughs," an adaptation of the famous Victor Hugo story which will shortly be completed and be shown for the first time on Broadway in March.

A short time ago Rothstein described the making of "Uncle Tom's Cabin" with such success that the station received a deluge of mail in praise of the entertainment, which brought about the return booking on another picture.

DAVID BELASCO THRILLED BY "UNCLE TOM'S CABIN"

The Great Actor-Producer, Who Once Played "Uncle Tom," Recommends Universal's Screen Version to All Classes of Motion Picture Fans.

David Belasco "takes his pen in hand" to write Carl Laemmle a warm letter of congratulation.

BELASCO THEATRE

Forty-fourth Street, Near Broadway
New York City

Under the Sole Management of
DAVID BELASCO

Jan. 4, 1928.

Dear Mr. Laemmle:

Last evening a kind fate took me to see your picturization of "UNCLE TOM'S CABIN." Having played "Uncle Tom" myself, as well as almost all the other parts at one time or another when I was an aspiring actor, I felt a more than casual interest in seeing Harriet Beecher Stowe's wonderful story on the screen. The way you have handled it thrilled me to the heart. Here is the greatest human story ever written presented in a fashion worthy of the subject.

We hear much of plays and pictures which should be avoided. Here is one we should hear much of as being a desirable picture to see. Every teacher, minister, rabbi and priest should tell of it to every person, children and adults, with whom they come in contact. Everyone should be encouraged to see it.

It is inspirational as well as educational; full of pathos, humor and life—a great picture in every particular—a fascinating picture!

Congratulations and good wishes.

Faithfully,

David Belasco

Mr. Carl Laemmle,
Universal Pictures Corp.,
730 Fifth Avenue,
New York City.

David Belasco as "Uncle Tom," a part he played long ago when he was a young hopeful.

Harold B. Franklin

Director General
West Coast Theatres Inc.
writes to Mr. Laemmle---

Form 1201 B

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

WC Los Angeles, Calif. 1116A
Jan. 6, 1928

Mr. Franklin advised okay use letter reference "Les Miserables."

L. J. Shadur, Secretary
238P

and refers to

No Advertisement ever written by any man can compare to Mr. Franklin's own private opinion of Victor Hugo's

LES MISERABLES

STAND BY!
News from WEST COAST
THEATRES
GENERAL PUBLICITY
HEADQUARTERS

Jeff Lazarus
DIRECTOR

Publicity Bulletin No. 27 — 23 November, 1927

TO ALL MANAGERS:

Subject: Universal's "LES MISERABLES"
Mighty Successor to "Hunchback of Notre Dame"

"Les Miserables" is Universal's mighty successor to "The Hunchback of Notre Dame." It is a painstakingly faithful reproduction of Victor Hugo's great novel, in its atmosphere of pity and contrition as well as in detail of its scenes and characters. It is to be doubted indeed whether any film has ever reproduced so purely the essence of a book as this picture does for Hugo's novel. The gentle, austere way in which the story is unfolded, without losing one bit of its poignancy, effects one as nothing else would except reading of the novel itself. The film is original in that it makes a definite break from the sensational effects from the average "super" production and the fact that it sticks so closely to the story and comes out as a great picture, with a new technique. The acting is of a kind that is seen once in a decade . . . nothing short of marvelous.

Wherever "Les Miserables" has played, it has been shown to large audiences. It was an outstanding success in New York, Chicago, San Francisco and it is now in its second week in Los Angeles with every indication of its going further. The picture pleases; everyone talks about it; everyone is impressed and it is worthy of every effort that you can put behind it.

his →

A UNIVERSAL
FILM de FRANCE
TRIUMPH

Presented by
Carl Laemmle

Now grabbing BIG Money for Exhibitors everywhere---Get it, it's good for you!

Carl Laemmle Sets Box-Office Winners for Anniversary

"Cat and Canary," "Les Miserables," "We Americans," "Cohens and Kellys In Paris," and "Finders Keepers" Will Be Available For 22nd Anniversary Period.

George Sidney who stars in "We Americans," and Beryl Mercer, who left a Broadway show to play the mother role in the Universal picture to be released in April.

A typical night class where foreign grown-ups are taught English is one of the settings from "We Americans" that makes it a gripping drama of our times.

CARL LAEMMLE, president of the Universal Pictures Corporation, after having recently made a general survey of picture prospects for the coming months and particularly of Universal's outlook, has just issued the following memorandum of instructions to the sales and other personnel of his organization:

"I have just completed a survey of current screen successes and prospective screen successes for the current season, and with reference to Universal, I want to point out that we have five releases which stand out head and shoulders as exceptional box-office pictures.

"They are 'The Cat and the Canary,' 'Les Miserables,' both already released, and 'The Cohens and Kellys in Paris,' 'We Americans,' and 'Finders Keepers,' yet to be released. The first two, by their remarkable runs in various leading theatres throughout the country, already have demonstrated their superiority. Of the other three, 'The Cohens and Kellys in Paris,' prints of which now are being rushed to exchanges, is hailed by all who have seen it as a worthy successor and an even better box-office picture than 'The Cohens and Kellys,' our clean-up picture of a season or so ago. 'Finders Keepers,' already shipped east, is in a class by itself as a laugh riot. 'We Americans,' which is nearing the cutting stage at Universal City, will be equally entertaining a picture. I have followed the production of this feature closely and have seen the rushes day by day. My candid judgment is that this picture will be another winner, with heart interest and general entertainment value that will make it stand out brightly in the year's galaxy of screen offerings.

"I wish I could make just five such pictures as the foregoing every year and then rest on my oars. Every one of them is destined to roll up amazing grosses for our exhibitor patrons. Two of them already are doing just this. I will stake my reputation as a judge of pictures, backed by many years of experience in this business, that the other three will do likewise."

"The Cat and the Canary", made by Paul Leni from the John Willard mystery play, with Laura La Plante at the head of a strong cast, was launched by Universal last fall. It was such a decided success that it immediately jumped into the super-film class and took its place as a record-breaker. It has consistently broken house records from Coast to Coast, on the basis of exhibitor reports in this country. On the strength of this picure he was entrusted with Universal's biggest offering for next season, "The Man Who Laughs."

"Les Miserables" is regarded as the surprise picture of the current season. It was made by the Societe des Cineromans in France and obtained by Carl Laemmle for release as a Universal Film de France. It was set into a Broadway house by Universal with some trepidation, but it astounded filmdom by being a complete sellout for days and days. It ran on Broadway for three months and rolled up amazing box-office totals. Its history since being

(*Continued on page* 40)

So This Is Coney Island!

Huge Set from "The Man Who Laughs" Reconstructs Playground of Queen Anne's Reign, Which Is Surprisingly Like Modern Amusement Park

OUT on the Universal lot stands the Coney Island of the 18th Century, and if ever an amusement park looked mad and gay and thrilling it is this huge set from "The Man Who Laughs," the picturization of Victor Hugo's famous novel. Southwark Fair is a wild confusion of side shows, merry-go-rounds, Ferris wheels, bearded ladies and five-legged cows. All the old laugh-getting attractions are there—the shouting ballyhooers, the white-washed clowns and the tumbling acrobats.

What is more, the set is so authentic that a band of fun-makers from the England of the period would feel quite at home if they could return. Paul Leni, who is directing the stupendous film version for Universal Pictures, has left no stone unturned to re-create a Southwark Fair for the screen that is an exact replica of the original.

From an old fan in the British Museum and which once belonged to a court lady it was learned that Ferris wheels were used in those days. The Ferris wheel is not nearly so high nor so big as the thrillers of Luna Park, but it is gaily painted, boats four seats, and actually rises and revolves as a couple of husky yokels turn the huge wheel that controls the pulley.

The merry-go-round of Southwark Fair looks like a fat, sturdy May pole painted in bright, crude colors and supporting the most fantastic little horses and baskets for the youngsters too small to mount the wooden steeds.

The side shows in the Southwark Fair scenes make Coney Island look anemic. A fire-proof man who inhales flame, a five-legged cow which was once a sacred animal, a manazee from Java, a spider woman with a human face and an insect body are just a few of the freaks of the fair. Nor has the showmanship of the circus changed since the days of Queen Anne. All these monsters are mysteriously hidden behind tents, outside which grotesque pictures of them are painted in bold strokes. The barkers must have been the same motley crew as those of our day, and they ballyhooed in the same boisterous manner.

The main attraction in the traveling show of "The Man Who Laughs" has an honored place in the courtyard of the Lancaster Inn. Big signs featuring Gymplaine, the laughing man and Dea, the beauteous blind maid (played by Conrad Veidt and Mary Philbin respectively) placard the walls of the inn. Hard benches and a crude stage lit with guttering footlights fairly reek of the gaudy atmosphere of the wandering circus. The clowns are masterpieces of their kind with chalk-white faces, scarlet mouths that stretch from ear to ear, and eyebrows that are black triangles of humor.

The Southwark Fair reproduced in Universal's screen version of "The Man Who Laughs" is as thrilling as anything covered by the admission fees at Luna Park.

Even the goods sold within the booths are authentic, and represent a collection of clothes, knick-knacks, luxuries and trifles that would do justice to the boardwalk clap trap of Coney Island. Quite obviously the good folk of merrie old England spent their hard-earned farthings even as you and I on a holidav.

The whole set is gorgeous hokum, classic have been chosen with the same faithful adherence to the period of Hugo's novel. The throng of people on the Southwark Fair grounds dress exactly as a sturdy, pleasure-loving lot of Britons would on such a festive occasion.

The whole set is gorgeous hokum the kind we all love and turn out to see every so often with all the enthusiasm of our first circus. It is rich in color, elaborate in detail and true in feeling. The building of the set has entailed months of research, thousands and thousands of dollars and the same masterful direction that has distinguished Leni's previous triumphs. The result is an achievement in filming that teems with the atmosphere of the Coney Island of merrie old England.

CARL LAEMMLE'S
22nd Anniversary
22

A Wesley Ruggles Production

with Johnny Harron, Edmund Breese, Arthur Rankin, Eddie Phillips.

If you've read the box-office report on the opposite page you'll get some conception of how Laura La Plante counts at the box-office and you'll also begin to realize that here Universal has been giving you the great screen comedienne in excellent pictures right along. That's Universal policy always and now we give you the very best picture Laura has ever made:

Carl Laemmle presents

LAURA LA PLANTE

in "Finders Keepers"

from the story by

MARY ROBERTS RINEHART

THE CAT AND THE CANARY: Laura La Plante—Another box-office winner plus the best in entertainment. Played it on a rainy day and night and did fairly well considering the weather. Promise plenty of mystery and thrills when you advertise this and they'll surely get everything and then some. Pleased all classes from the sixes to the sixties. Let's have some more like this.

Laura La Plante has been coming along by leaps and bounds and with this picture she has finally arrived.

—Ben Eskind, New Kentucky Theatre, Madisonville, Ky.

from
Herald and World,
January 14,
1928.

. . . *Another Scintillating Lo*

Laura La Plante

"FINDERS KEEPERS"

ey Ruggles Production
nny Harron, Edmund
Eddie Phillips, Arthur
from Story by Mary
Rhinehart.

a gem of purest ray sereme--a picture that is every foot box-office --a laugh special if ever there was one--whimsical, delightful--starring the screen's recognized great comedienne.

r Run Special from Universal

The Whole W

Laura La Plante has been coming so fast these past few months that she is now the recognized leading screen commediene—a sure money getter every picture, everywhere—the fans popular favorite with a huge personal following—and in her latest whimsical comedy, "FINDERS KEEPERS," she is a treat to the eye—the showman's delight!

Finders Keepers

Universal

The Tip-Off:—Should be a big box office attraction if properly publicized and advertised. It is an audience picture from every angle.

Slow starting picture with Laura La Plante, but motovates along nicely after the first reel. A capable cast handles the comedy situations very well with many laughs resulting. Titles are funny. Needs cutting for general release.

It's a war story with a lot of breezy action, capers by the capable Laura. Johnny Herron excellent as the fresh soldier and proves that a leading man role isn't all stuffed shirt and staycomb.

Edmund Breeze plays the role of Colonel as though he'd had some military experience, Edwards Deering excellent as the tough sargeant, and Arthur Rankin all right as Blondy. Well directed by Wesley Ruggles; screen play, Beatrice Van; titles, Tom Reed.

It will make you money.

from "Screen Showman"

MING WORLD, MONDAY, NOVEMBEI

REEL REVIEWS

By George Gerhard

FOR twenty or twenty-five minutes Laura La Plante, showing this week in "Silk Stockings" at the Colony, sits in a witness chair in a divorce court and goes through pantomime to outline to the Judge how cruel her husband has been to her during their married life. And, despite the length of the portrayal, she holds spectators in breathless interest with her every motion.

Certainly, this must be something in the nature of a record. We have many a pantomimist upon the screen, and a lot of them were pretty bad, but we never before have seen pantomime of such cleverly artistic execution carried out to such lengths. And, what's more, unless Miss La Plante chooses to enlarge upon her genius for mimicry we probably never will

from "N. Y. Eve. World"

Laura La Plante is the In

orld Agrees—

—exhibitors —newspapers —fans!

SILK STOCKINGS, starring Laura LaPlante (seven reels). Here's another hit with adorable Laura. Just like the rest and she sure clicks here. John Harron does good work in this. A very good comedy. Type, comedy.

C. H. Guillaume, State, Elkpoint, S. D.

from
"Greate Amusements"

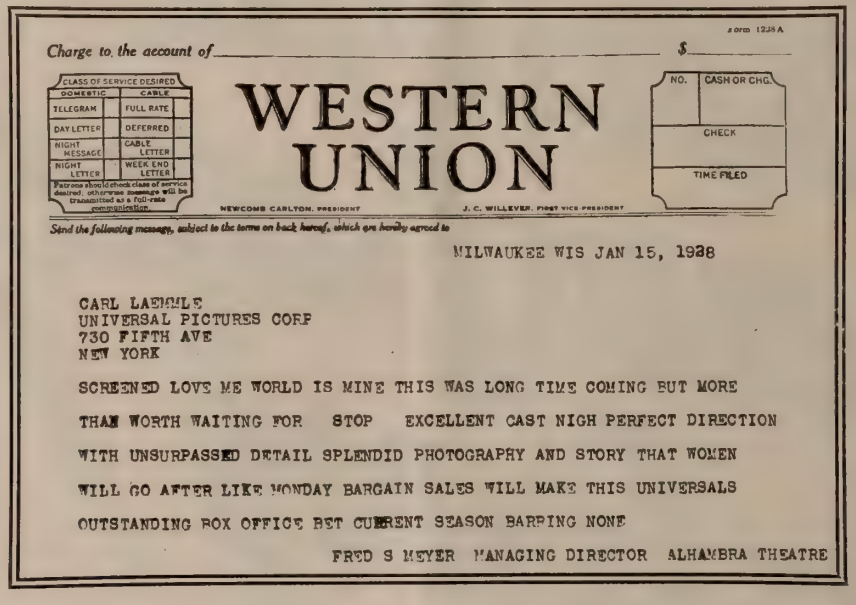
dustry's Great Comedienne!

Paul Leni to Direct Another Big Thriller

PAUL LENI has been selected to direct the Universal screen adaptation of "The Last Warning," the famous mystery play by Thomas Fallon, which created a sensation on Broadway a season or so ago. Al Cohn is now preparing the script.

Leni received this assignment from Carl Laemmle because of his remarkable work with "The Cat and the Canary," another famous stage mystery, which, by reason of Leni's masterful technique, became one of 1927's greatest pictures. Since then, Leni also has put another mystery on the screen, "The Chinese Parrot," adapted from the Earl Derr Biggers novel.

More recently Leni has been engaged in the most important work now going on at Universal City—the direction of "The Man Who Laughs," from Victor Hugo's important offering for 1928. Leni is in the final week of camera work on this super, which is by far the most ambitious thing he ever attempted, and one of the outstanding Universal efforts.



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MILWAUKEE WIS JAN 15, 1928

CARL LAEMMLE
UNIVERSAL PICTURES CORP
730 FIFTH AVE
NEW YORK

SCREENED LOVE ME WORLD IS MINE THIS WAS LONG TIME COMING BUT MORE THAN WORTH WAITING FOR STOP EXCELLENT CAST NIGH PERFECT DIRECTION WITH UNSURPASSED DETAIL SPLENDID PHOTOGRAPHY AND STORY THAT WOMEN WILL GO AFTER LIKE MONDAY BARGAIN SALES WILL MAKE THIS UNIVERSALS OUTSTANDING BOX OFFICE BET CURRENT SEASON BARRING NONE

FRED S MEYER MANAGING DIRECTOR ALHAMBRA THEATRE

Fine Year's Record For Marian Nixon

MARIAN NIXON, whose current Universal picture, "The Four Flusher," was the attraction at the Colony Theatre last week, has completed an eventful year. She made eight pictures during 1927, an average of one every six and one-half weeks, the half week being her period of rest between. This is an unusual average for any featured player today, and one of which the charming Marian is justifiably proud.

Two of these pictures have been shown here, Paul Leni's production, "The Chinese Parrot," and now "The Four Flusher." The others, in the order in which they were made, include "Out All Night," with Reginald Denny; "Meet the Prince," with Glenn Tryon; "Thoroughbreds," with Richard Walling, George Siegmann and Otis Harlan; "Fallen Angels," which she recently completed with Norman Kerry, Pauline Stark and Kenneth Harlan, and she is now making "Cream of the Earth" under the direction of Mel Brown.

Joe Murphy, Star Of Andy Gump Films In N. Y. for Vacation

JOE MURPHY, who plays Andy in the Gumps Comedies, made by Sam Von Ronkle for Universal release, arrived in New York several days ago for a brief vacation. He recently completed his quota for two-reelers for the coming season.

In addition to his work in the Gump Comedies, Murphy was seen during the past season in a rare bit of characterization in "The Cat and the Canary." He will also be seen in a special role in "The Man Who Laughs."

While in New York, Murphy will make appearances in various theatres in connection with the showing of Gump Comedies.

"BODY PUNCH" NEW DIRECTOR'S FIRST FILM

SCREEN adaptation is under way at Universal on "The Body Punch," an original photoplay written by Harry O. Hoyt, which is to be the first directorial effort by Leigh Jason, recently signed by Universal, according to announcement by Carl Laemmle.

"The Body Punch" is a melodrama filled with suspense and thrilling action, the story being based on activities of the resin ring.

A prominent player is now under consideration for the leading role.

Mary Nolan Gets New "U" Contract

MARY NOLAN, former stage favorite, whose work in pictures during 1927 quickly stamped her as a coming star, has just received a new contract from Universal, extending her term of employment by the Carl Laemmle organization until January 31, 1929. Her former contract, taken over by Universal from Featured Productions, Inc., September 26th last, runs until February 1st.

Since joining the Universal forces, Miss Nolan has distinguished herself by her good work. She already has had important roles in two Universal pictures, "The Foreign Legion," Norman Kerry's latest feature, and in "Thoroughbreds."

Not only has Universal renewed her contract as the result of her good showing, but also has assigned her to play an important role opposite Conrad Veidt in that star's next big picture, "Grease Paint."

Lowe to Adapt Mann Page Story For Universal

EDWARD T. LOWE, JR., prominent screen writer, has been signed by Universal to do the adaptation and continuity of "Lonesome," the Mann Page story recently purchased by that company, according to an announcement from the Universal home office.

Additions to Casts At "U" City

STANLEY TAYLOR and Hugh Trevor have been added to the cast of "Cream of the Earth" at University City. This picture is being directed by Melville Brown from a story by Percy Marks, author of "The Plastic Age." Marian Nixon and Charles Rogers play the leading roles. Arthur Shadur is supervising the production.

Also, Kathlyn Williams and Edwin Martindel have been added to the cast of "We Americans," the Broadway stage success being screened under the direction of Edward Sloman.

Laura La Plante Proclaimed Screen's Leading Comedienne

Summaries and Predictions of Critics and Trade at End of Year Hand Laurels to Laura as Film's Funniest Female

ONE of the wisest New Year's resolutions that the moving picture world made with the dawn of 1928 was about our Laura La Plante. They resolved with a nice accord that she is the leading comedienne of the screen. The critics and the trade writers have a way, you know, of summing up the past year's performances and predicting bright things for the lucky stars of the future. They get their heads together and pin blue ribbons on this actor and throw a few brickbats at another poor wretch. They tell the public and the exhibitors to keep their eye on some young fellow who has the makings of a matinee idol or a box-office wow. And nine times out of ten they are right, these professionals who know their movie faces.

Laura La Plante in "Finders Keepers" refuses to be dragged back to the set by her director, Wesley Ruggles.

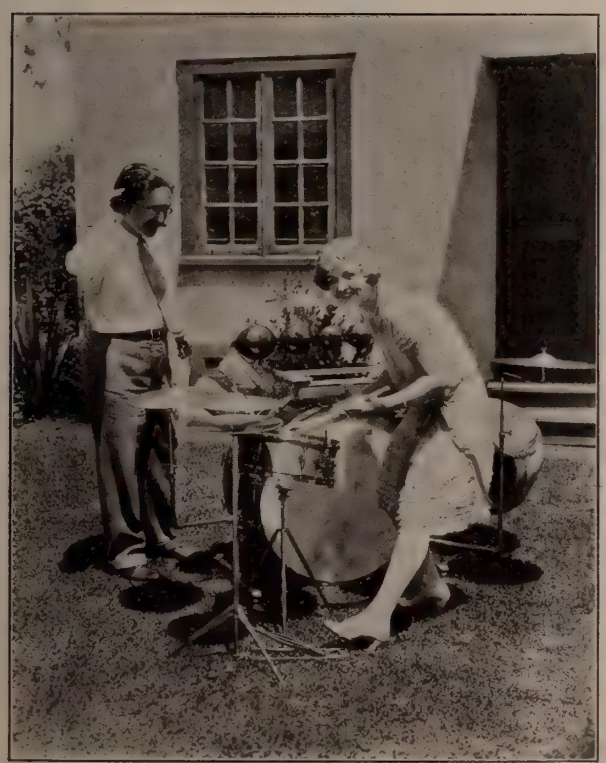
Never were they sounder than when they launched their opinion about Laura La Plante.

For Miss La Plante has something for which most movie actresses would surrender their permanent waves and sell their diamonds. Beauty is hers as it is theirs, but Laura has, in addition, that rare comedy sense that means bigger and better contracts and an ever-growing fan audience. Other actresses may register lovely profiles and sweet smiles through endless reels and get for their efforts the mild praise that Miss So-and-So looked as charming as ever and played adequately. No damning by faint praise for Laura! She doesn't need to depend on the fact that gentlemen still *do* prefer blondes on the silver screen, although her fair hair is as golden as the best of them. She refuses to be the stereotyped young thing who is the mere recipient of the hero's caresses. She simply has to, and does, walk away with the honors on her own grounds—that of a first-rate comedienne.

In "Silk Stockings," Universal's picture of young married love and jealousy, Miss La Plante makes a riot of the courtroom scene and imitates her husband with a drollery that is all too seldom seen on the screen.

She is not afraid to look ridiculous, distorted and even a bit ugly, if these expressions will put across the humor of the situation. In "Thanks for the Buggy Ride," which had its premiere at the Colony Theatre, New York, this week, Laura La Plante appears in one uproarous sequence in blackface make-up. Her next starring vehicle, to be released in Febrnary, "Finders Keepers," finds the young Laura masquerading as a buck private in a uniform several sizes too large for her and a helmet that is about as becoming as an inverted bowl would be. But all of these costumes only add to Miss La Plante's comedy charm. She has dimples, and knows how to use them. She has a keen sense of the ridiculous, and knows how to put it across to her film audience.

They knew what they were talking about, those gentlemen of the press who handed Laura the comedy laurels. Listen to your own theatreful next time one of her pictures is on the screen and count the laughs. They have spelt success for Laura La Plante, and they have just as direct a message for you.



Laura gives Universal's ace title writer, Walter Anthony, a jazz treat just to let off a little steam between shots.

UNIVERSAL'S 1928 WINNERS

JANUARY
2—Special Attraction, "SPURS and SADDLES" Art Acord.
9—Dog Series, "THE WOLF'S TRAIL" Dynamite, the Dog.
16—Super Jewel, "SURRENDER" Mosjoukine, Philbin.
23—Universal Jewel, "IRRESISTIBLE LOVER" Kerry, Lois Moran.
30—Denny Super, "ON YOUR TOES" Reginald Denny.

FEBRUARY
6—Special, "COLETTE THE UNWANTED" Andree Rolane.
6—Special Attraction, "STRAIGHT SHOOTIN'" Ted Wells.
13—Aviation Series, "SKY-HIGH SAUNDERS" Al Wilson.
20—Super Jewel, "SILK STOCKINGS" Laura La Plante.
27—Gibson Jewel, "GALLOPING FURY" Hoot Gibson.

MARCH
5—Special Attraction, "THE BORDER CAVALIER" Fred Humes.
12—Super Attraction, "THE HUNCHBACK OF OF NOTRE DAME" Lon Chaney.
12—Universal Jewel, "BACK TO GOD'S COUNTRY" Renee Adoree.
19—Super Jewel, "CHINESE PARROT" Leni Production.
26—DENNY SUPER PRODUCTION.
26—Dog Series, "THE CALL OF THE HEART" Dynamite, the Dog.

APRIL
2—A LAURA LA PLANTE SUPER.
9—Special Attraction, "DESERT DUST" Ted Wells.
16—Universal Jewel, "WILD BEAUTY" Rex and June Marlowe.
23—Gibson Jewel, "RAWHIDE KID" Hoot Gibson.
30—Aviation Series, "THREE MILES UP" Al Wilson.

MAY
7—Super Jewel, "A MAN'S PAST" Conrad Veidt.
14—Special Attraction, ONE GLORIOUS SCRAP" Fred Humes.
21—Gibson Jewel, "TRICK O' HEARTS" Hoot Gibson.
28—Universal Jewel, "THE SMALL BACHELOR" Barbara Kent.
28—Dog Series, "FOUR-FOOTED RANGER" Dynamite, the Dog.

JUNE
4—Super Jewel, "THE 13th JUROR" Francis X. Bushman.
11—Special Attraction, THE CLEAN-UP MAN" Ted Wells.
18—Universal Jewel, "COUNT OF TEN" Charles Ray.
25—Aviation Series, "PHANTOM FLYER" Al Wilson.

JULY
2—Super Special, "MEN OF DARING" All Star.
9—Special Attraction, "THE FEARLESS RIDER" Fred Humes.
16—Universal Jewel, THE MIDNIGHT ROSE" Lya de Putti.
23—Gibson Jewel, "THE WILD WEST SHOW" Hoot Gibson.
30—Dog Series, "FANGS OF DESTINY" Dynamite, the Dog.

AUGUST
6—Universal Jewel, "SHIELD OF HONOUR" Dorothy Gulliver.
13—Special Attraction, "THUNDER RIDERS" Ted Wells.
20—SUPER JEWEL (Title to Be Announced)
27—Aviation Series, "THE AIR PATROL" Al Wilson.

SEPTEMBER
3—SUPER JEWEL (Title to Be Announced)
10—Super Special, "THE PRINCE OF ADVENTURERS" Mosjoukine.
10—Special Attraction, "PUT 'EM UP" Fred Humes.
17—DENNY SUPER PRODUCTION.
24—Gibson Jewel, "THE SOCIETY COWBOY" Hoot Gibson.
24—Dog Series, "THE HOUND OF SILVER CREEK" Dynamite, the Dog.

OCTOBER
1—A LAURA LA PLANTE SUPER
8—Special Attraction, "MADE TO ORDER HERO" Ted Wells.
15—UNIVERSAL JEWEL (Title to Be Announced)
22—Super Special, "WAR HAWKS" All Star.
22—Super Special, "UNCLE TOM'S CABIN" All Star.
22—Gibson Jewel, "RIDING FOR FAME" Hoot Gibson.
29—Universal Jewel, "BUCK PRIVATES"
29—Aviation Series, "WON IN THE CLOUDS" Al Wilson.

NOVEMBER
5—SUPER JEWEL (Title to Be Announced)
12—Special Attraction, "THE ARIZONA CYCLONE" Fred Humes.
19—DENNY SUPER PRODUCTION.
26—Universal Jewel, "THE COLLEGIANS IN BUSINESS." Collegian Cast.
26—Special Attraction, "GREASED LIGHTNING" Ted Wells.

DECEMBER
3—A LAURA LA PLANTE SUPER (Title to Be Announced)
10—UNIVERSAL JEWEL (Title to Be Announced)
17—Special Attraction, "QUICK TRIGGERS" Fred Humes.
17—Imperial, "SHOW BOAT" All Star.
24—GIBSON JEWEL (Title to Be Announced)
31—UNIVERSAL JEWEL (Title to Be Announced)

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Cash in on a knowledge in serial making that has been standing the test for years and years. Universal—the first company in the field—gives you the sure-fire material with old favorites and new sensations in the cast; stories with every element to bring your people back again and again. Serials that stand up week after week and bring the adults as well as children in to see them.

THE VANISHING RIDER

starring William DESMOND

It has the power

with Ethylne Clair
From the Story by William Lord Wright
Directed by Ray Taylor

Adults and childr

The SCARLET ARROW

starring Jack Daugherty

Thrills in every r

with Helen Foster
From the novel by Frank R. Adams
Directed by Robert F. Hill

These

of — — — tell the world

to bring them back again and again!

n will glory in it—

The HAUNTED ISLAND

starring Francis X. Bushman Jr.

with Hazel Keener
From the Story by Howard Clark
Directed by Ray Taylor

e—action and love

Universal serials have the stuff that money is made
You've got them and the world belongs to you!

London's two

—known and loved wherever English is spoken. The story that caused a war. London's £600,000 sensation. Two and a half years in the making. A cast of thousands.

PACKING them in daily at the beautiful LONDON PAVILION, despite the worst showman's weather in fifty years. Nothing can stop this box-office marvel. The press is wild about it. The public crams in to see it. All England has heard about it, and wants to see it. Be the first to book this spectacular masterpiece—the first to reap the tremendous profit harvest.

Released October 22, 1928

EUROPEAN is giving y

Miracle Hits!

THE surprise picture of the year. An instant and amazing success. Standing them up—turning them away at the Rialto, Piccadilly Circus, four times a day. If you doubt it, try to get in! Never before has a production excited such enthusiastic and wide-spread comment. The trade is clamoring for it. Get YOUR bookings in early!

Released December 10, 1928

The story of the world's most passionate lover—a man who loved all beautiful women and whom all beautiful women loved. 10,000 in the cast. Scenes resplendent with beautiful colouring. Gorgeous sets.

ou the big ones AGAIN!

Notice!

To all exhib
been playing 'Th

We have ready for you now a new series of
cessor to those greatest of all two reelers
had The Collegians you had the people
keep them coming. This is how you can do
Collegians" tell your patrons that you've
something equally as good as "The Colle
Post author writing especially for Univers
where to everybody as one of the great
name and the whole world laughs—they
ning Post stories—they appreciate his
fore the public by plugging his comedies in
CHARLIE PUFFY 2 REELERS made for
them to follow Carl Laemmle Jr's "The C

itors who have
e Collegians'

Starring
GEORGE LEWIS with Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross.

two reel comedies that are a natural suc-
Carl Laemmle Jr's The Collegians. If you
coming back for more and you'd like to
it: Starting with the last two or three "The
got something new coming—tell them it's
gians"—tell them it's a Saturday Evening
l—Octavus Roy Cohen—known every-
umorists of our time—just mention his
remember with glee his Saturday Eve-
rand of humor—so keep his name be-
advance—OCTAVUS ROY COHEN—
laughter—6 of them in the series—Buy
llegians!"

Eliza crossing the ice was used as the exciting motif of this huge 230 sheet hand painted poster on the London Pavilion. The signs is 48½ ft. by 28ft., and was painted by the John de Frene Studios in London.

"PRINCE OF ADVENTURERS" TAKES LONDON BY STORM

Broke All Previous Records For Rialto Theatre Premieres

WHEN European Motion Pictures signed up "Prince of Adventurers" for a British run many months ago, they anticipated that the film would be one of the greatest sensations ever presented on the screen. But they were wrong. Instead of being one of the greatest, "Prince of Adventurers" has proved itself in the first two weeks at the Rialto, London, the finest spectacular production of all time, earning praise and enthusiasm of which no one had ever dreamed. Opening on Tuesday night, December 27th, in a house which has seen so many sensational premieres with the European Motion Picture Company, "Prince of Adventurers" broke all records for the theatre.

For the first time in the history of the kinema, queues commenced to line up for the first performance of the picture before nine o'clock in the morning and within twenty minutes of opening at twelve o'clock the house was packed to the doors. There was not an inch of standing room to spare, and crowds who queued up and poured round the theatre long after the show had started had to be turned away.

If the theatre had seated twice as many it would have been filled and many would have still been turned away. In spite of the fact that it was holiday time this was a record for any theatre in London.

And it has not stopped at that. At each and every performance during the first two weeks there has been a repetition of those first night scenes —House packed. Standing room capacity taken—crowds turned away.

The enthusiasm over "Prince of Adventurers" is terrific. It is extraordinary, phenomenal. Never has London seen such extraordinary scenes, such tremendous enthusiasm. They come in crowds, and they keep on coming. And the pressure has not abated. "Prince of Adventurers" is undoubtedly the showman's greatest box-office guarantee ever supplied by France. "Michael Strogoff" has had a wonderful career, but "Prince of Adventurers" is predicted to go one better, marvellous as "Strogoff" has proved.

Horace Shepherd, who has an excellent reputation in English musical circles, and who proposed and arranged the original score for "Prince of Adventurers," has been personally conducting the orchestra from the opening night, and the music score came in for almost as much appreciation as the film.

J. V. Bryson has gone the limit in putting over "Prince of Adventurers." For several weeks experts have been busy erecting a new organ in the cinema in preparation for the "Prince of Adventurers." A new Panatrope device was installed, and on the first night these were heard for the first time together with a greatly enlarged orchestra.

"Prince of Adventurers" is smashing records every day at the Rialto at perhaps the most unfavorable time of the year. Rialto and European are looking forward to Ivan Mosjoukine's great masterpiece staying for a record season of many months.

The press comments bear out the testimony of broken house records.

News of the World:

"'Prince of Adventurers' a wonderful film spectacle, brilliantly produced in colour."

People:

"'Prince of Adventurers.' This is one of the most remarkable and most

spectacular films of the year, containing some exceptionally beautiful shots of ancient Venice."

Illus. Sunday Graphic:
"The scenes and costumes are so lavish that they have to be seen to be believed. From an artistic point of view I doubt if this film has ever been equalled."

Weekly Dispatch:
"For spectacle and fine acting see 'Prince of Adventurers.'"

Daily Express:
" . . . is a most beautiful film, full of glowing pictures, some of the grandest of which are in natural colour."

Lloyds Weekly News:
"As a spectacle this film is beyond praise. Some of the settings are amazingly beautiful, and in addition the merely scenic element is never permitted to overshadow the acting. Mosjoukine, for example, is at his most versatile and brilliant."

Daily Mail:
"Perhaps the most truly festive film commencing its first run . . . is the 'Prince of Adventurers,' a romantic version of the life of that astonishing scoundrel, Casanova. The film is sometimes funny, sometimes an impressive pageant, always colourful and interesting, with its picturesque intrigue in eighteenth-century Venice and Russia, and the queer, clever Mosjoukine with his slanting eye as the elegant and naughty hero."

Sunday News:
"Probably the film the most worth seeing in London this week is the Casanova film."

Weekly Dispatch:
"Do not miss 'Prince of Adventurers'—lavish and lovely."

Reynold's Illus. News:
"M. Volkoff, the producer, has reason to be proud of his work, for the picture is one of the best of recent films and the colour photography is superb."

Evening Standard:
"Here's a gay picture-book of mediæval times, some of the pages in colour, too. 'The Prince of Adventurers' is spacious, rhythmic and satisfying, at once spectacular and delicate as the old Russian ballet."

Sunday Express:
"'Prince of Adventurers' is gorgeously costumed and gloriously scenic."

This arresting sign drew crowds to the London Pavilion because a banjo, amplified by eight loud speakers, made the sign vocal.

Giant Animated Sign On London Pavilion For "Uncle Tom"

A MILLION brilliant lights that flash and scintillate in Piccadilly, the throbbing heart of London, owe their ascendency to illuminated sign-manufacturers.

Into this firmament of irridescent, scientific stars there has quite recently come a new planet unknown to London's metaphorical astronomers who know the dear old Circus so well.

This is perhaps the most original and striking sign in the world and is causing huge crowds to gaze in open-mouthed wonderment at the grey old front of the London Pavilion, the traditional centre of the world.

It is just another way of telling the world that "Uncle Tom's Cabin" is to be seen within and there is no doubt that this sign ranks among the greatest that New York, Paris or Berlin, or in fact any other city, can show.

Designed and devised by John de Frene and erected by the Strand Interchangeable Signs, this huge advertisement measures 42 ft. in length, 25 ft. deep and spreads right across the theatre front. Over 380 lamps are used, but so ingenious is the lighting arrangement that current costs but 9/- an hour.

It is not, however, the sign itself which is attracting such enormous crowds. Singling it out from any other sign within the vicinity, a banjo is playing, amplified by eight loud speakers operated through the Panatrope arrangement. This, of course, is concealed behind the sign and broadcast music fills the Circus as it were from the screen to the banjo. It is interesting to note that no more scientifically advanced instrument than the ordinary gramophone record is responsible for this.

The sign itself consists of the homely figures of "Uncle Tom" and "Aunt Chloe" in the homely attitude of "The old folks at home" cut out inside the banjo. This pleasant little scene is set in a background of negro dancing scenes, flooded by three huge arc-lights.

The theatre side is decorated by one of the most striking paintings in town, depicting Eliza's sensational escape across the ice closely followed by bloodhounds and slavers. Measuring 48 ft. by 28 ft., this painting is surrounded by a mass of coloured lights which give very toneful and artistic effects.

The laurels for putting over "Uncle Tom" surely go to the European Motion Picture Company and must as surely go down in the annals of exploitation history as one of the biggest stunts ever known, marked by bright lights and blocked pavements.

"On Your Toes" Is Vivid Fight Film

C. A. W. in the *Cinema* predicts a good run for "On Your Toes" and calls it an excellent all-round portrayal:

"Lovers of a clean, fast-moving sporting picture, dexterously balanced by insets of boisterous comedy, will enjoy themselves with this one. The theme is familiar, dealing with a poetic sort of 'softie,' who fights his way up to the championship crown, but its dramatic twists and general development are exclusively its own. The whole thing turns upon the fact that Kane Hallidav is the son of the now dead Kid Roberts, undefeated world's champion, but Kane is unaware that his fistic talent is inherited—he thinks he is just an unsuccessful professor of ballroom dancing.

"How he is coerced into a boxing career, and how he finally gets a match with the champion bring down the curtain on what is one of the most realistic-any-staged and gruelling screen contests in our recollection."

play them

STERN BROS.

13 "MIKE AND IKE" Com
edies from Rube Gold
berg's famous newspaper ca
toons syndicated by hundreds
newspapers.

13 "BUSTER BROWN"—Bu
you all know R. F. Ou
cault's mischievous kid and h
gang—including the dog, Tig

Universal *Shorts are*

and the World is Yours!

PRODUCTIONS

13 "LET GEORGE DO IT!" Comedies by the same George McManus who does "THE NEWLYWEDS" (SNOOKUMS) —syndicated far and wide.

13 "KEEPING UP WITH THE JONESES" Comedies from the famous comic strip by "Pop" Momad, known in every nook and corner of the land.

6 OCTAVUS ROY COHEN —Charlie Puffy 2 Reelers written especially for Universal by the famous Saturday Evening Post humorist.

26 "OSWALD, The Lucky Rabbit," SENSATIONAL cartoon hit created by Walt Disney-Winkler Productions.

12 "GUMPS!" From Sidney Smith's famous comic strip. Samuel Van Ronkel Productions. Tremendous newspaper tie-up.

First Run Class

"THE LONE EAGLE"

Universal-Jewel Production

Starring **RAYMOND KEANE**

BILLY HOLMES, a lieutenant in the U. S. Aviation Corps, is assigned to a unit of the Royal Flying Corps that is seeing almost constant action over the western front. On a visit to a neighboring village, Billy meets Mimi, a charming French girl who worships aviators. In order to impress her, he tells Mimi he is an ace.

Raymond Keane

During a skirmish with the German planes, Red McGibbon, an ace and close friend of Billy's, is killed in bringing down the younger brother of Lebrun, the leader of the Hun forces. Lebrun drops a challenge over the allied headquarters for an air duel to avenge his brother's death. Billy confesses to Mimi that he is not an ace, but resolves to volunteer to answer Lebrun's challenge.

An exciting air fight follows in which the first allied aviator is killed. Billy tries his luck but his plane comes down in flames. Another flyer goes after Lebrun. He also falls. Billy, who miraculously escaped injury, takes another plane and this time brings Lebrun to the ground. After the Armistice Holmes returns to America with Mimi, his bride.

"SMILING WOLF"

Two-Reel Featurette

Starring **FRED GILMAN**

PREACHING Joe Parker, an evangelist accompanied by his daughter, Peace, gets stuck in the sand as his covered wagon moves over the prairie. Mel Craven, a disreputable character, offers to pull the wagon out in exchange for a kiss. His offer is refused but Craven tries to collect. He is knocked out by "Smiling" Wolf, a Texas Ranger who sees the affair. Preaching Joe quotes the Bible to his daughter's rescuer and deplores his violence, but Peace admires the battling Texan. Later the preacher leads a raid on the local saloon. John Steward, the owner of the place fears that the raiders will find the loot stolen from the Eagle mine and instructs his men to hide it in a better place. The ranger overhears all this but they knock him out while they carry out the loot. Craven makes off with the loot in the preacher's wagon, forcing the girl to go with him. The ranger gets loose and takes to horse, pursuing and subduing Craven. Preacher Joe performs the marriage service for the lovers.

"OSWALD THE LUCKY RABBIT"

In The Ocean Hop

Oswald Cartoon by WALT DISNEY

OSWALD decides to compete for the $25,000 prize for a trans-Atlantic hop and arrives on a "dark horse" at the starting field. His rival wrecks Oswald's machine, but nothing daunted, Oswald solicits the help of an accommodating dachshund and gets off to a wonderful start. Oswald's rival juggles the signs and Oswald goes so many miles off his course that the poor dachshund collapses just as they near their goal. Quick-witted Oswald finished the journey in a parachute, and collects the prize money amidst much applausse from the reception committee.

"CLEARING THE TRAIL"

Two-Reel Featurette

With **NEWTON HOUSE**

FRANK COLTON was a pony express rider on the Grand Spring circuit. His young brother, Billy, tended stock at Grand Spring and spent all his spare time trying to persuade "Pop" Jones, boss of the station, that he could qualify as an express rider.

As Frank is riding into the station he sees some settlers camped by the stream and stops to warn them of prowling Indians. Arriving in Grand Spring he finds Billy all agog because "Pop" has said he could ride with Frank to his next station.

Luke Slade, a renegade, with a price on his head, bribes the Indians in a neighboring camp to plunder wagon trains. He knows Frank is due and disburses some Indians to waylay him while he leads another group to get the settlers, whom they have spied at the stream.

Frank and Billy are only a few miles on their way when they are suddenly attacked by the Indians. Frank manages to give Billy the mail pouch with hasty instructions to ride back to the stockade. When the Indians discover Frank hasn't the mail they start out after Billy who manages, by quick thinking and doubling on his trail, to elude them. He leaves his horse at a little distance, steals through the woods and frees Frank; at Frank's suggestion Billy rides pell mell to warn the settlers while Frank returns to the stockade.

Billy hardly has time to reach the settlers before the Indians are upon them. A fierce fight ensues in which Billy's sure aim brings down Luke Slade.

A very proud Billy leads the settlers in safety to the station where "Pop" Jones not only gives the reward but also a commission as Pony Express rider.

Universal

"THE CHINESE PARROT"

Universal-Jewel Production

With **AN ALL-STAR CAST**

SALLY RANDALL, daughter of a rich Hawaiian planter, marries Philmore, the man of her father's choice, thereby jilting her lover Madden. Tearing from her throat the priceless pearls that are her father's wedding gift, Madden declares that one day he will buy her at the same price.

Twenty years later, Mrs. Philmore, now a widow, is forced to sell the pearls in San Francisco. The purchaser, by chance, turns out to be Madden, now a millionaire. Madden insists that Mrs. Philmore, accompanied by her daughter Sally, deliver the pearls to his desert hacienda the next day.

Madden is imprisoned by some thugs in his own house. Delaney who looks very much like Madden, impersonates him when Sally and Jack Eden, son of the jeweler through whom the sale is made, arrive. Chang, the Chinese detective in charge of the pearls, has already hired himself in Madden's household as a cook.

While at dinner, the parrot yells, "Help! I'm being murdered." Chang talks to the bird in Chinese with no avail. Jack demands the pearls from Chang and is about to deliver them to Delaney when an interruption occurs. Jack puts them under a newspaper only to find a moment later that they are gone. Much excitement reigns but finally, the parrot tells all, Madden is released, the crooks captured, Mrs. Philmore and Madden reconciled, and Jack and Sally united.

"THE LOVE WALLOP"

Universal Snappy Comedy

Featuring **ARTHUR LAKE**

ARTHUR starts out in his Ford with little sister to join the best girl and his rival at the circus. Unfortunately he bumps into the Bozo Brothers. Both cars are decidedly the worse for the encounter.

Arthur escapes on the run. As he stands on the corner wondering what next, a passing shopper entrusts him with her baby. In due course Arthur deposits his unwelcome charge in an empty baby carriage and proceeds to the circus. On arriving he is unceremoniously pushed into the prize ring to down none other than one of the Bozo Brothers. Just as the fighter is about to annihilate Arthur, he is hit on the head by a flying missle. Arthur gets credit for knocking him out, also the prize money and a kiss from "Sweetie" who has been sitting on the side lines.

Synopses

"OCEAN BRUISES"

Universal Gump Comedy

Featuring **JOE MURPHY and FAY TINCHER**

Joe Murphy as Andy

ANDY is dismayed by a telegram announcing mother-in-law's arrival for a six months' visit. To escape he immediately tells Min that business demands a trip to foreign parts. While they are hurriedly packing, mother-in-law rings the door bell. Before Min can answer the bell Andy dashes around the house and kidnaps Ma. He locks her in the closet and the packing is continued. In her efforts to get out, Ma breaks the lock and is catapulted into the half-filled trunk. Andy and Min, returning with arms full of clothes, fail to see her, and not until they begin to unpack on the steamer is Ma discovered. Andy thought he had his share of trouble getting to the steamer, but it didn't compare with what happened when Ma regained her freedom.

Fay Tincher as Min

"SAMSON AT CALFORD"

Two-Reel Junior Jewel Production

"Collegians" Series

Starring **GEORGE LEWIS**

THE snow fighters of Calford practice for the annual battle with a rival college. They throw the snowballs so accurately that one of them beans the constable and another breaks a window in the church. The constable demands that they pay for the window or go to jail. They agree to pay out of the proceeds of the annual show which is to be presented that night by the winning school. The constable gives them until midnight to pay.

Calford wins and rehearses for "Samson and Delilah." They induce the bewhiskered Dean to play the role of Samson while Ed Benson appears as Delilah, much to the jealous discomfort of Don Trent, who had picked himself out for the limelight. Ed goes through the first act that night but is shanghaied by Trent's henchmen at the end of the act and tied hand and foot while Trent, in Ed's costume, goes on in the shearing scene and cuts off the dean's whiskers.

The rival school who had to pay admission are disgusted with the show until Ed gets loose and stages a fist fight in which he knocks out Trent. The boys are about to take the cash box and go home when the constable enters and takes charge of all the money to pay for the window.

"A SCRAMBLED HONEYMOON"

"Harold Highbrow" Series

HAROLD, the cub reporter, and Betty Moore, his sweetheart, are doing cross-word puzzles, when Betty's father, owner of the Sap Center Clarion arrives. He is enraged at Harold and sends Betty home.

Moore tells Harold the circulation of the Clarion must be enlarged and Harold sallies forth in quest of some village scandal for the front page. As he goes up the street he comes upon Alma Sherman, an actress, called "The Female Hercules," who has just given the village sheik a good beating for being fresh with her. Harold finds her watch on the sidewalk and returns it. Miss Sherman invites him to call upon her at the hotel.

When he arrives at the hotel, Harold inadvertently goes into the wrong room, much to the chagrin of the charming bride who is its occupant. Fearing her husband, who is due at any moment, will make a wreck of Harold, she pushes him into the bathroom and when husband arrives he is busily playing plumber. Unfortunately for Harold the real plumber soon arrives and trouble follows.

Things look bad for Harold until "The Female Hercules" comes to his rescue. Friend husband transfers his blows to the real plumber who proves to be a burglar. At last Harold all unwittingly has unearthed a front-page story for his paper.

"ON DECK"

Two-Reel Stern Bros. Comedy

"Let George Do It" Series

ENSIGN HARRY is George's rival in love and the moment's favorite. To satisfy the girl's craving for naval heroes George masquerades as a sailor and goes to call on her. On his way he encounters a marching squad of sailors and is compelled to go with them. The first man he sees on the ship is the ensign, who decides to do him dirt. The ensign tells him he is now in the navy and orders him to swab the deck. George is persecuted by his superior and hazed by the sailors. It takes him all night to get into his hammock and the moment he gets to sleep they wake him for roll call. After many sad mishaps his luck changes and he gets a rise out of the woman of his heart.

"SKY HIGH SAUNDERS"

Universal Thrill Feature

Starring **AL WILSON**

Al Wilson

SKY High Saunders, while looking for his twin brother Michael, whom his family believes lost in combat in France, discovers a gang of smugglers who use aeroplanes to carry on their operations. Delatour, the leader of the smugglers, is in love with Helen Leland, a school teacher, whom Sky High saves from his unwelcome attention. A fight between the two men follows and Delatour is knocked out. He is astounded at being attacked by one of his own men, for he has mistaken Sky High for Michael. Later at the rendezvous Delatour goes after Michael with killing intentions, and Mike has all he can do to convince the chief that he has been around the camp all day. His alibi is borne out by the other men and Delatour is forced to believe that he has been "seeing things."

On the trail of the smugglers, Sky High runs to earth a plane that he has shot down and discovers that the pilot who dies in his arms is his twin brother. He then goes to the rendezvous disguised as Michael and learns about a big job which is soon to be pulled. He sends an S. O. S. and is reinforced by army planes who blow up the mountain stronghold and wipe out the band of cut throats, while he deals with Delatour in a fistic duel on the wing of a plane thousands of feet above the jagged peaks. They land safely and the story ends with Sky High and Helen in each other's arms.

"OH, MABEL"

Two-Reel Stern Bros. Comedy

"Mike and Ike" Series

MIKE HOBNAIL, a lawyer, receives a call from a woman who gives her name as Mabel. His wife gets jealous and will not accept the explanation that Mabel meant to phone his brother Ike. Mabel gets Ike on the phone and tries to blackmail him with a breach of promise threat. Ike runs to Mike for help and Mike agrees to take the case. On his way to the office Mike's car runs into Mabel's. She claims damages and he takes her to the office. The jealous wife comes in and Mike is forced to settle with the vamp for a large sum to get rid of her before the hair pulling starts.

In the interest of his brother Ike, he calls at Mabel's apartment. His wife follows, concealing herself in the room. Mike makes love to the girl and has a hard time proving that he did it to save his brother.

Julius Stern Goes to Coast to Launch Comedy Production for Coming Season

Increased Budget for Next Year Insures Even Better Stern Brothers Product

JULIUS STERN, president of the Stern Film Corporation, makers of Stern Brothers Comedies, left New York for Hollywood early this week, accompanied by his studio chief, Sigmund Newfield, to launch the greatest production season in the history of the comedy organization. Scoffing at the so-called "epidemic" of studio shut-downs, Stern states that instead of shutting down, the Stern Brothers plant is due to be the busiest lot in Hollywood.

It is the comedy chief's intention to increase the number of companies now working at the Stern studio. Within a few weeks there will be at least five companies busy on pictures for the 1928-29 season. With the exception of a small number of pictures yet to be made for the current season, the Sterns are all clear for a concentrated drive on next year's comedies. They expect to have a surprising percentage of 1928-29 comedies completed before the beginning of the new selling season.

Sigmund Newfield, general manager of the Stern studio, came East after the holidays to confer with Julius Stern and with Universal executives and sales chiefs on the new Stern product. As a result of these conferences, the Sterns are to increase their production budget materially. Although no figures have been announced, it is understood that next year's comedy production at the Stern lot will mount to a figure very close to $1,000,000.

No increase in the number of pictures is contemplated, which means that the full value of increased production costs will go into picture improvement. There will be a decided increase in production value in all of the Stern product. Every series will get the benefit of better scripts, better casts, better sets and more care in direction and technique.

"The Newlyweds and Their Baby" comedies, the special Stern Brothers series made for Universal Junior Jewel release, will, of course, come in for an important share of the contemplated production betterment.

"We have had very encouraging results with these comedies, featuring Snookums, our baby star," said Stern, commenting upon his plans. When you consider the fact that six of his current series of twelve have played in the big Roxy Theatre; that three others have played in the Capital, New York, and still others in the Colony or some other Broadway house, you will realize why we are willing to go the limit in making these two-reelers. In fact, we are going to make them so they will be without peer in the short subject field. We have engaged new writers, new technicians and installed new studio facilities. On top of all this, the baby himself now is a regular little trouper. If you don't think that a baby can really act and feign emotions, go and see some of the recent Newlywed comedies. And he is getting better every day.

"Although I may have some surprising news concerning our plans for 1928-29 to be announced within a few weeks, I am not prepared to go into details at this time, except to state that the present popular line-up of Stern Brothers comedies probably will be continued. These series include the 'Let George Do It' comedies, with Sid Saylor, adapted from the George McManus cartoons; the 'Mike and Ike' (They Look Alike) comedies, with Charles King and Charles Dorety, adapted from Rube Goldberg's famous cartoon; the 'Keeping Up With the Joneses' comedies, adapted from the Pop Momand cartoons, and the Buster Brown comedies, adapted from the R. F. Outcault funny strips.

"The comedies are clicking all over the country and in Europe. While my brother, Mr. Abe Stern, remained at the studio, I have been making a survey of comedy conditions, both in the United States and abroad. I have talked with hundreds of exhibitors, American, British, German, French and others. I find it the general consensus of opinion that the public wants good, clean, wholesome comedy, and that's exactly what we have been making. We have been particularly careful to keep our comedies clean. The good will and appreciation of the public has shown in better representation and greater popularity.

"We are encouraged to go out and break our own records for the coming year. That's why we are off to a quick start. We are too busy to lay-off. We mean to have plenty of next year's comedies on hand so that exhibitors will be able to see them for themselves when they get ready to plan their 1928-29 programs. We are not afraid of a 'look-before-you-book' policy. We welcome it. It has increased our business in the past and we are going to take advantage of it in the future.

"We have the most complete comedy studio in the world, we have a great line-up of comedy material, we have popular stars and we have top-notch directors, writers and technicians. You can't hold a better hand than that. We are going to back that hand to the limit."

Mr. and Mrs. Maurice Fleckles will accompany the comedy chief to California. Sam Newfield, who directs the "Let George Do It" comedies, and who came East with Sigmund Newfield, his brother, left New York last week to hurry back to the studio.

With the arrival of Julius Stern and Sigmund Newfield at the Hollywood studio, the triumvirate which guides the destinies of Stern productions will be assembled. Abe Stern, vice-president and treasurer of the comedy corporation, already is at the studio. The three will give their entire attention to production during the coming months.

BOX OFFICE WINNERS FOR 22ND ANNIVERSARY

(*Continued from page* 16)

generally released has been a similar one according to authentic box-office reports. The public, contrary to expectation in some quarters, is eager to see the famous Victor Hugo novel in screen form.

"The Cohens and Kellys," which was a sequel to the perennial favorite, 'The Cohens and Kellys,' which was the surprise picture of the year several seasons ago, when Universal launched it. Made by William Beaudine with such stars as George Sidney and J. Farrel MacDonald, and with Vera Gordon, Kate Price and Gertrude Astor, among the principals, it has all the laugh ingredients of "The Cohens and Kellys" and more.

"Finders Keepers," is Laura La Plante's latest feature comedy. It was directed by Wesley Ruggles from the famous Mary Roberts Rinehart's magazine story of training camp life in the early days of the war. The picture has just been received in the East and is hailed by officials and executives at the Universal home office as the best and funniest picture Miss La Plante has ever made.

"We Americans" is being made at Universal City from the Broadway stage success by Milton Gropper and Max Siegel. Edward Sloman is directing it under the supervision of Carl Laemmle Jr. The cast is headed by George Sidney, with such support as George Lewis, Patsy Ruth Miller, Eddie Phillips, Beryl Mercer and Albert Gran. Reports from Universal City indicate that it will be a sensation, because of the rare combination of its audience appeal and its comedy.

Like Handing You Money on a Silver Platter—

"Not many film companies these days are doing what your company is doing for the good of this business and for the small theatre owners.

"**We are using your Complete Service Contracts now** and feel that they are a great help. **In fact, they are the difference between loss and profit** in one of the houses."

—M. R. Blair,
Mgr. Iowa Theatres Co.
Cedar Falls, Iowa.

that's

Universal's

COMPLETE SERVICE CONTRACT

COLUMN RIGHT!

Column RIGHT where you need it when it will do the most good—in The Saturday Evening Post where it is seen and read weekly by more than 15,000,000 people . . . the publication that sways public opinion your way!

the column at the right will appear in The Saturday Evening Post of Feb. 11th 1928.

Watch This Column
Our Weekly Chat

"The Man Who Laughs" with CONRAD VEIDT

In producing Victor Hugo's *"The Man Who Laughs,"* I was attracted first by the fame of the author —second by the glamour of a royal court —its ceremonious pomp, intrigues and many love affairs—third by the extraordinary talent the characters called for.

Moreover I saw in it a play that would be even more interesting and thrilling than *"The Hunchback of Notre Dame,"* which proved one of the great successes of screen history.

"Magnificent extravagances" were necessary on our part to produce it properly. It was essential, too, that I find a man of most unusual capability to act the trying leading role. I found him in CONRAD VEIDT and in this chat I desire to pay a personal tribute to him for the remarkable work he has done.

He is ably assisted by an excellent cast including charming MARY PHILBIN and GEORGE SIEGMANN under the direction of Paul Leni. Watch for and be sure to see *"The Man Who Laughs"* when it plays your city.

Meantime see Universal's thrilling picturization of *"Uncle Tom's Cabin"*—not the play you have seen on the stage but a profoundly beautiful spectacle which cost us nearly two million dollars and two years to make. I mention the cost to show you the pretentious character of the picture.

Good pictures deserve good titles and I would like your title suggestions for several pictures I am now producing. I will pay $50 for any title accepted, and if more than one suggests the same title, they will receive the same amount. Write to me at once for synopses of these pictures. Suggested titles must reach me by March 1, 1928.

Carl Laemmle
President

(To be continued next week)

Send 10c for autographed photograph of your favorite Universal star

If you want to be on our mailing list send in your name and address

UNIVERSAL PICTURES
730 Fifth Ave., New York City

UNIV[illegible]EEKLY
VOL. 27
NO. 1
FEB. 11, 1928

BRITISH EDITION

CARL LAEMMLE *presents*

It's a UNIVERSAL

"The COHENS *and* KELLYS *in* PARIS"

STARRING

GEORGE SIDNEY — J. FARRELL MAC DONALD

with VERA GORDON *and* KATE PRICE

A WILLIAM BEAUDINE PRODUCTION

MORE BOOSTS

FROM REVIEWERS THAN ANY PICTURE OF THE PAST TWO YEARS!

THEY raved about it—one paper after another—in one city after another where the picture showed. And the reports of exhibitors to the trade papers had nothing but praise for its quality and nothing but jubilation for the amazing roll of profits that began to pile up in every house from the first showing on. Half-week theatres held it for a full week. Week houses held it for two. Long run houses are still running it. Get it for your house. Get it and reap, gentlemen!

VICTOR HUGO'S

Les Miserables

A UNIVERSAL FILM
DE FRANCE TRIUMPH
Presented by CARL LAEMMLE

"The LIBERTY stepped to the fore with "LES MISERABLES" an did such a big week's business that it was decided to hold the picture a second week, a practice which is rare at the LIBERTY."—Kansas City exhibitor's report.

DATE IT AHEAD--
ADVERTISE IT AHEAD--

And tell them you're getting the funniest series of mirth-provoking comedies they've seen in many a day—the logical successor to those sure-fire Collegians.

OCTAVUS ROY COHEN'S
[PLAY UP THE NAME]

CHARLIE PUFFY COMEDIES

6 TWO REELERS

UNIVERSAL

6 Big Weeks *at the* RIALTO

SURRENDER

MARY PHILBIN AND IVAN MOSJOUKINE

that's boost enough for any picture

A UNIVERSAL SUPER JEWEL
Released January 16, 1928

SIX weeks bucking the terrific opposition of London's theatre-filled West End. Six weeks of phenomenal business with competition all around it. It takes a Special to do that — and "Surrender" is a special every way you look at it. A clean-up everywhere it's played. That's the kind of picture for your cinema.

Another EUROPEAN Big One!

YOU know what DENNY did for you in "The Leather Pushers" — as fighting, smiling Kid Roberts. Well, here's the same Denny again. Back in the same kind of a role that made him famous. Oh, Boy. How he fights. How he dances. How he makes love. He does EVERYTHING! A new Denny. A greater Denny. Denny in the greatest feature picture he ever made! You know what to do!

A Denny Super
Released
January 30, 1928

Distributed by EUROPEAN

that's

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m unless its char-
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a symbol in the check
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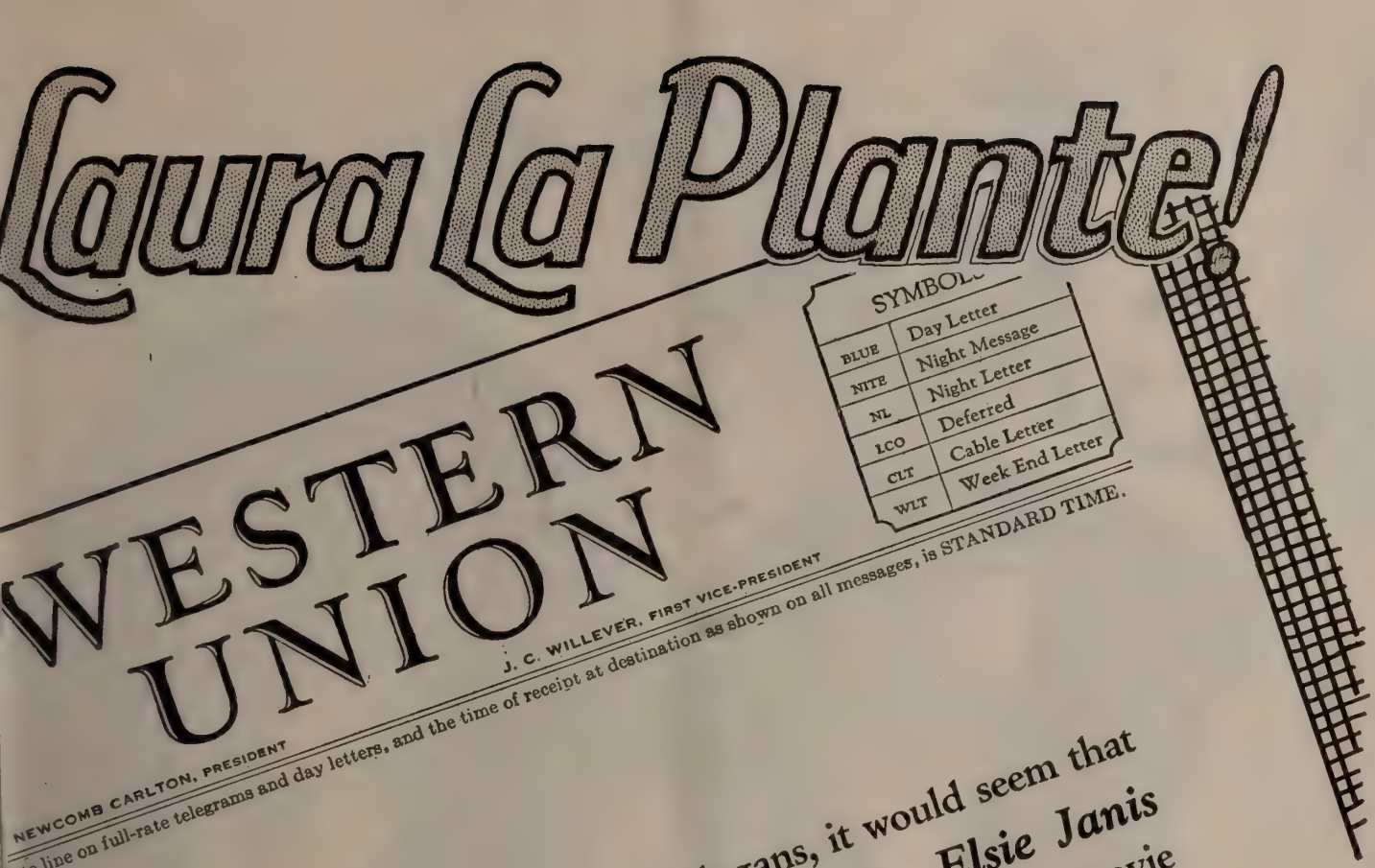
The filing time as shown in

To th

Laura La Plante

the Great Commedienne—

Laura La Plante!



Exhibitor
Everywhere

Offhand, this being the age of labels and slogans, it would seem that ***Laura La Plante is by way of becoming the Elsie Janis of the screen.*** Certainly this reviewer can think of no other movie personage who is so expert in the art of mimicry.

It doesn't matter to what the young woman puts her hand; always she passes the thing off as if she were born to it. She has a complete bag of tricks, and yet when she reaches into that bag and draws one out the trick takes on all the authenticity of something really substantial.

George Gerhard, of N. Y. Evening World, says exactly that in a recent review.

Tell that to your waiting public when you book her in "FINDERS KEEPERS"

from the story by Mary Roberts Rinehart.
A WESLEY RUGGLES PRODUCTION
with Johnny Harron, Eddie Phillips, Edmund Breese, Arthur Rankin, Capt. Duncan.

AGAIN! RO Picks U

The largest theatre in the land books these smashing Universal hits!

No Question About It --- Universal

13 WASHINGTON SQUARE

that chased the chills up and down the spines of Broadway. From Leroy Scott's famous novel and big N. Y. stage success with a great cast that means capacity. Look at this line-up. ALICE JOYCE—ZASU PITTS—JEAN HERSHOLT—GEORGE LEWIS—HELEN JEROME EDDY—and others. See Universal's crowd producing press sheet on this one.

Reg. Denny in "That's My Daddy"

Directed by Fred Newmeyer, whose comedy ideas will spread the fame of this latest Denny to every corner of your community—and what a cast—REGINALD DENNY—BARBARA KENT—LILLIAN RICH—TOM O'BRIEN and many others. It's DENNY at his best—a Dancing Master who turns prize fighter and cleans 'em up—and it will flood your box-office with admissions.

LOVE ME and the World is Mine

Starring MARY PHILBIN whose

recent tremendous publicity in her latest and greatest dramatic success triples her box-office drawing power. Note this marvelous cast—MARY PHILBIN—NORMAN KERRY—HENRY B. WALTHALL—BETTY COMPSON—GEORGE SIEGMANN—MARTHA MATTOX and a host of others. . . . It's another "Merry-Go-Round" on a bigger scale, bound to smash plenty present-day box-office records. Directed by Du Pont—director of "Variety."

AND ROXY BOOKS 'EM ALL — Proof of Uuiversal's leadership of the big ones.

las The Sure Fire Box Office Winners

UNCLE CARL sure has a find in this actor

W. B. Heick
Rex Theatre
Calumet, Minn.

GLENN TRYON

is a newcomer in the feature length comedy field—but already he has a powerful "fan" following. . . .

WATCH HIM GO?

His current release:

"A HERO FOR A NIGHT"

with **Patsy Ruth Miller** is better than "PAINTING THE TOWN"

A William James Craft Production

A Universal Star Trade Marked "Box Office"

5 SNOOKUMS *pictures in succession at the ROXY!*

SNOOKUMS

And that can mean only one thing — that Snookums is a drawing card of the first magnitude—a money-maker—a movie "natural"! Here's a fact that ought to induce you to sign for every one of his pictures on the spot —there is no record of a single Snookums flop in any theatre anywhere!

From George McManus' famous cartoons. 12 delightful two-reelers.

Produced by
STERN BROTHERS

UNIVERSAL
Junior Jewels

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick—Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
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Vol. XXVII FEBRUARY 11, 1928 No. 1

UNIVERSAL MOVIEGRAMS

GLENN TRYON, Eddie Phillips and Fay Holderness have been selected for important parts in "Lonesome." This is the Universal City studio title of the Mann Page original story which will be the first American direction of Paul Fejos, to whom Carl Laemmle has given a five-year contract.

HAVING finished "Home, James," Laura La Plante immediately countermanded the direction and left for Honolulu on the S. S. Malolo. She will spend her vacation at the New Royal Hawaiian Hotel, returning to Universal City in time to start "One Rainy Night" or "Three Rainy Nights"—whichever it's going to be—under the direction of Wesley Ruggles.

ALEXANDER MARKEY, explorer and writer, will leave Universal City next week upon a combination scientific and filming expedition. He will be accompanied by Wilfred Clark, cameraman, and Lou Collins, assistant, together with a scenarist. His object is a story and film of the Maoris.

BRANDON HURST arrived in New York Monday. He left Universal City immediately upon completion of his role of Barkilphedro in "The Man Who Laughs" under the direction of Paul Leni.

RENEE ADOREE has fully recovered and joined the company consisting of Conrad Nagel, Lloyd Whitlock, Frederick Esmelton, Adolph Milar, Maurice Murphy and Virginia Grey at Mt. Lowe, where Irvin Willat is directing Rex Beach's Alaskan story, "The Michigan Kid."

"Cohens and Kellys in Paris" Disclosed as Big Money-Maker By Actual Box-Office Figures

Extraordinary Reports to Universal Home Office Indicate That Laugh-Picture Will Surpass All Other Cash Pullers of Year.

UNIVERSAL home office officials are beginning to get reports on the early runs of "The Cohens and Kellys in Paris" and are highly elated over the amazing box-office strength shown by this picture. When Carl Laemmle decided to make this sequel of the original box-office sensation, "The Cohens and Kellys," he indicated that he hoped the new picture would be as good as the first, although the target was a hard one to shoot at. Reports reaching New York during the last few days make it certain that the new film is even more popular with audiences and exhibitors than the earlier one.

So far the picture has been shown in a number of important first run houses, among them the Granada Theatre, San Francisco; the Ambassador, St. Louis; the Capitol, Atlanta; the Rialto, Washington; the Court, Wheeling, W. Va., and the Plaza, Northampton, Mass. It rolled up such notable grosses as $33,406 in the Ambassador, $24,000 in the San Francisco cinema palace, $9,442 in the Atlanta house, $8,200 in Washington, and $4,465 in Wheeling. These figures are first-rate for the various houses, some of them record figures, and indicate conclusively, the Universal sales department feels, that the picture clicks definitely with the public. The film will have its Broadway premiere next week, when it will play in the Colony Theatre.

Universal, in order to afford absolute evidence of the drawing power of the C. & K. release, have made public the following day-to-day figures on some of the aforementioned week runs:

Ambassador Theatre, St. Louis:	
Saturday	$6,300.00
Sunday	7,500.00
Monday	3,860.00
Tuesday	4,064.00
Wednesday	4,304.00
Thursday	3,829.00
Friday	3,529.00
Total	$33,406.00

Granda Theatre, San Francisco:	
Saturday	$4,718.00
Sunday	6,138.00
Monday	2,344.00
Tuesday	2,846.00
Wednesday	2,966.00
Thursday	2,698.00
Friday	2,298.00
Total	$24,008.00

Capitol Theatre, Atlanta:	
Monday	$1,151.00
Tuesday	1,361.00
Wednesday	1,416.00
Thursday	1,381.00
Friday	1,682.00
Saturday	2,451.00
Total	$9,442.00

(*Continued on next page*)

"COHENS AND KELLYS IN PARIS" BOX-OFFICE BET OF SEASON

Broadway First Run at Colony Past Week

(*Continued from preceding page*)

Rialto Theatre, Washington:

Saturday	$1,420.00
Sunday	2,074.00
Monday	731.00
Tuesday	979.00
Wednesday	988.00
Thursday	978.00
Friday	1,040.00
Total	$8,210.00

Court Theatre, Wheeling:

Monday	$736.45
Tuesday	715.80
Wednesday	815.30
Thursday	587.55
Friday	570.70
Saturday	1,038.90
Total	$4,464.75

In connection with the showing of the picture in Wheeling, Earl W. Kramer, eastern sales manager for Universal, received a wire of appreciation from George Shaver, the exhibitor in this case, which goes on record as one of the most enthusiastic wires ever received by a film company from a theatre man, also as one of the best testimonials for a picture.

Shaver wired as follows:

"A deserving box-office picture is deserving of praise. Permit me to congratulate you on your newest 'Cohens and Kellys in Paris,' which it was my pleasure to play all last week. It's a knockout and despite the severest snowstorm, blizzard and zero weather in several years, had the crowds standing out all week. Patrons screamed throughout entire picture and everyone who saw it automatically became mouth-to-mouth advertisers. Better than 'Cohens and Kellys.' Universal surely hit this bull's-eye for a box office attraction that also gives the customers one hundred percent entertainment."

Universal executives hasten to add that the Court Theatre is not a Universal-owned house, and, in fact, only joined the ranks of Universal customers during the last year.

Tying Carl Laemmle's Saturday Evening Post advertising right to the box Office, the famous weekly column was enlarged to giant size and placed at the Colony Theatre by Joe Weil to herald "The Cohens and Kellys in Paris."

A report of somewhat similar encouragement came from the Plaza Theatre in Northampton, Mass. Charles J. Costello, manager of that house, wrote to the Universal branch in New Haven as follows:

"I played your feature 'The Cohens and Kellys in Paris' the last four days of last week. Our opposition was the strongest of the season and during these four days we had the biggest snowstorm and cold spell of the season. In spite of these facts 'The Cohens and Kellys in Paris' came close to the record mark of the season at this house. It opened up to a fine business and held up to the closing performance with everything against it, even the weather. It is the first picture I have played in some time that the patrons stopped to tell me how much they enjoyed the picture. Many of them liked it better than the first 'Cohens and Kellys.'"

According to the reviews in Washington newspapers, the Washington showing of the picture was equally as well received. Such comments as "It looks like a real money-maker," "Gales of laughter were the reaction of yesterday afternoon's audiences," "The film is packed with laugh-provoking incidents" were current in the criticisms. The *News*, comparing the picture to the original Cohens and Kellys comedy, comments as follows:

"One of the season's best bits of comedy is on tap at the Rialto. The film, a companion picture to 'The Cohens and Kellys,' proves a much more decided hit than its predecessor. The work of the inimitable George Sidney and J. Farrell MacDonald, co-stars, places them in the first rank of movieland's comedy teams. The action goes at a tremendous clip."

In Atlanta, Fuzzy Woodruff of the *Sunday American*,

(*Continued on page* 40)

Carl Laemmle Prescribes

Partnership Cooperation Needed

Universal Chief, on Eve of His 22nd Anniversary in Motion Picture Business, Warns Against "Dotted Line" Pictures and Advises Concentration on More Merchandising and Less Money Talk.

CARL LAEMMLE, veteran chief of the Universal Pictures Corporation, who is soon to celebrate the 22nd anniversary of his entry into the motion picture business, believes that future progress and prosperity in the industry depends upon the extent to which producers and exhibitors can view their problems and conduct their affairs more as partners than as antagonists. In a recent interview, he pointed out, from a viewpoint of twenty-two years experience and observation, several striking principles by which those in the industry can get together in a joint program of progress.

"Many people, producers, distributors and exhibitors alike, seem to lose sight of the fundamental idea upon which our industry is built," said the Universal chief. "This idea is that those who make pictures, those who market them and those who exhibit them are fundamentally partners. The public, not the theatre, is the ultimate consumer, and the producer and the distributor are just as much concerned with the public as the theatre-man. The view-point of all concerned should be focused on the screen, rather than on each other.

"The motion picture business is the same as any other business as regards the relations between the manufacturer, merchant and customer. The success of the business is based on satisfied customers. Satisfying the ultimate consumer is the joint problem of all, the producer to make pictures that the public will want to see, and the exhibitor to select and exhibit them in proper way. The producer or distributor has a further problem—because, in addition to the public, the exhibitor is also his customer. In addition to satisfying the public by making first-class pictures, he also must satisfy the exhibitor, not only in the quality of his pictures, but in the service he renders to the exhibitor and the treatment accorded. A very important part of this service consists of helping the exhibitor to market the picture to the public.

"It is a straightforward merchandising proposition. It is similar to any merchandising proposition. And the more that the viewpoint of everyone concerned is shifted to the merchandising angle, rather than the price angle, the better co-operation there will be and the more satisfaction on the part of the public.

"There should be no 'dotted line' pictures, made solely with sales contracts as the objective. Neither should there be 'dotted line' salesmanship, with the signing of the contract as the supreme end of all effort. Pictures should be pointed at the screen. Salesmanship should be pointed at the screen just as surely.

"Such salesmanship is linked with service. Service that takes the form of square dealing, assistance in presenting the picture to the public, and back of all this, a fertilization of the public mind in favor of the picture.

"The ideal partnership co-operation between producer and exhibitor is obtainable by the following efforts on the part of each: The producer should strive to make pictures absolutely keyed to the public taste, he should aid the exhibitor in marketing these pictures, by general campaigns as well as by specific advertising aids, and most important of all, he should play square in his dealing with the exhibitor, treating him as any manufacturer would treat a retailer whose business and whose prosperity is of mutual concern.

"The exhibitor should regard the producer in the light of a friendly and interested source of his picture supply. He should meet the producer half-way and recognize that the square-shooting producer is primarily trying to turn out pictures that will bring the public to the exhibitor's theatre. He is not primarily trying to get the exhibitor's signature on a contract. Also, that in the making of such pictures, the producer must frequently involve himself in an exceptional outlay, and naturally deserves increased returns.

"Finally, the exhibitor owes it to himself and to the picture to market it in the best possible way—which includes taking advantage of the many publicity, advertising and exploitation aids placed at his disposal by the maker of the picture. In this way he is putting the final touches to the operation of the local partnership co-operation by which this industry should make and deliver its product to the ultimate consumer.

"I long have guided the Universal organization into these channels. To the limit of human ability, we are making pictures with the greatest possible audience appeal. In the matter of distribution, the square-deal policies of Universal have become an axiom in the industry. In the matter of co-operation marketing, we go to extreme measures in aiding the exhibitor, not only in the current pushing of individual pictures by advertising accessories of tried and proven value and designing and by campaigns pointed, not at the exhibitor, but at the public, and also by fertilization of the public's interest in good screen entertainment in general and Universal pictures in particular. Added to all this, I am proud to say that the Universal organization, from the top right down, by right and instructions, has learned to regard the exhibitor as a partner, a fellow-worker and co-operator in the affairs of the industry. Where there is mutual interest, there is trust, and where there is trust, there is co-operation. Where there is co-operation, there is progress.

"Twenty-two years may seem a long time in this industry. Certainly, they have been years of constant change and progress. They seem all too short to me. The next twenty-two years will be just as progressive, I am sure. And of one other thing I am certain. It is that the feeling of partnership co-operation between all branches of the picture industry will increase by leaps and bounds, wiping away today's problems, and creating a united front for the entire industry, with all the progress, power and prosperity such unity would mean. This may sound like the millennium, but

Cure for Industry Ills

Between Producer and Exhibitor

then, remember that the first twenty-two years are the hardest."

Laemmle's 22nd Anniversary is being celebrated by the entire Universal organization. The sales department, under the direction of Lou B. Metzger, general sales manager, and his aids, Earl Kramer, eastern sales director; Morton Van Praag, western sales director and Ted Schlanger, short subject sales manager, are holding a concerted period of sales activity for the period January 22nd to May 5th. As a tribute to Laemmle's many years of square dealing and good pictures many of Universal's exhibitor patrons are setting in an unusual number of Universal pictures during this period.

To give added zest to the celebration, Universal has announced awards totaling more than $5,000 for the branch offices making the best showing in this drive. The eastern and western division personnel have taken up special purses for additional competitive awards and several exchange groups have put up sweepstakes for fun among themselves. More than $2,500 is represented in these intersection and inter-office "bets." Furthermore, various Universal stars, directors, and other studio personages have contributed further sums for results with this or the other picture. These amounts total to more than $3,000, thus making a grand total of more than $10,000 to be divided among Universal salesmen, sales managers and exchange personnel as a result of the Carl Laemmle 22nd Anniversary celebration.

As additional incentive for the celebration, Universal's best pictures are available for showing during the drive period, including such outstanding pictures as "The Cat and the Canary," "Les Miserables," "The Cohens and the Kellys in Paris," "We Americans," "Love Me and the World Is Mine," "Painting the Town," "A Hero for a Night," "Hot Heels," "That's My Daddy," "Out All Night," "On Your Toes," "Silk Stockings," Finders Keepers," "Thanks for the Buggy Ride," and a long list of other tried and proven hits as well as an unusual line-up of short features, headed by Snookums, "The Collegians," the new Octavus Roy Cohen comedies, the Oswald cartoons and other outstanding comedies.

Carl Laemmle, president of Universal Pictures Corp., prides himself that he has taught his whole organization to consider the exhibitor as a partner and a fellow worker.

FOR 22 YEARS of Unstinted Exhibitor Support

RE-WA

The largest Array of High-wide & Handsome Money Making Pictures in all Filmdom!

Partial List

Universal's Amazing Four

The Cat and the Canary
Les Miserables
The Cohens and Kellys in Par
We Americans
—and its Resplendent Fifth
Love Me and the World Is Min

Glenn Tryon Pictures

Painting the Town
A Hero for a Night
Hot Heels

Back to God's Country
The Lone Eagle
The Shield of Honor
Cheating Cheaters
The Chinese Parrot
The Small Bachelor
Surrender!
The 13th Juror
Wild Beauty

A Universal Salesman

The Irresistible Lover
A Man's Past
The Fourflusher
Alias the Deacon
Midnight Rose
13 Washington Square

Reginald Denny Pictures

That's My Daddy
Out All Night
On Your Toes

Laura La Plante Pictures

Silk Stockings
Finders Keepers
Thanks for the Buggy Ride

Hoot Gibson Pictures

Painted Ponies
Galloping Fury
The Rawhide Kid
A Trick of Hearts

Universal Super Shorts

Snookums, The box-office baby

Universal Junior Jewels

Carl Laemmle, Jr.'s

The Collegians

Universal Junior Jewels

Oswald, the Lucky Rabbit—
1 reel cartoons

Snappy 1 Reel Comedies
The Gumps

Stern Brothers 2-Reelers
including Mike and Ike
Keeping Up with the Joneses
Let George Do It and
Buster Brown

Octavus Roy Cohen
Charlie Puffy—2-Reelers
2-Reel Western Dramas
Universal Super Serials

call on you soon. Give him yaur individual attention.

CARL LAEMMLE'S
22nd Anniversary Celebration.

"UNCLE TOM'S CABIN" CALLED FINEST FILM OF THE CENTURY

F. W. Harland-Edgecumbe, English Journalist, Finds Universal's Spectacular Picture Most Impressive Thing in America

WHAT would you choose as the most impressive thing in America if you were here on your first visit? This is not an "ask me another" poser, but a question that F. W. Harland-Edgecumbe, young English journalist, answered promptly after three weeks in New York with the words, "Uncle Tom's Cabin."

As a matter of fact, Mr. Harland-Edgecumbe needn't have crossed the Atlantic to have been thrilled by Universal's film version of the Harriet Beecher Stowe classic. It has been playing to crowded houses at the London Pavilion for weeks. However, the gentleman in question did not see it there, but at the Central Theatre on Broadway. It stirred him as typically American and as a great power for moral good. In addition, he considered it box-office built—"The paramount achievement of the century as purely theatrical entertainment."

But here are his own words:

"There is such a thing as unthrifty spectacularity. It is possible to be extraordinarily lavish and to produce extraordinary effects without exactly hitting the mark aimed at. For instance, in the history of the manufacture of motion pictures, there are many skeletons left lying on the road which tell their tale of well-intentioned but misguided lavishness.

"It has been left to the Universal film company to produce the two classic examples of lavishness which have achieved uniformity of cautioned extravagance, uncalculated costliness, if that is not paradoxical, undeniable beauty and, in fact, two productions which have passed through the whole gamut of commercial and artistic enterprise and come out outstanding examples of what may be achieved in the way of screen entertainment. I refer, of course, to Stroheim's 'Foolish Wives' and, more recently, that lavish spectacle, 'Uncle Tom's Cabin.'

"I saw the former in England, and the latter I have seen recently at the Central Theatre on Broadway. Now, I always approach any screen entertainment with a skeptical mind, for I have been, like most people, rather prejudiced by the flamboyant advance notices and publicity in connection with new films.

"So I entered the Central Theatre prepared to find a show which might perhaps reach about half-way towards the remarkable heights of artistry which the billboards and the columns of the daily press had tried to make me believe had been reached.

"To my surprise, I found that the dictionary does not contain sufficient adjectives to definitely describe the most remarkable film it has ever been my pleasure to witness. While waiting for the picture to commence, I casually scanned a pamphlet which told me how two million dollars had been spent upon this photo-dramatization of a novel which has—and will forever—held its place in literature. I read that five thousand players had been employed and that it had taken two years for Mr. Harry Pollard, the director, to complete the production.

"It is a pity that America knows no knighthood because Mr. Pollard deserves such an honor, and would no doubt have received it in my own country had he produced a film which so accurately portrayed a great historical epic.

"And now to the film itself. It goes without saying that it plays upon the whole gamut of human emotions. It plays havoc with one's risible senses, and in the space of two minutes afterwards tugs the heart-strings. I will admit here and now that I wept unshamedly and unrestrainedly during the death scene. That particular scene is the most poignant and most beautiful which has ever been put upon the screen.

"It avoids pathos — I mean the cheap, pedantic pathos. It avoids bathos. It achieves the highest realm of artistry inasmuch as when it is finished one can forget it. To my mind, that is the most consummate artistry.

"Eliza's escape from her master and the overwhelming bitternesses which encompass her life stands out as another masterly piece of work. I want to deal with the picture tout ensemble, yet I find it difficult to refrain from heaping praise upon each individual artist as I think of him or her. Very often in the picturization of so dramatic a climax as this, the producer leaves just a taste of exaggeration in one's mouth. But not so in 'Uncle Tom's Cabin.' There are scenes of brutal debauchery which ring true. There are scenes of spectacular magnificence which are convincing in every detail. There are intimate scenes which one's brain and one's heart appraises at very truth.

"I know not who selected the cast, but the selection, to my mind, was governed by a genius. Looking at the picture, and reflecting upon it hours afterwards, I find it difficult to imagine anyone else playing any one of the many roles enacted.

"From the standpoint of pure histrionic worth, the picture is marvelous. From the standpoint of historic accuracy and the portrayal of the foulest blot on America's page of history, it is still more marvelous. As entertainment — that is, purely theatrical entertainment—it is the paramount achievement of the century, so far as the screen is concerned. So far as the history of motion pictures is concerned, men a hundred years from now engaged in the industry will refer to 'Uncle Tom's Cabin' as a stepping stone in much the same way as military men today refer to the Battle of Waterloo.

"One thought occurred to me as I walked away from the theatre—pensive, somewhat sad, certainly purged of certain worldly traits. It was this:

"If the educational authorities of America would insist that every child of whatever nationality, creed or color should see this film; if the civic authorities would do their best to encourage every adult of whatever creed or color to see this film, America would have done itself a power of moral good. I am convinced that here is a picture which, because a film cannot find its way into a national gallery, should be adopted by the government and used for the purpose which it so readily achieves—humanization."

"Surrender" Is Well Worth Seeing

Nancy Lee in the *Milwaukee Journal* says:

"Here is a fine, dramatic story well told by the camera. It contains some sincere and enjoyable acting on the part of Mary Philbin, who, by the way, looks most entrancing in the newest of her screen appearances.

"Mosjukine, whose name was Moskine when he played the lead in 'Michael Strogoff,' is the Russian who with his Cossacks invades a sleepy little Austrian town. Young Lea (Mary Philbin) daughter of the rabbi, takes his eye and it is she who finally saves her people and the village from plunder.

"The story is told dramatically, seriously and with not too many excursions down by-paths. Photographically, the picture is worth seeing."

Realistic Sets Of Grim Prison In "Fallen Angels"

THE grim aspect and hopelessness of prison life have been exemplified with startling reality in the atmospheric motion picture setting of a penetentiary now standing on the lot at Universal City and waiting to be used in "Fallen Angels," a dramatic story of the underworld.

High, grey walls, an iron-barred gate, and other details combine to give the impression of sternness and despair associated with the life of a prisoner.

There have been few sets made with the effectiveness of this one in carrying out the prison idea, it is said. Looking at it without the players who will take part in the scene is alone enough to engender the desired feeling called for by the story.

This is said to be one of the largest prison settings ever made. The walls are more than thirty feet high and thick enough on the top for the guards to walk upon. The interior is three stories high and has three balconies upon which the tiers of cells are built. The balconies are wide enough for ten men to walk abreast.

In the center is the prison yard, surrounded by the four walls, and at one end, overlooking the entire prison, is the watch tower. Ingenious locations have been built for the cameras so that several of them may be used at once from different angles without interferring with each other.

Edward Laemmle is in charge of the direction of "Fallen Angels," in which Norman Kerry and Pauline Starke play leading roles. Included in the cast are Marian Nixon, Kenneth Harlan, Crauford Kent, Ward Crane, Jack Raymond and Byron Douglas. Arthur Somers Roche wrote the story from which the screen adaptation was made.

"U" Chain House Have New Cabinet

UNIVERSAL CHAIN THEATRICAL ENTERPRISES, INC., now is being operated by a Cabinet of which the operating executive is Charles B. Paine. Supervising the working of the cabinet are Beno Rubel, representing Carl Laemmle, and E. H. Goldstein. In addition to Paine, the cabinet consists of H. M. Messiter, his asistant; Joe Weil who continues as director of advertising, publicity and exploitation for the chain; Herbert L. Robinson, comptroller, and Charles Burden, head of the real estate department.

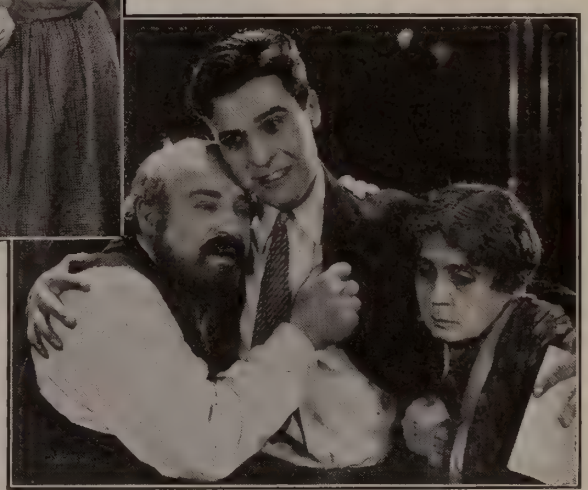
Universal Plans Series of Pictures Built Around "Cohens and Kellys"

AS a result of the exceptional showing of "The Cohens and Kellys in Paris," the sequel to the original screen hit, "The Cohens and Kellys," Carl Laemmle has decided to make a series of "Cohens and Kellys" features.

Among the titles selected for these pictures are "The Cohens and Kellys in Ireland," "The Cohens and Kellys in Jerusalem," "The Cohens and Kellys in Jail," "The Cohens and Kellys in Darkest Africa" and "The Cohens and Kellys in Hollywood." Instructions have been issued for the immediate preparation of stories for these vehicles. The director and casts will be announced later.

Reports from the Granada Theatre in San Francisco, the Ambassador Theatre in St. Louis, and the Capitol Theatre in Atlanta indicate that "The Cohens and Kellys in Paris" will excede the original "Cohens and Kellys" in popular appeal. Box-office records at these theatres shown an amazing draw. The picture will have its New York premiere Saturday in the Colony Theatre.

In "We Americans" Patsy Ruth Miller takes the part of the daughter who studies art and Americanism, and Beryl Mercer is her superb mother.



George Sidney, George Lewis and Beryl Mercer are among the splendid cast in "We Americans," Universal's epic of the melting pot.

Rex Receives Fan Letters

DOES a film horse receive fan mail? One horse in Hollywood does, and how!

Rex, King of Wild Horses, Universal's famous equine player, doesn't have to take a back seat to any human player when the letters from admirers are counted. The animal star is said to receive more mail than any other four-footed actor—or actress—in the film colony.

Persons all over the world who have thrilled at Rex's pictures, use this method of expressing their enjoyment at his superb performances. He is among the most popular of animal screen players. In spite of his almost untamable spirit, he has an uncanny ability to "act" when in front of the camera.

Wesley Ruggles Is Member "U" Post Of War Veterans

WESLEY RUGGLES, one of Universal's foremost megaphone wielders, and an officer in the photographic section of the Air Service during the World War, is to become a member of the Universal Post of Veterans of Foreign Wars at their forthcoming meeting.

He has been accepted and will take his oath and obligations from a "buck" who soldiered under him during the conflict.

HOOT GIBSON

the ridin'est Cowboy on the motion picture range——

PAINTED PONIES: Hoot Gibson—January 4. This is an extra good Gibson picture with lots of laughs, thrills and action. Everybody likes Hoot Gibson here. Six reels.—Lyceum theatre, Manchester, Mo.

7 great Westerns with the Box-Office kick

"Painted Ponies"
"Galloping Fury"
"The Rawhide Kid"
"A Trick of Hearts"
"The Wild West Show"
"A Society Cowboy"
"Riding for Fame"

and all from

HOOT GIBSON

Coming!

with a tremendous rush to pour thousands of dollars in profits into the tills of thousands of Exhibitors . . .

The greatest laugh riot since the record breaking "COHENS AND KELLYS"

¶ Now is time for you to get your play dates set before the mad rush of bookings pour in. Remember what hapened with the COHENS AND KELLYS and get yourself set for this BIG ONE.

The Cohens and Kellys

$33,406.00

is the week's gross at Skouras' Ambassador, St. Louis, for "The Cohens and Kellys in Paris"; it hit the high spots at the Granada, San Francisco, with $24,008.00 for the week; it piled up nearly $10,000.00 at the Capitol, Atlanta — big money everywhere — and wait till you see the figures for New York!

NOT in many box-office Paris." From s laugh—not the ences, but the h

IT'S A UNIVERSAL
sta
GEORGE SIDNEY and
with VERA GORDON, Kate Price, Gertr
A William Be
Adaptation and continuity by Al. Cohn. S

in Paris!

veeks has the Capitol picked a better
et than "The Cohens and Kellys in
rt to finish the picture is one long
ld chuckles of mildly pleased audi-
rty roars of delighted fans.

RUN SPECIAL

ARREL MacDONALD
or, Sue Carol and Charles Delaney.
Production
ervision by Joseph Poland.

turn

Here is your answer on the Cohens and Kellys in Paris

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

ASS OF SERVICE
his is a full-rate
egram or Cable-
m unless its char-
er is indicated by
symbol in the check
r in the address.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at WHEELING, W. VA.

[WIRE]

E. W. KRAMER, CARE UNIVERSAL PICTURES CORP.,
730 FIFTH AVE., NEW YORK, N. Y.

CONGRATULATE YOU ON YOUR NEWEST "COHENS AND KELLYS IN PARIS" WHICH IT WAS MY PLEASURE TO PLAY ALL LAST WEEK. IT'S A KNOCKOUT AND DESPITE THE SEVEREST SNOW STORM BLIZZARD AND ZERO WEATHER IN SEVERAL YEARS HAD THE CROWDS STANDING OUT ALL WEEK. PATRONS SCREAMED THROUGHOUT ENTIRE PICTURE AND EVERYONE WHO SAW IT AUTOMATICALLY BECAME MOUTH-TO-MOUTH ADVERTISERS, BETTER THAN "COHENS AND KELLYS." UNIVERSAL SURELY HIT THE BULL'S-EYE FOR A BOX-OFFICE ATTRACTION THAT ALSO GIVES THE CUSTOMERS ONE HUNDRED PER CENT ENTERTAINMENT.

GEORGE SHAFER, COURT THEATRE.

Long Run Special
It's a Universal

Universal Holds Honors for New Films On Broadway During Past Week

"13 Washington Square" at Roxy and "Buck Privates" at Colony Only New Pictures to Reach New York's Big Play Houses

UNIVERSAL supplied all the new film fare to Broadway's hungry movie-goers during the last week in January. At Roxy's huge cathedral, "13 Washington Square" played to tense audiences. Laughter mingled with the thrills in this adaptation of Leroy Scott's famous story. In addition to a corking plot, it offers such excellent actors as Jean Hersholt, Alice Joyce, George Lewis, Zasu Pitts and Helen Jerome Eddy. The picture is skillfully directed by Melville W. Brown.

George Gerhard in the *Evening World* comments as follows on this "interest-compelling picture":

"A capably woven mystery story, which has scant recourse to gunplay and sudden death, is '13 Washintgon Square,' at the Roxy. And contrary to the usual complaint, the weaving appears to be the author's own—the story appears to have been brought to the screen as Leroy Scott wrote it.

"This is due, no doubt, to the able direction of Melville W. Brown as much as to any other ingredient. At any rate, Universal has handled this story with commendable sincerity, and the result is an entertaining and interest-compelling picture.

"Jean Hersholt and Alice Joyce are the featured players, George Lewis being the juvenile lead. But, aside from Hersholt, Zasu Pitts and Helen Jerome Eddy are the best characters. Both are always excellent, no matter what they set their hands to, and the picture is no exception. But, as it happens, neither has a so-called baby face, so, of course, they will continue to be cast in character parts instead of up where they indubitably belong.

"Here one is a housemaid and the other is an impecunious third cousin of the celebrated Mrs. De Peyster. But their work is of such a high order that they carry th story along sailing. Hersholt is 'Deacon' Pyecroft, and, designedly or not, his role is very much like that of the star of 'Alias the Deacon.' He is the same sort of ministerial person—that is, ministerial outwardly — but a celebrated, if humane, crook on the side. And despite the repetition, he is very good, as he always is."

* * *

Mordaunt Hall in the *New York Times* adds his enthusiasm:

"The silence caused in big theatres by the animated images on a screen is frequently astonishing, and it is presumed to be a sign that the picture is holding the audience's interest. Yesterday, during some of the passages of '13 Washington Square,' the new photoplay at the Roxy Theatre, some 6,000 persons sat as still as if they were all holding their breaths; suddenly the majority of the spectators broke the stillness by hearty laughter. It was most impressive, especially if you entered while the picture was on.

"This is a competently acted and expertly produced picture. Melville W. Brown has handled the idea so pleasingly that it is a good entertainment, the sort of thing that makes you give vent to an explosion of mirth whether you want to or not. There are in the cast Jean Hersholt, who played the part of the tutor in 'The Student Prince'; Zasu Pitts, who sacrifices looks for an intelligent character study; Alice Joyce, the personification of dignity, and Helen Jerome Eddy, who is never nonplussed by the sight of a motion picture camera. Aside from the praiseworthy performances of these players, interest in this affair is increased by the numeral '13,' the location of Washington Square and the name of De Peyster.

"It was an exciting strip of this story that compelled silence and once during the hushed moments a baby added to the excitement by a sudden yell. People bob up unexpectedly during the hectic incidents of this film and it was chiefly anticipation of the character's surprise that elicited explosions of merriment."

* * *

From the *World* comes Quinn Martin's praise:

"Nice but important film melodrama goes on this week at the Roxy, where Leroy Scott's old story, '13 Washington Square,' that one about the rich mamma who delayed her journey to Europe in order to prevent her son's marrying a bum, is being seen. In it Miss Alice Joyce, never handsomer, plays Mrs. De Peyster, and in the part of 'Deacon' Pyecroft is to be seen Mr. Jean Hersholt, one of the two or three best character actors in America."

* * *

At the Colony, "Buck Privates" was shown. It is a screaming comedy of America's returning soldiers in Luxembourg. It is frank farce played in high spirits and good for a houseful of laughs. Among its most interesting features is the star, Lya De Putti, the beloved vamp of "Variety" cast in an entirely new sort of role. Here the beautiful Lya is a demure and bashful maiden and as such wins a whole new array of fans. Malcolm MacGregor is a handsome and compelling soldier, and Zasu Pitts lends her always infectious humor.

Once more the *Evening World* gives exhibitors a reliable review:

"'Buck Privates' is an exceedingly enjoyable picture. It tells a rollicking yarn about American doughboys and Luxembourg girls on the occasion of the march of the American Army of Occupation from the Argonne and the Meuse to the banks of the Rhine.

"It is enacted by such players as Lya de Putti, Malcolm MacGregor, Eddie Bribbon and Zasu Pitts; but, somehow, that ingredient does not seem to this reviewer to have so much bearing upon its success as has the unexceptional direction of Melville Brown and the activities of the gagmen. Yes, he directed this one, too. Personally, it is our belief that Brown's touch more than that of the gag-men injected its frolicsome tempo into it, but, at any rate, it is there.

"There is a wealth of infectious wit in this story, which was written by Stuart H. Lake. And, if memory serves, Lake used to rub elbows with yours truly on the Journal copy desk. Certainly, if Carl Laemmle could continue to dig up pictures such as this one, he would have little trouble in bringing the Colony back to a successful "Pictures Only" Schedule.

"As it is, he has a great bet in Josef Cherniavsky and his Colonials."

* * *

Harriette Underhill in the *Tribune* says:

. . . many persons in the theatre, including our Aunt Elizabeth, declared that 'Buck Privates' was the funniest picture they ever had seen and it probably will be considered so out on the road. As we have so often confessed, we know nothing of comedies; but we do know that we like Zasu Pitts."

Those who do know something of comedies will recognize in "Buck Privates" in addition to Zasu Pitts, a sequence of hilarious situations, an excellent cast, and splendid direction.

Alexander Markey, Explorer and Writer, Heads South Sea Expedition For "U"

ALEXANDER MARKEY, explorer and writer, will shortly embark from Universal City for New Zealand with a staff to make a picture from an original story of the Maoris. He will establish headquarters in New Zealand and plans to make his picture on the little known islands surrounding this country, referred to as the South Sea Islands. He will be accompanied by Wilfred Cline, cameraman, Lew Collins, assistant, and a script girl.

Markey was formerly secretary of the Society of Fine Arts here and is known as a lecturer and author of distinction. He is a son-in-law of Bernarr MacFadden, the publisher and physical culture advocate. The motion pictures attracted his attention and he divorced his other interests to study them at first hand. He has spent the past nine months at the studios of the Universal Pictures Corporation.

Markey has made a study of the little known Maoris who are the original inhabitants of New Zealand some six hundred years prior to the arrival of the white man. They are known to be descendants of the Polynesian race. The white settlers at first regarded them as savages, but when friendship was restored it was found that they possessed an elaborate system of society and government with elevated ideas on morality and religion. They readily adopted civilized life and became converted to Christianity. Today, they have the highest standing in the life on the islands.

The filming of a Maori story has never been attempted. His plans include filming the inhabitants of the Fiji and other surrounding islands, in which case his mission is regarded as hazardous, for the natives there have not adopted the habits of the whites as the Maoris have done on the island of New Zealand.

The story is laid in the colorful Yukon country and was one of the most popular of Beach's recent novels. J. Grubb Alexander wrote the screen adaptation and Peter Milne the continuity.

One of the spectacular sets from "The Man Who Laughs." This old English street scene has been reconstructed fathfully from its period.

"The Michigan Kid" Starts Production

FILMING of Rex Beach's novel, "The Michigan Kid," has just started at Universal studios under the direction of Irvin Willat.

Renee Adoree and Conrad Nagel appear in the principal roles of the picture with Lloyd Whitlock, Adolph Millar, Maurice Murphy, Virginia Grey and others in support.

Lya De Putti Made Personal Appearance At Colony Theatre

LYA DE PUTTI, star of the Universal picture presented at the Colony Theatre titled "Buck Privates," made a personal appearance at the theatre last Wednesday evening at nine o'clock. She was enthusiastically received by her large following.

Miss De Putti has remained in New York since her return from making pictures abroad a few weeks ago. She will shortly leave for the Coast to begin work on one of the many picture offers she has received while here.

"Buck Privates" is the first picture in which Miss De Putti has been seen in on Broadwav for some time. She made another production at Universal City titled "Midnight Rose."

"Body Punch" Goes Into Production At Universal City

PRODUCTION on "The Body Punch," an epic of the resin ring written by Harry O. Hoyt, has just started at Universal under the direction of Leigh Jason, according to an announcement by President Carl Laemmle.

Jack Daugherty and Virginia Browne Faire are portraying the principal roles with Wilbur Mack, Arthur Millette, George Rotsonaros and Monte Montague in prominent supporting roles. Harry O. Hoyt also did the screen adaptation of the story which is under the personal supervision of William Lord Wright.

Glenn Tryon Stars With Barbara Kent In "Lonesome"

GLENN TRYON and Barbara Kent will play the leading roles in Paul Fajos' first American picture for Universal titled "Lonesome," Eddie Phillips and Fay Holderness have also been selected for important parts.

"Lonesome" is an original story by Mann Page which Edward T. Lowe, Jr., has adapted. Fajos, the youthful European director of the sensational picture "The Last Moment," selected this story because of its simplicity and beauty.

"Fourflusher" Fine Box Office Feature

THE FILM DAILY pronounced Universal's comedy romance, "The Fourflusher" thoroughly pleasing with a new co-star combination of Marian Nixon and George Lewis that is appealing.

"Here's one any audience should like. It's light, amusing, clean and the romance is real. There's a delightful combination in it that makes for really good entertainment. It can be recommended without restraint. The story deals with the efforts of a young shoe salesman, who bluffs his way through, especially when he meets the girl he loves and wants her to think he's a big shot. He comes down to earth in time to make good and the girl is right on hand for the honeymoon trip to Niagara. Splendidly directed."

From UNIVERSAL with a most amazing record of box-office accomplishment . . .

Two of them - - "The Cat and the Canary" and "Les Miserables" - - already released, are galloping through the country leaving a trail of broken records behind them . . . another - - "The Cohens and Kellys in Paris" - - just started, is piling up amazing receipts against the stiffest kind of competition and at the worst season of the year . . . still another - - "Love Me and the World Is Mine" - - is being grabbed by the biggest houses in the land . . . the fifth with the inimitable Laura La Plante in a Mary Roberts Rinehart story, "Finders Keepers," is grabbing the headlines wherever it shows . . . and the last one now in the cutting-room - - "We Americans."

Man, there're six to make your eyes turn green with envy if your opposition gets them . . . there's six with quality, with pulling power, with endurance . . . buy 'em . . . book 'em . . . play 'em and get the money . . . there's a lot more dope on the following pages . . . read 'em . . .

AMAZING
in Quality—in Pulling Power—in PROFITS!

Another MERRY-GO-ROUND on a bigger scale.

LOVE ME and the World is Mine

With the famous MERRY-GO-ROUND cast including Norman Kerry, Betty Compson, George Siegmann, Henry B. Walthall, Martha Mattox and others.

LOVE ME and the World is Mine

directed by
A. E. DUPONT
who gave you
"Variety"

LOVE ME and the World is Mine

booked by ROXY for the largest theatre in the world.

A UNIVERSAL LONG RUN SPECIAL

If you played last year's biggest money-maker, "The Cohens and Kellys," all we need say is here is its successor—

"THE COHENS AND KELLYS IN PARIS"

If you weren't one of the lucky ones last year all we need say is this one is twice as big—twice as funny.

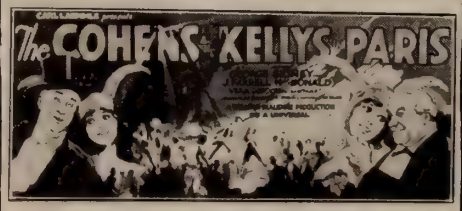
"THE COHENS AND KELLYS IN PARIS"

Previews have just started in a few key cities—see record figures on other pages.

"THE COHENS AND KELLYS IN PARIS"

starring **GEORGE SIDNEY and J. FARREL MacDONALD** with **Vera Gordon,** Kate Price and Gertrude Astor. A William Beaudine Production. Adaptation and continuity by Al Cohn. Story supervision by Joseph Poland.

"THE COHENS AND KELLYS IN PARIS"



AMAZING
in Quality—in Pulling Power—in PROFITS!

The surprise money-making picture of the season.

LES MISERABLES

The picture the whole world has been waiting for.

LES MISERABLES

Victor Hugo's Immortal Human Document

LES MISERABLES

"Three evenings entertainment in one" says FILM BULLETIN.

LES MISERABLES

Presented by
Carl Laemmle

A UNIVERSAL FILM DE FRANCE TRIUMPH

It will touch the hearts and quicken the pulse of every mother's son and daughter in this broad land—

"WE AMERICANS"

Starring GEORGE SIDNEY with George Lewis, Patsy Ruth Miller, Beryl Mercer, Albert Gran, Eddie Phillips —what a great cast of stars that is

"WE AMERICANS"

The one BIG picture pointing the way to success—big as the heart of all America.

"WE AMERICANS"

From the Broadway stage success by Milton Gropper and Albert Siegel. Directed by the man who gave you **"HIS PEOPLE"** — Edward Sloman. Supervised by Carl Laemmle, Jr.

"WE AMERICANS"

AMAZING
in Quality—in Pulling Power—in PROFITS!

The picture that set a new box-office standard everywhere.

THE CAT AND THE CANARY

The picture with the perfect cast — starring LAURA LA PLANTE with Arthur Edmund Carew, Forrest Stanley, Gertrude Astor, Tully Marshall, Creighton Hale, Flora Finch.

A PAUL LENI PRODUCTION from the Big Money stage play by John Willard

THE CAT AND THE CANARY

"THE CAT AND THE CANARY" is by far the best mystery melodrama from every viewpoint yet produced for the screen"—Film Bulletin

A UNIVERSAL LONG RUN SPECIAL

At the peak and pinnacle of her career—

LAURA LA PLANTE in "FINDERS KEEPERS"

From the story by Mary Roberts Rinehart, whose fame as a writer has reached every home in the United States.

LAURA LA PLANTE in "FINDERS KEEPERS"

the screen's great comedienne —growing better with each picture.

LAURA LA PLANTE in "FINDERS KEEPERS"

with Johnny Harron, Edmund Breese, Arthur Rankin, Capt. Duncan. A Wesley Ruggles Production.

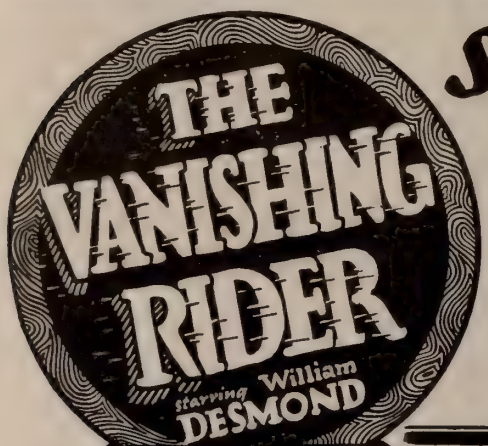
LAURA LA PLANTE in "FINDERS KEEPERS"

Look at the box-office reports in any trade paper—on any Laura La Plante picture and you'll see that she goes over Big everywhere!

LAURA LA PLANTE in "FINDERS KEEPERS"

UNIVERSAL

Tops the picture field this season with THREE sure-fire serials!



with ETHYLNE CLAIR
From the Story
by William Lord Wright
Directed by Ray Taylor

with HAZEL KEENER
From the Story by Howard Clark
Directed by Ray Taylor

with HELEN FOSTER
From the novel
by Frank R. Adams
Directed by Robert F. Hill

Get this! No Serials In the Field Even Begin to Approach these Three for Profit Punch!

Railway Excursions Into London to See "Uncle Tom's Cabin"

EUROPEAN have just completed arrangements with the Southern Railway which will be of great benefit to those served by that line who so far have been prevented from seeing "Uncle Tom's Cabin" at the London Pavilion. The Southern are to start almost immediately "Uncle Tom's Cabin" specials to town, the passengers on which will be entitled to see the Pavilion show on presentation before 2:30 P. M. of the return half of either cheap day or half-day excursion tickets. This will operate every day except Saturday or Sunday, and those who have so far not seen European's masterpiece owing to the prohibitive expense of coming to town will welcome these interesting arrangements, which are a credit to the enterprising European staff.

This news from England proves that worthwhile pictures wherever they are played will receive the cooperation of people who have a sincere regard for the better sort of movies. "Uncle Tom's Cabin" during its run at the Central Theatre in New York City has been accorded the fullest support from the public school system. Teachers all through the city schools are urging their pupils to see the great screen classic, and principals are broadcasting the same message during the assembly periods.

Snookums Recovers From Pneumonia

JULIUS STERN, president of the Stern Film Corporation, makers of Stern Brothers Comedies, has just made public the fact that Snookums, the baby star of the Stern lot, who plays the baby in "The Newlyweds and Their Baby" comedies, has been seriously ill with pneumonia during the past four weeks, but now is well along toward complete recovery.

The baby was stricken early in January, after having suffered from exposure when on a holiday trip into the California mountains with his parents, Mr. and Mrs. Lawrence McKeen. He was rushed back to Los Angeles and for a week or more his condition was precarious. About the middle of the month, however, the crisis had passed and since that time he has been mending rapidly.

It is expected he will be recovered completely within another week or so. When he has gained his strength, plans will be put into effect to make a new series of "The Newlyweds and Their Baby" comedies. These two-reelers are adapted from the popular cartoons by George McManus.

Judging from Bessie Love's startled expression and George Allen's stern pose, Tom Moore must make some terrible sounds on the saxaphone. Just a bit of diversion between scenes on their latest picture, "Has Anybody Here Seen Kelly?"

"Buck Privates" Cleverly Presented In Granada Theatre, Santa Barbara

UNIVERSAL'S comedy of the American army in Luxemburg was presented at the Granada Theatre, Santa Barbara, California, in a manner that prepared the audience for the boisterous note of the film. "Buck Privates" is a rollicking picture full of doughboy humor and beer garden conviviality. The Granada Theatre had for its stage presentation setting the exterior of the tavern in the picture with the band sitting on beer barrels. German bar maids serving great steins of beer—Uncle Sam's Variety—added to the realistic atmosphere.

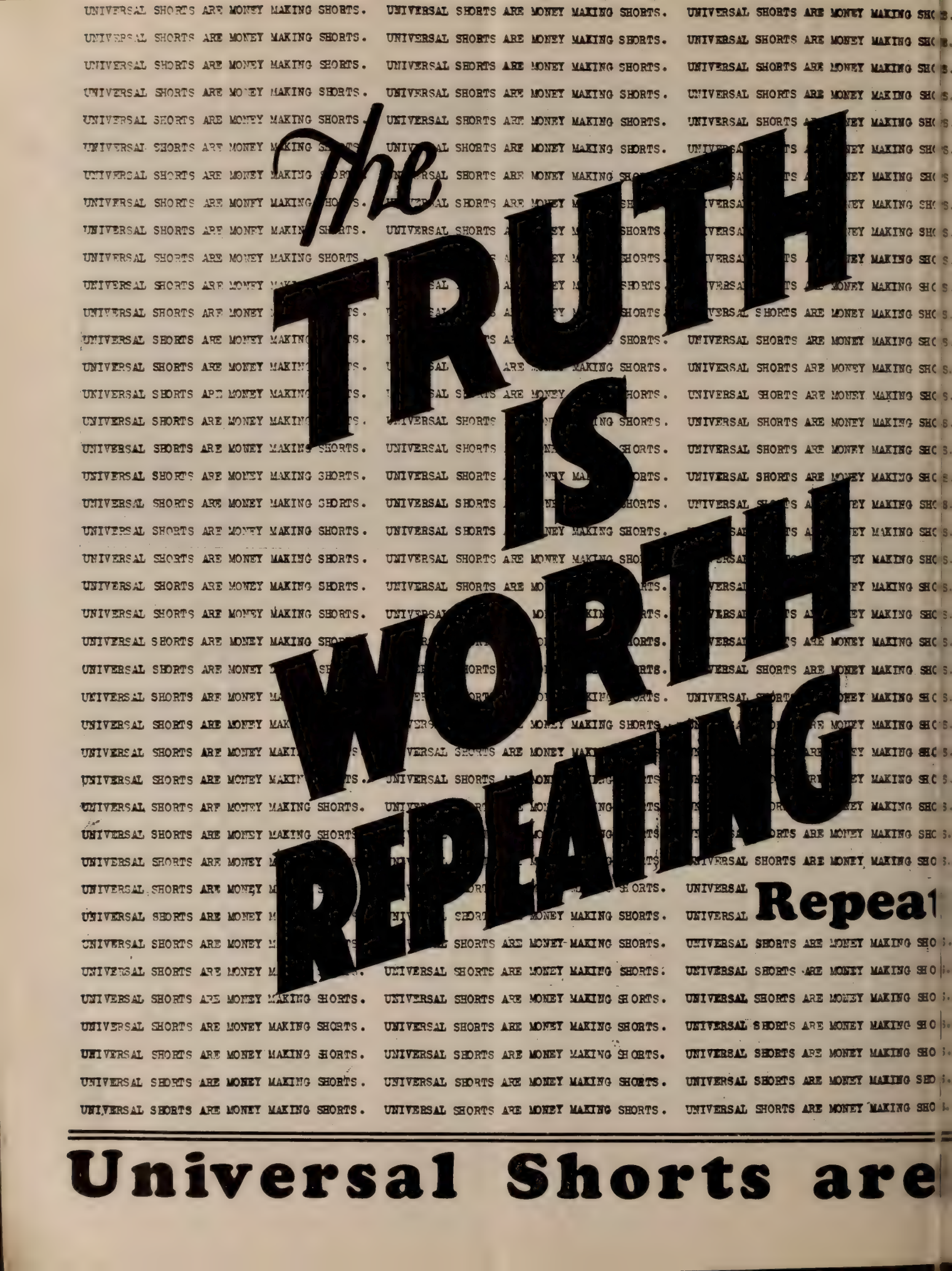
The orchestra opened with the "Overture of 1812" and then followed with such old time war songs as "My Buddie," "Pal of Mine," "Rose of No Man's Land," and a military dance by two clever children.

A goofy dance by two buck privates well typified the spirit of the buddies in the film, who go in for all the post-war pastimes on a grand scale. The grand finale was the song "Buck Privates" inspired by the film. The trio from the picture, Buddie Jamieson, Eddie Gribbon and Lee Bates, sang the song on the opening night. The curtain closed while the band was playing the last chorus of the song, and the main title was immediately flashed without the curtain being opened for bows. This prologue should prove successful elsewhere.

Monthly Calendar Helps Sell Pictures

EXPLOITEER Charles Lowenberg has devised a novel idea of selling the pictures shown in the Rivoli, Universal's Chain Theatre in East Indianapolis. Each month 5,000 calendars are sent out to the patrons with the coming attractions neatly printed across the corresponding play dates. The calendar, about 8" x 11", is printed on firm cardboard, and perforated for hanging. It is the sort of calendar that milady or her maid will find convenient in the kitchen to check off ice, milk, or various household necessities.

The cost of printing is entirely defrayed by advertisements of local merchants. Consequently, the calendar is a free means of keeping the Rivoli's pictures constantly before the eyes of the public.



The TRUTH IS WORTH REPEATING

Repeat

Universal Shorts are

Stern Bros. Productions

13 "MIKE AND IKE" Comedies from Rube Goldberg's famous newspaper cartoon syndicated by hundreds of newspapers.

13 "LET GEORGE DO IT!" Comedies by the same George McManus who does "THE NEWLYWEDS" (SNOOKUMS)—syndicated far and wide.

6 OCTAVUS ROY COHEN Charlie Puffy 2-Reelers written especially for Universal by the famous Saturday Eve. Post humorist.

13 "KEEPING UP WITH THE JONESES" Comedies from the famous comic strip by "Pop" Momand, known in every nook and corner of the land.

13 "BUSTER BROWN" — But you all know R. F. Outcault's mischievous kid and his gang —including the dog, Tige!

12 "GUMPS!" From Sidney Smith's famous comic strip. Samuel Van Ronkel Productions. Tremendous newspaper tie-up.

26 "OSWALD, The Lucky Rabbit." The Cartoon Sensation by Walter Disney. Winkler Productions. Released by Universal 26 Times a Year.

this phrase till you learn it by heart— its the truth! Act on it!

Money-Making Shorts

WOW!

26 "OSWALD, The Lucky Rabbit," SENSATIONAL cartoon hit created by Walt Disney. Winkler Productions.

Released through UNIVERSAL

DE LUXE THEATRES, INC.
1307 East Forty-fifth Street
Seattle, Wash.

December 15, 1927.

Mr. Mat Aparton,
Universal Film Exchange,
1933 Third Avenue,
Seattle, Wash.

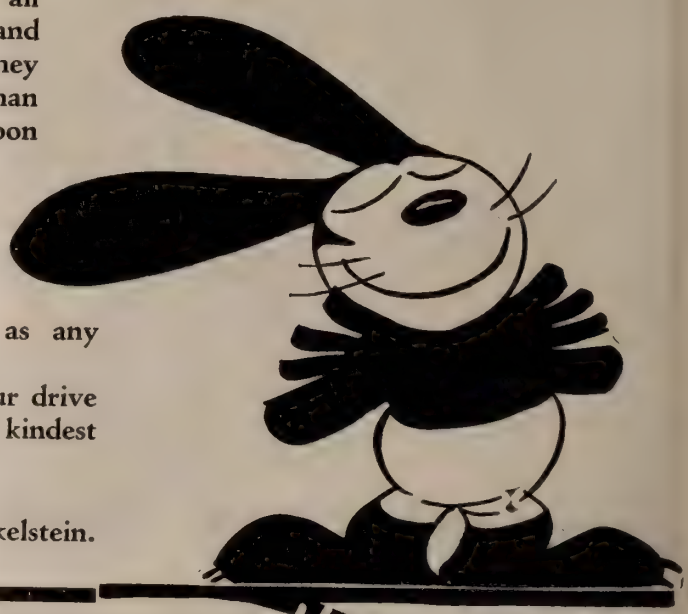
Dear Mr. Aparton:

I have seen two of the Oswald Cartoons. They are all that you said about them and more. Personally I think they are as fine, if not finer, than any brand of screen cartoon that I have seen to date.

Please excuse my resistance against the price you quoted me. The Oswald cartoons are certainly entitled to as much money as any single-reel on the market.

I wish you success in your drive on these cartoons. With kindest regards.

Yours very truly,
AF:DR (Signed) A. Finkelstein.



OSWALD - The LUCKY RABBIT

Sid Saylor as the boob postman in "A Man of Letters" lets business wait on pleasure.

Sid loses an eye over Dorothy Vernon in his February release of the "Let George Do It" series.

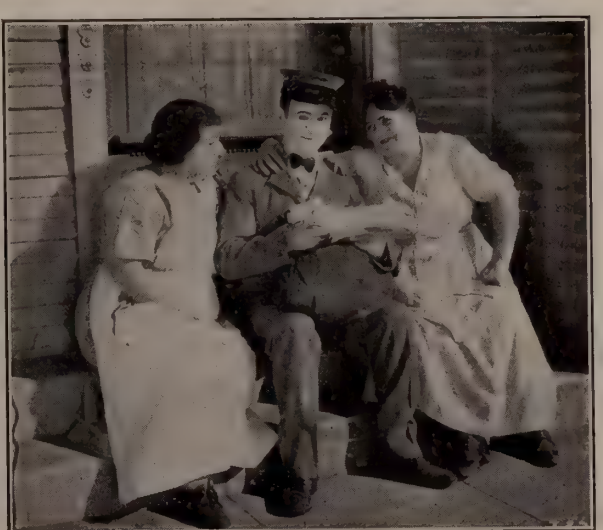
Six Comedy Releases During February Announced By The Stern Brothers

Snookums Heads Unusual Line-Up Of Two-Reelers from Stern Plant

SIX two-reel comedies will be released this month by the Stern Film Corporation through Universal exchanges, it has just been announced by Julius Stern, president of the comedy producing organization. This is an unusual number of Stern Brothers Comedies to reach the screen in any one month, and is especially notable because of the shortness of the current month.

The releases are headed by a new comedy of "The Newlyweds and Their Baby" series, adapted from the George McManus cartoon strips with Snookums, the Stern Brothers baby star, in the featured role. It is "The Newlyweds' Servant," a rollicking beach resort comedy; in which the Stern Brothers Follies girls play conspicuous roles. Gus Meins directed it, with Addie McPhail as Mrs. Newlywed and Jack Bartlett as Mr. Newlywed. Addie, who is rather tall for pictures, features the shortest bathing suit in Hollywood in this picture. The two-reeler is being released this week as a Universal Junior Jewel. It was a decided hit at the Colony Theatre, New York City, and over the Loew circuit on a pre-release run.

The other five Stern Brothers releases include two of the "Let George Do It" series, a Buster Brown Comedy, a "Mike and Ike" comedy and the latest "Keeping Up With the Joneses" comedy. The first to be released is the "Jones" comedy, "Start Something." Gus Mein directed this one, from an adaptation of Pop Momand's cartoon strip characterizations. Harry Long plays Aloysius P. McGinis and Stella Adams is Clarice, his wife. This comedy recently had its Broadway premiere in the Colony Theatre. It afterwards played over the Loew circuit. It is said to be one of the funniest of the "Joneses" comedies.



Even fat and forty housewives fall for Sid Saylor's engaging smile. The postman is one of his funniest characterizations.

The Buster Brown Comedy for February release is "Buster Steps Out," in which Buster, his dog, his sweetheart and his pals go on a fishing trip. Buster is played as usual by Arthur Trimble. Doreen Turner is Mary Jane. Francis Corby directed the two-reeler and put into it a number of highly laughable sequences.

The first "Let George Do It" February release, adapted from the George McManus comic strips, is "A Man of Letters," in which Sid Saylor, as George, takes the role of a boob postman. It is one of the most laughable of his long series of impersonations. Sam Newfield, who has been directing the "Let George Do It" series, has been especially successful in this two-reeler in taking full advantage of Saylor's unique comedy capabilities. Pretty Marie Wood and

(*Continued on page* 40)

Action! Romance! Dash!

Let Them In!

THE COLLEGIANS-- These shorts please as near 100% as anything we have ever shown. First series was wonderfull entertainment. Second we are now showing simply super-wonderful. S. G. FRY, Palace Theatre, Mount Pleasant, Texas

starring

George Lewis

with Dorothy Gulliver, Hayden Stevenson, Churchill Ross, Eddie Phillips. Director of first series, Wesley Ruggles—of second series, Nat Ross.

Carl Laemmle Jr's

UNIVERSAL Junior Jewels

The Collegians

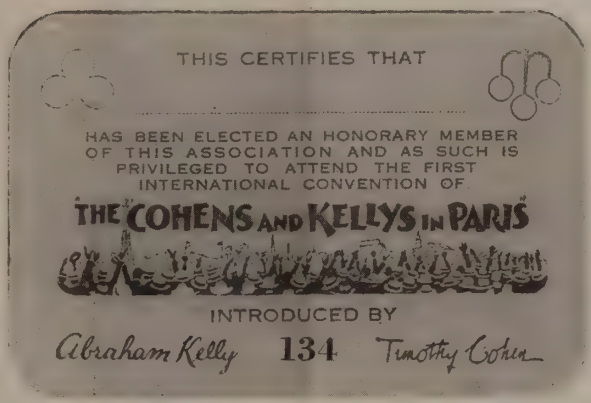
CARL LAEMMLE'S FAN LETTERS

Saturday Evening Post Readers Praise Their Favorite Pictures

"Chinese Parrot" Rates 100 Per Ct.

"IT gives me great pleasure, I assure you, to pronounce 100 percent rating for Paul Leni's 'The Chinese Parrot' with Marian Nixon; Edmund Burns played his role splendidly. I am very fond of Mr. Burns, have seen him several times, and he is a favorite of mine; so glad you gave him such a splendid chance. You will remember my having asked you over a year ago to give Edmund a good role some time? Well, I certainly am pleased. Hobart Bosworth's role in this picture was commendable; he is without question a mighty fine actor and one who can be depended upon to play his part with earnestness and sincerity. I notice an old timer, Florence Turner, had a good part. Good for her; glad to see her getting back into picture work. Sojin, I am afraid, took away honors in this picture. He surely is a fine actor. Really, he played the outstanding role of the entire picture."

—Arthur Pitt Light,
Saginaw, Mich.



A clever exploitation stunt for "The Cohens and Kellys in Paris" is to send one of these membership cards to every Cohen and Kelly in town. It sets the clan talking.

"Uncle Tom" Wins Plaudits

"YOU can, indeed, be complimented upon your 'Uncle Tom's Cabin,' which is a splendid portrayal of the famous classic. No detail has been omitted which can secure its success with an ever-increasing discriminating public. Its technical features are commendable and the photography is the finest that I have seen this year. An outstanding feature of this picturization is the acting of Mona Ray as Topsy, whose efforts can only be summarized as superb. The role of Eliza, as enacted by Marguerita Fischer, really touched the heartstrings by its pathos and tenderness. The character of Simon Legree was a happy choice for such a fine actor as George Siegmann, whose handling of this difficult role was entirely adequate."

—Joseph Zahn,
New York City.

"Les Miserables" Haunts Audience

"'LES MISERABLES' certainly was not a disappointment. It was all that could be wished for. All other pictures seem to fade into insignificance compared with it. It is a living, breathing picture with a soul —one that haunts you. More pictures are needed of that type."

—Mrs. Theresa Royer,
Dunbar, W. Va.

"Chinese Parrot" Bound to Thrill

"'THE CHINESE PARROT,' like 'The Cat and the Canary,' is bound to thrill its audience. Paul Leni, the director of both, in 'The Chinese Parrot,' shows his talents for making very thrilling lighting effects to good advantage. It is another 'Cat and the Canary,' not in story, but in thrills."

—Duncan Boss,
Paterson, N. J.

Here's Another Fan For Conrad Veidt

"ONE week ago, I had the satisfaction of seeing 'A Man's Past' and liked it wonderfully well. Those touches of human misery and compensating loyalty were classic. Then, too, Conrad Veidt, whom I had never seen before, added one more 'fan' to his galaxy."

—Mrs. Sara Worcester,
New Haven, Conn.

"Cheating Cheaters" Really Amusing

"'CHEATING CHEATERS'— thanks for a really amusing crook comedy with dandy subtitles and splendid work from Sylvia Ashton and Betty Compson,"

—George Patterson,
Manitoba, Canada.

"Collegians" Are Sure Cure for Blues

"JUST a few words to express my most sincere congratulations for your second release of 'The Collegians.' I was much interested during the first presentation of this second release, and in endeavoring to see what effect this picture had on the audience, I looked around, and I am positive that not a single person had a sad expression on their face. I myself, was feeling 'blue' when I walked into the theatre, but when I saw those good ideas of college life, which were brought out in this presentation, it seemed as if I had been impregnated with a completely new vigor and my sentiments of melancholy were soon replaced with joyous laughter. From time to time, when students were expressing their funny ideas which are nevertheless familiar with collegians, I could hear a roar of laughter."

—Leo Paul Roy,
Montreal, Que.

"Painting the Town" Wonderful Comedy

"'PAINTING THE TOWN' was truly a real comedy. I saw it last Sunday evening and feel that I am well repaid for going. I expected to see a good comedy, but it was far from my thoughts that it would be a wonderful comedy. Not that I doubted your ability to produce a first-class picture. But I did not think it was possible to produce a comedy with a real story, and have it keep to its purpose and yet be hilarious. I like surprises like that, so keep right on."

—Wm. Batty,
Middletown, Conn.

G. D. Hughes is justly proud of his New Liberty Theatre in Heavener, Oklahoma, built adjoining the old playhouse. It seats 750 and is one of the best equipped little houses in the state. Mr. Hughes has a circuit of three other theatres in Oklahoma and Arkansas.

Thrilling Film of Diving Submarine Taken by International Newsreel

HOW a submarine looks from the air as it is being submerged at sea is vividly pictured for the first time in the current issue of International Newsreel, now being shown at leading theatres throughout the country. The pictures were made off the coast of San Diego, California, by three International Newsreel cameramen during tests of Uncle Sam's new and biggest underwater craft. These new submarines, the V-2 and V-3, are fifteen feet longer than a destroyer and are capable of doing 22 knots an hour on the surface.

One of the newsreel cameramen, Merwyn Freeman, flew over the submarines. Another, Frank Blackwell, was inside the V-2, while B. E. Moissant was strapped to the periscope of the V-2. Moissant wore a life-preserver and the small boat kept nearby the submarine to pick up the cameraman after it had been deeply submerged. Lieutenant Commander G. A. Rood of the V-2 conducted the experiment through a rear periscope and gave the signals for the submerging.

Moissant, for the first time in history, succeeded in picturing every move of the submarine as it slowly sank under the waves and disappeared completely from sight. His position on the top of the periscope permitted him to show the submarine after it had sunk fifteen feet below the surface of the sea. The water was particularly clear so that remarkable pictures were made.

Meantime Blackwell was making pictures through the porthole covered with an especially constructed glass which permitted his camera to picture the surroundings beneath the waters. Commander Rood succeeded in stopping the submerging of the submarine just as Moissant's head reached the water and he was cut loose and taken aboard the small boat that had been held in readiness. The pictures are remarkably thrilling and a print will be added to the navy archives in Washington.

Brandon Hurst Jester in "Man Who Laughs" Arrives in New York

BRANDON HURST has completed the role of Barkilphedro the jester, in Paul Leni's production of Victor Hugo's classic "The Man Who laughs," for Universal, and arrived here Monday to make a picture at an Eastern studio.

Mr. Hurst reports that "The Man Who Laughs" is nearing the final cutting and will shortly be ready.

Conrad Veidt Has "It" In "A Man's Past"

CONRAD VEIDT, according to the Washington Herald, has "it." He shows it to fine advantage, so the paper says, in Universal's photodrama, "A Man's Past." The picture deals with that age-old subject whether a physician has the right to put an end to the suffering of incurable patients. The reviewer is well sold on Veidt's screen personality.

"Another lover possessing that indefinable 'it' has been brought to the screen. Already acclaimed as the Don Juan of Europe's cinema public, Conrad Veidt, is now conquering America.

"Veidt's Washington debut at the Rialto yesterday was an unqualified success. In 'A Man's Past,' an adaption of the Hungarian play 'Diploma,' the distinguished European artist reveals a talent comparable with John Barrymore.

"Both as actor and lover the dashing European is superb. His characterization of a difficult role leaves nothing to be desired. Intermingling romance with pathos and adventure, the new idol blossoms forth as an artist approaching screen immortality.

"Whether or not one is justified in taking the life of an incurable patient is the plot on which this story is founded. In this instance a distinguished surgeon, depicted by Veidt, is sentenced to a 10-year term of imprisonment for it.

"Escaping confinment, the physician is preparing to leave the country when he meets a blind friend. Sacrificing his own welfare, he remains behind to assist his comrade. The climax appears when a prison official recognizes the former convict.

"How the situation is smoothed out and the heart of a beautiful girl is won by the debonair surgeon forms a part of the plot that better be seen than described."

"Phyllis of Follies" Starts Production

FILMING of Arthur Gregor's original screen story, "Phyllis of the Follies," has started at Universal under the direction of Ernst Laemmle, according to anouncement by President Carl Laemmle.

John B. Clymer made the screen adaptation of the photoplay which has a theatrical background and is said to be replete with laughs and marital complications.

Alice Day, Matt Moore and Edmund Burns are appearing in the principal roles with Lilyan Tashman cast in a prominent featured part.

European Gives Series of Matinees To Aid London Flood Fund

"Uncle Tom's Cabin" and "Prince of Adventurers" Shown at Pavilion During Drive

FOLLOWING the happy result of their London Pavilion Thames Matinee when over £147 was raised for the disaster victims, European have decided to go out and get £1,000 for the Funds. At the first matinee, a packed house was headed by the Lord Mayor and Lady Mayoress, Sir Charles and Lady Batho, the Mayor and Mayoress of Westminster, the Mayor and Mayoress of Fulham and Miss Madge Franckeiss, the London flood heroine who was accompanied by her brother Peter and a nurse from the Fulham Hospital, to which Miss Franckeiss returned after the performance.

Miss Franckeiss is still being treated for injuries which she received while carrying out her gallant rescues, and she was driven straight from Fulham Hospital to the Pavilion.

They were loudly cheered as they entered the theatre, and, with her brother and aunt, was introduced to the Lord Mayor and Lady Mayoress, the Mayors and Mayoresses of Westminster and Fulham, and Mr. James B. Lowe, the original "Uncle Tom" of "Uncle Tom's Cabin" which is having such a successful run at the Pavilion.

The Lord Mayor said he regarded the courage and devotion of those who did some wonderful rescue work as one of the bright spots in the calamity. He thanked the supporters of his Fund.

"I am calling a meeting of the Mayors of the riverside boroughs to assist me in the distribution of most of the money at my disposal," he added.

"Nobody who went through the flood will ever forget it," said Miss Franckeiss. "It was a dreadful experience, and in it many people lost all they had."

So keen is the Mayor of Westminster to go the limit with his Thames Flood Fund, that he has consented to appear at European's second Flood Matinee at the London Pavilion on Sunday, January 29th. Instead of "Uncle Tom's Cabin" and "South Before the Warr," there was an all black show. "The South Before the War" Company featured prominently in the show, and every coloured artist of note in the country appeared. The whole of the proceeds are to be devoted to the Mayor of Westminster's Fund, which is to be called "The Florence Mills Memorial Charity Performance in Aid of the Thames Flood Fund."

When "Painting the Town" played in Liverpool, Clem West, European's branch manager, staged a beauty contest as one way of brightening the city. The lucky six toured Liverpool in state.

On Sunday, February 5th., the third bid was made to reach the £1,000.

Starting at 2:30 the performance included the Mosjoukine masterpiece "Prince of Adventurers" and other films, together with "South Before the War" artists from the London Pavilion.

Sandwich Men Exploit "Uncle Tom's Cabin"

WITH the above picture still playing to packed houses at the London Pavilion, and the interest of the public still at a high pitch, Billy Stewart has even doubled his efforts to let the world know when and where to see "Uncle Tom's Cabin."

No less than 200 sandwich board men were concentrated on London and the more important suburbs last Sunday.

They commenced their parade at 11:0 a. m. and continued right up until 7 p. m. It was practically impossible for anyone in the more important suburbs of London to walk a hundred yards without seeing a sandwich man.

The Sunday previous to that he had 100 men from 9:0 a. m. to 5:0 p. m., and later another hundred with illuminated signs up to 9 p. m.

The "Painting the Town Girls" were entertained at the Prince of Wales Cafe and attracted much attention wherever they went.

"South Before War" Smashing Prolog For "Uncle Tom"

WHEN European first announced that "Uncle Tom's Cabin," the spectacular £600,000 Universal film, was to go on at the London Pavilion with a stage show, it was generally thought that whatever speaking performance was given would be nothing more than a great prologue.

Yet, within twenty-four hours of the premier presentation of "Uncle Tom's Cabin" and "South Before the War," the whole of London was talking about the greatest film masterpiece of the age and the extraordinary dramatic show which was being staged with it. Instead of a prologue, they found that the star of the film was making a personal appearance by himself on the stage and starring in two gorgeous stage scenes, with a lavishly equipped and produced company of over forty artistes.

Even England's sternest film critics have given way before the beauty and grandeur of "South Before the War" and lavished their praise on the stage spectacle as well as the screen.

It is interesting to note what Mr. E. W. Betts, of the *Westminster Gazette* has to say about "South Before the War." "As a rule, I detest film prologues and what cinema experts call 'Presentations,' but I must make an exception of 'South Before the War,' the stage introduction to the 'Uncle Tom's Cabin' film at the Pavilion . . . as they have good voices and considerable humour, the darkies' entertainment is capital."

Mr. W. A. Mutch, in *The Daily Chronicle*, said "Uncle Tom's Cabin" is preceded by a negro song and dance act called 'South Before the War,' which in itself is worth the price of admission."

Universal Takes

UNCLE TOM'S CABIN

A Universal Super Special

Released December 31, 1928

Now in its 2nd month

of sensational business at the

LONDON PAVILION

Piccadilly Circus

They thought we were crazy when we opened it "cold" at the greatest theatre in the heart of London's fashionable West End. AND NOW WE WANT TO EXTEND OUR LEASE. Never before has such tremendous business been witnessed at this premier theatre. Turnaway houses daily—still in its second great month—and drawing greater and greater crowds daily. Think of the business it will do for YOU—with the prestige of its sensational London run behind it!

EUROPEAN is giving you

London by Storm!

The great surprise production of the year, it crashed London's West End and instantly started to break records at the RIALTO THEATRE—a house known for its great receipts. Four times daily, twice on Sunday, it packs the house to the portals. Now past its hundredth performance and going like a house afire. The picture for class, prestige AND tremendous profits.

Past its
100th
performance of its record breaking business at the
RIALTO
Piccadilly Cir.

"Prince of Adventurers"

A Universal Film De France Extravaganza

Released September 10, 1928

the Big Pictures AGAIN!

"COHENS AND KELLYS" IN PARIS" BOX-OFFICE BET OF SEASON

(*Continued from page* 11)

also characterizes the picture as a far better fun-film than the original Cohens and Kellys hit, which he reiterates as one of the biggest money-makers of last season.

As a result of the exceptional business in the Capitol Theatre, Atlanta, with "The Cohens and Kellys in Paris," which played to capacity for the entire week, Morty L. Semon, the manager of that house, has wired to Universal advocating and asking Carl Laemmle to consider the making of further Cohens and Kellys pictures, such as the Cohens and Kellys in England, Japan, Italy, Germany and other countries, as soon as practical.

Whether Universal will follow this suggestion or not, is not certain at this time, although there was an announcement several months ago that a new Cohens and Kellys picture was being considered for the 1928-1929 season. The critic of the *Washington Times*, in reviewing the current picture after its presentation at the Rialto Theatre there, made the following prophesy:

"If we can guess the future, this won't be the last 'Cohens and Kellys' comedy."

"The Cohens and Kellys in Paris" was directed by William Beaudine from a story by Joseph Poland, who also supervised the production. Al Cohn made the adaption. George Sidney and J. Farrell MacDonald are the leading principals, with Vera Gordon, Kate Price and Gertrude Astor featured in the order named. The cast also includes Sue Carroll, Charles Delaney, Gino Carrado and others.

The humor of the original "Cohens and Kellys" is heightened by setting these amusing characters in the wilds of Paris.

"Les Miserables" Is Screen Classic

FROM the *Milwaukee Journal* comes this glowing review:

"'Les Miserables' is an achievement. It is stern and beautiful and also humorless and absorbing. It contains at least two of the best pieces of acting the screen has contributed to its high gallery of good acting.

"One of them is that of Gabriel Gabrio, or Jean Valjean. The other is that of a little girl, Andree Rolane. As Cosette, she is a waif so appealing and forlorn that she may be said to share the picture equally with the stout Jean, who lived again so ably in the figure of Gabrio that townspeople where the film was made in France called him nothing but 'Jean.'

"The Victor Hugo story does not suffer in any way. No uncalled for liberties have been taken with the book in the name of the box office. The settings are vivid.

"It is perhaps a mistake to single but two actors for particular praise. The old priest—from whom Jean steals the candlesticks—is there in the flesh, and also his sister, who is not quite so ready to give away all she has.

"One of the film's splendid accomplishments is when Jean makes his gesture of love toward his once hated enemy. The transition from hatred to compassion is done well:

"'Les Miserables' should be as much a classic on the screen as it is in literature."

"Irresistible Lover" Highly Humorous

NORMAN KERRY'S charms are given due credit by the *Chicago Evening American:*

"Norman Kerry has ever been the irresistible lover on the screen. Witness 'The Merry Go Round,' and 'The Phantom of The Opera,' and his various other successes.

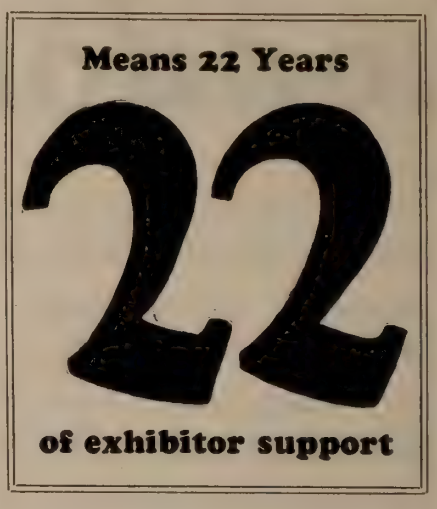
"Knowing this, Universal evidently decided to come right out and call a spade a spade. And so we have Norman playing the title role in a movie, the title of which is 'The Irresistible Lover.'

"This has a thistledown plot and there's nothing in the least novel about its complications. But it's so well put on and played that it is delightful.

"Kerry plays a young millionaire and man of fashion who has a penchant for falling for Follies girls. After an adventure of this kind, he usually wakes up to the fact that the girls are mercenary misses and so he pays them off and promptly forgets them. Because of these goings on, however, he gains quite a bad reputation in the newspapers, with the result that when he does fall in love at last and with the right girl—he has a hectic time of it. She is the daughter of a policeman and straight laced.

"After a series of highly humorous and romantic adventures, we have several people going gunning for Kerry, the husbands of the ladies with whom he has 'carried on,' not the policeman's daughter. Little Lois Moran is the daughter.

"Arthur Lake does one of his usual made flappers as the young brother and is excellent."



FEBRUARY RELEASES OF STERN'S FILMS

(*Continued from page* 33)

Dorothy Vernon, one brunette and the other very blonde, support Saylor in this comedy. Jimmy Kelly also is in the cast.

The "Mike and Ike" release this month is "What a Party," directed by Francis Corby with Charles King as Mike and Charles Dorety as Ike. These comedies, adapted from the popular newspaper comics by Rube Goldberg, are becoming more and more in demand, Universal sales heads report. The current release, which recently was shown at the Colony Theatre, New York City, then at the Cameo and later over the Loew circuit, is said to have plenty of entertainment value.

The final Stern Brothers release for February will be another "Let George Do It" comedy, entitled "George's False Alarm." As another chapter in Sid Saylor's inimitable characterizations, it shows George as a rookie fireman. The two-reeler is filled with gags. The Los Angeles Fire Department co-operated in the making of the picture and it contains thrills as well as laughs. Mary Elwyn is the girl. The cast also includes the old screen favorite, Max Ascher as the Fire Chief. This two-reeler already has had its Broadway first-run. It was directed by Sam Newfield.

It Satisfies!

For the 4th consecutive year Exhibitor C. S. Hayner has signed a Universal Complete Service Contract. Read his letter which follows:

I have just signed my fourth complete service contract for my theatres in Central Park, Pratt City and Farrant City, Alabama, and wish to state that each year's contract has proved better than the previous one.

More power to Universal and "Uncle Carl's" Complete Service Contract.

C. S. Hayner,
Central Park,
Alabama.

Universal's Complete SERVICE CONTRACT

Watch This Column
Our Weekly Chat

"UNCLE TOM'S CABIN"
Proves a Revelation

It has been suggested to me that possibly some people might think that our beautiful production of *"Uncle Tom's Cabin"* is merely a picturization of the old drama shown on the stage.

If such an impression exists, it is most erroneous

Universal's screen version is the most pretentious effort ever made with this American story as the vehicle. It required two years to make and cost nearly two million dollars.

In the stage plays, the crudest of painted scenery was used. In Universal's picture version the entire company was sent into the Southland and much of the play was enacted in the very country where the action was laid by the author.

Dame Nature was our scenic artist

And you simply can't conceive the beautiful and natural effects thus secured. No painter in the world, regardless of the character of his talent, could possibly reproduce on canvas the beauty we have secured through the medium of the camera.

"Uncle Tom's Cabin," as produced by UNIVERSAL, will be a source of constant wonder to you from title to conclusion. And I can say, in all truthfulness, that never before has *"Uncle Tom's Cabin"* been played in such a mighty and realistic manner.

This picture, as UNIVERSAL has created it, is not just a picture. It is a great spectacle, in my estimation, and you can't gain any notion of its grandeur without seeing it with your own eyes.

Keep watch for it. Then write me your conclusions.

Carl Laemmle
President

(To be continued next week)

Send 10c for autographed photograph of your favorite Universal star

If you want to be on our mailing list send in your name and address

UNIVERSAL PICTURES

730 Fifth Ave., New York City

Ad No. 357

NEWS!

News is publicity. Publicity is money in your pocket. Money in your pocket is what you're after. Tie up with the newsy, breezy Universal advertising in the Saturday Evening Post and you'll get what you're after.

Column at left will appear in the Saturday Evening Post issue of Feb. 18, 1928

UNIVERSAL WEEKLY
Vol. 27 No. 11
April 21, 1928

Consistently Good! —that's Universal!

UNIVERSAL PRODUCT. We find that Universal has the most consistent pictures on the market. Giles Master, Strand Theatre, Gallup, New Mexico.

from M.P. World

YOU can't run your theatre on one or two big hits a year—and you know it. You need bread-and-butter pictures. Pictures that protect your brick and mortar. That will bring in the cash customers every day in the year. And you get *them* from Universal. Specials? Here, too. Shorts? Likewise. Westerns? Best in the world. Quit your shopping. Come to the company that gives you *everything!*

Universal—the Backbone of Your Program

Glenn Tryon attains an ambition

The High Potentate of Pep

TRYON

WHEN Glenn Tryon was a little boy he said "When I grow up I'm going to make a lot of money for a lot of movie exhibitors."

He kept this ambition in the back of his head until one day he met Carl Laemmle, President of Universal Pictures Corp., who put him in a picture called "PAINTING THE TOWN." This picture was so extraordinarily funny that movie fans flocked in droves to see it and critics everywhere said "At last—a real comedian." So he made another picture called "A HERO FOR A NIGHT" and that was so funny it played to SRO all over the country.

In a little while—May 13th to be exact—Universal will release his latest, "HOT HEELS," a William James Craft Production with Patsy Ruth Miller—and they say it's funnier than anything he's done yet.

And that's how Glenn Tryon attained his life long ambition to make a lot of money for a lot of exhibitors.

PLAY

No. 581.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

YOUR play dates are your greatest strength.

Everything depends upon your proper use of them.

When I ask you to allot every possible play date that you can to Universal, it is not merely because my Anniversary Drive is now in full blast and will continue in full blast until May fifth, but also because your strength and my strength are inseparably bound together—just as your prosperity and my prosperity are one and the same thing.

Sentimentally, I ask for every possible play date during my Anniversary Drive from now until May fifth.

Practically, I ask for all possible play dates all the time because the play dates you allot to Universal mean just that much money which I can turn into better and better pictures for your future supply.

After all, you've got to judge the various companies in this business by their past performances. You've got to decide what companies you fear and what companies you trust.

DATES

You've got to separate the sheep from the goats, in your own mind. You've got to place your business and your money where you think it will do you the most good, not only for the present, but for the future.

It simmers down to a question of what company you want to throw all possible strength to. If you decide that the Universal has earned first place in your confidence, the only method you have of showing it is by the use of your play dates.

By booking every Universal picture you can possibly book and by giving Universal the bulk of your play dates and the earliest ones you can give—in this way you are demonstrating your faith in Universal, and protecting yourself.

By using the Universal output as the backbone of your year's supply and then filling in the rest of your needs elsewhere, you are giving Universal the strength which it returns to you each year in the form of mighty good pictures at a live-and-let-live price.

Now is the time to show your colors. I have shown mine ever since I started in this business 22 years ago—and I intend to continue to show them as long as I am a factor in such a wonderful industry.

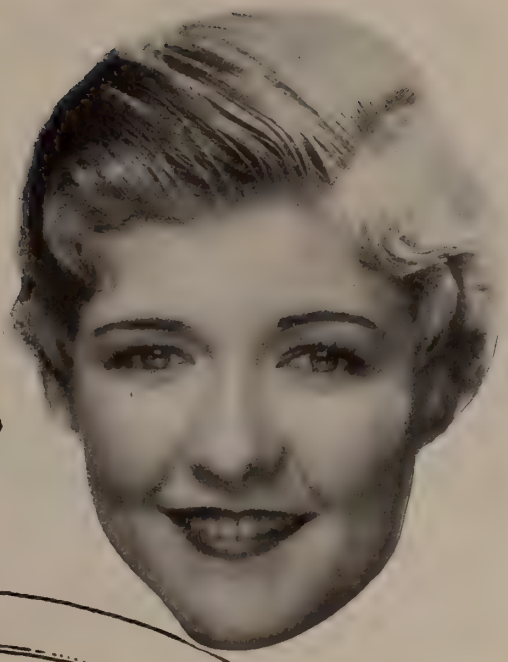
Laura La

The Screen's Great Comedienne!

In "FINDERS KEEPERS" Laura La Plante adds immeasurably to her already lustrous career. It is without question her greatest picture—a picture that stamps her with the imprint of glorious greatness in the minds of all who behold her—critics, movie fans, exhibitors—"FINDERS KEEPERS" is box office plus. You'll never know how good it is until you play it. Play it!

AGAIN Universal has the

Plante



in

The WESLEY RUGGLES PRODUCTION

"FINDERS KEEPERS"

with Johnny Harron, Edmund Breese, Arthur Rankin, Capt. Duncan from the Saturday Evening Post Story by MARY ROBERTS RINEHART

Pictures!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
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Vol. XXVII APRIL 21, 1928 No. 11

UNIVERSAL MOVIEGRAMS

THEY are coming from all over the world to "We Americans" at the Colony Theatre, New York. George Sidney, having finished "Give and Take" at Universal City, hopped a train for New York and arrived just as Patsy Ruth Miller was returning from a vacation trip to Paris and London. In New York already are Beryl Mercer, who plays Patsy Ruth Miller's mother, and Daisy Belmore, who plays the German mother in the film.

MAY 1st is the date on which Universal's serial program gets under way at Universal City. On that date Jack Nelson will start production of "The Diamond Master" by Jacques Futrelle.

THE Atlanta Constitution and Honorable Clark Howell, its editor, are so much impressed with the Peter B. Kyne newspaper story, "Freedom of the Press," that they have requested the privilege of sponsoring its world premiere at the Capitol Theatre in Atlanta, Ga. It opens there on April 23.

"UNCLE TOM'S CABIN" will have its Philadelphia premiere on April 23 at the Garrick Theatre. Administrative, social and artistic Philadelphia will compose the first-night audience.

APPARENTLY the name of Kelly means nothing in Germany. The title, "Anybody Here Seen Kelly?" has been changed by Universal's German releasing outfit to "Hat Jemand Den Kleinen Kohn Gesehen?" All of which indicates that the "little Kohn" is the equivalent of the English Kelly. Which leads us to conjecture what will Universal's German office do with the title of "The Cohens and Kellys in Paris"?

PAUL LENI TELLS WHY THE TERRIBLE LURES US

Director of "Man Who Laughs" Expounds Unique Audience Theory

"OOOOOOO! Ohhhhhhhh! Look at that!"

Screams in the dark. Shudders. Creeps. Loud whispers on all sides.

These are not incidents emanating from a torture chamber, but the pleasurable reactions of a group of people who paid to experience these very thrills. They come from a theatre audience who, for the moment, have lost themselves in the unveiling of a mystery story on the screen.

"The lure of the terrible" is the showman's description of this excited state of the audience and he lets it go at that. What people will or will not like has always been pretty much of a mystery to him, but he knows that when people act like that it will boost his box-office receipts.

It was this fascination for the abnormal by the average person that made "The Cat and the Canary" one of the year's biggest box-office hits and Paul Leni a noted director. Leni filled it with creepy situations, weird characters and spooky angles.

Leni had just come to Hollywood from Germany when Universal assigned him "The Cat and the Canary" for his first American production. He made sets for "The Cabinet of Dr. Caligari," the earliest successful picture to portray the abnormal in life with an artistry that was in itself abnormal. He also directed "Three Wax Works." The German was noted for his skill in chilling the hearts of an audience with fearful, yet pleasant reactions.

"The Cat and the Canary" was a decidedly "scary" picture. Of those who saw it, who will ever forget that long windowed passageway where the curtains moved mysteriously in every puff of wind and seemed to sweep after the characters who ran through it? Or the gooseflesh brought about by the mere entrance of the old servant, played by Martha Mattox, into the room? Or the strong desire to shout "Look out" to Laura La Plante as the black, snaky fingers were about to grab the necklace that hung around her throat?

Leni knows, perhaps, better than any other man why the fearful and gruesome aspects of life should hold a lure for human beings.

It is our curiosity to know what the abnormal is like," said the Universal director. "Our imaginations have been satisfied concerning the everyday things of life, but it is seeking knowledge about the unknown things existing in the limbo of the world that causes the 'lure of the terrible.'"

(*Continued on page* 32)

There is no faking of Central Park and New York's skyline in Universal's forthcoming comedy starring Bessie Love and Tom Moore. Bessie Love in a lonesome moment.

The background of Bessie Love's nap gives an interesting view of the Plaza. The Heckscher Building, the one with the tallest spire, is the home office of Universal Pictures.

New York Scenes from "Has Anybody Here Seen Kelly?"

Washington Square with its famous arch and its row of old-fashioned and once aristocratic houses forms the scene of Bessie Love's arrival in search of Kelly.

Like all true sight-seers, Bessie Love takes a trip to the Art Museum on Fifth Avenue in the film story written by Leigh Jason and directed by William Wyler.

WHO

is the star that comes across regularly with the Big-Money Hits

?

REGINALD DENNY

—and the best Denny yet is "Good Morning, Judge," with Dorothy Gulliver, Otis Harlan. A Wm. Seiter Production.

Presented by
CARL LAEMMLE

Get In Touch With

UNIVERSAL

More Reviews of

Enthusiastic Reports Still Pourin

THE critics of the trade papers are as much sold on the box-office and human-interest merits of "We Americans" as the first-night newspaper reviewers were. From the *Motion Picture News* comes the following comment:

"We Americans"

A Sure-Fire Americanization Drama

(Reviewed by Chester J. Smith)

A combination of an Americanization and a war picture is this sure-fire Universal production, with just enough of the war stuff to carry off the full import of the story adapted from the successful stage play by Milton Herbert Gropper and Max Siegel. It is by no means a war story, as there is but one sequence showing action on the battlefield. It is described as a drama of American immigrants.

There is much about the screen play that is not entirely new and there is a bit of hokum here and there emphasized for tear-drawing purposes, but all in all it looks like a picture that can hardly miss. It has a great abundance of natural pathos and it develops some situations that are markedly dramatic.

* * * *

The characters, particularly those of the immigrants, are exceptionally well played and could hardly be improved upon. The portrayals of George Sidney and Beryl Mercer, as Mr. and Mrs. Levine, the old Jewish couple, are real masterpieces. Patsy Ruth Miller, as their daughter, also carries off her share of the laurels, as does Albert Gran in the German role of Mr. Schmidt.

Drawing Power: Should prove an excellent attraction at houses of all descriptions.

Exploitation Angles: The Americanization angles provide for various hook-ups that should stimulate business; the all-star cast.

THEME: Young American lieutenant of leading family falls in love with daughter of Jewish immigrants. His life is saved in action by the girl's brother, who sacrifices his own life to do so. The lieutenant returns to claim his bride only to meet objections from his parents, who are made to realize their folly upon meeting the girl's parents, and having explained to them their great sacrifice.

A. J. in *Motion Pictures Today* recommends the picture for its unusually strong emotional appeal:

"We Americans"

"We Americans" is another melting-pot picture in which Italian, German and Jewish characters are featured and to which are added a soupcon of Irish and a dash of Scandinavian. Before the picture ends none is without his first papers and the blue blood of the Bradleighs mingles and is set for a merging in marriage with the red blood of the Levines.

The story is strongest in its emotional appeal with George Sidney more convincingly effective than ever before and Beryl Mercer in a mother role that she makes a masterpiece of patient suffering and appeal.

"We Americans"

in from Trade and Newspapers

The problems of immigrant assimilation as they appear to the immigrant and the younger generation form the theme of this simply told but exceedingly strong emotional narrative. One of its novelties is the clear demonstration that an attractive Jewish girl can fall in love, when she goes outside her own race, with somebody who isn't Irish. Edward Sloman in directing the picture has shown fine skill and an artistic simplicity that raises the picture above the level of the average. Patsy Ruth Miller is the young Jewish girl of the new generation, Kathlyn Williams is the Fifth Avenue mother, George Lewis is the Jewish hero who gives his life in battle to save his commanding officer and John Boles, Eddie Phillips, and Albert Gran are conspicuous in a well chosen cast.

Universal presented "We Americans" at the Colony Theatre and a representative audience gave its genuine approval.

A. J.

Lack of space in last week's issue of the Universal Weekly prevented publishing all of the newspaper reviews of the premiere of "We Americans" at the Colony Theatre. The following criticisms are of the same enthusiastic calibre that distinguished the reviews of the other papers:

New York World
By Quinn Martin

The Colony Theatre, in a new dress and operating under the more dignified policy of two-shows-a-day, opened its doors last night to an invited audience, which saw the first showing of Carl Laemmle's "We Americans." This is a film version of the stage play of the same name which ran on Broadway much longer than any of the critics had any idea it might run.

* * * *

The various leading parts are well acted by George Sidney, Beryl Mercer, John Boles and Patsy Ruth Miller, and for the reason that the message of the picture bears so directly upon several real problems which face the foreign-born inhabitants of the country, it probably will have a long and prosperous run.

New York Herald Tribune
By Harriette Underhill

Carl Laemmle, Jr., supervised the filming of "We Americans," which opened at the Colony Theatre last night, and knowing that he had pleased us in the past we tried to trust him and believe that the new picture would not be much worse than the advertisements predicted. Still, as we entered the theatre we trembled for we were in no mood to join in the cheers which usually greet an imitation "Abie's Irish Rose" production. But the younger Laemmle has kept his head and there is no more hokum in "We Americans" than we ourselves should have ordered had we been doing it. Edward Sloman, the lightning director, made this picture and it is the best thing he ever did.

* * * *

Beryl Mercer plays the role delightfully, but why shouldn't she, when one remembers it was she who played the title role in the one-act Barrie play, "The Old Lady Shows Her Medals"?

(*Continued on page* 10)

WHAT

name means Big Money any time to large and small theatres anywhere and everywhere.

?

REGINALD DENNY

—and the Biggest Big-Money Denny yet is "Good Morning, Judge," with Mary Nolan, Dorothy Gulliver, Otis Harlan, etc. A Wm. Seiter Production.

Presented by
CARL LAEMMLE

Get In Touch With
UNIVERSAL

WHEN

a lot of the near stars flop who unfailingly can be relied on for the Big Money

?

REGINALD DENNY

—and the most sure-fire Denny to date is "Good Morning, Judge," with Mary Nolan, Dorothy Gulliver, etc. A William Seiter Production.

Presented by
CARL LAEMMLE

Get In Touch With

UNIVERSAL

Still More Reviews of "We Americans"

(*Continued from page* 9)

The cast is what is known as all star, yet there is no finer performance in the picture than that given by Miss Mercer. We think we liked George Sidney next best as Mr. Levine. He is one comedian who can take off his shoes, complain of his ills, lie down and snore without ever being offensive.

Patsy Ruth Miller, looking so foreign and so different with plain hair and big earrings that we hardly knew her, plays the Jewish rose, Beth Levine. Josephine Dunn wins another beauty contest, but her part is small.

We admit to not being an authority on these poly-racial pictures, but it seems to us that "We Americans" has just the proper mixture and is of a proper consistency to please everybody.

New York American
By Regina Cannon

"We Americans" had its premiere unreeling at the Colony Theatre last night before an audience looking like Mayfair itself. Much ermine and glitter went toward making the occasion that which is referred to in social columns as auspicious.

The picture was adapted from the stage play of the same name, which opus was one of Broadway's successes several seasons ago. Director Sloman adhered rather closely to the script, so the authors will have little to complain of in the matter of manhandling their brain child.

* * * *

First acting honors go to George Sidney, who is one of the cleverest thespians on the silver sheet, with the man who plays Mr. Schmidt running close behind. Patsy Ruth Miller makes a sincere and charming heroine and George Lewis a likable juvenile.

"We Americans" contains some fine film entertainment that will please old and young alike. It is generously interspersed with laughs and has its underlying pathos, too. Put it on your list of pictures to see.

Missouri Newspaper Eulogizes "The Fourth Commandment"

THE Monett *Times* comments editorially on Universal's Mother Picture:

Even those people who are opposed to motion picture shows as a matter of principle, would have had to admit that "The Fourth Commandment" shown at the Rialto Theatre this week, brought home forcibly the scriptural admonition, "Honor thy father and thy mother," had they witnessed the picture.

The picture brought out a mother's love and tenderness and the consequences of neglecting her in her old age. The picture made a deep impression on the children present. Parents noticed the day following an unusual tenderness and consideration on the part of their children who saw the picture.

The motion picture is a great force either for good or evil, and Monett appreciates the fact that the local theatres buy the pictures which emphasize the good. A sermon cannot impress the lesson more forcibly than does the pictured story.

Stanley Fabian House Holds Successful Preview Of "Anybody Here Seen Kelly?"

"HAS ANYBODY HERE SEEN KELLY?" one of Universal's outstanding Jewels for next year, underwent a highly successful preview showing several day ago in the Colonial Theatre, Pompton Lakes, N. J., a Stanley Fabian house. The picture drew an excellent audience against the double handicap of a Jewish holiday and Holy Week. The audience was enthusiastic over the production and laughed wholeheartedly at its succession of humorous scenes.

The previewing of a picture in the East is a novelty. Most companies try-out their pictures on the West Coast. Many Universal pictures are tried-out in this way on audiences in the small cities around Los Angeles. In the case of "Has Anybody Here Seen Kelly?" it was decided to hold the preview in the East. The picture is laid in New York City and many of its scenes actually were photographed on Fifth Avenue, at Times Square and at other well-known New York points of interest. William Wyler, the director, brought Bessie Love, the star, and a special company from California to New York to obtain these scenes.

As a result of the preview at Pompton Lakes, C. S. Michelson, managing director of the Colonial for the Stanley Fabian circuit, wrote as follows to Ted Schlanger, Eastern sales manager for Universal:

"This is to advise you that we screened your picture, 'Has Anybody Here Seen Kelly?' as a pre-view tonight to a very enthusiastic audience. Tonight, being a Jewish holiday and in Holy Week, I did not anticipate a very large audience, but for some reason business was very good, and I attribute it entirely to the catchy title of the picture and to the fact that it was a 'pre-view' showing.

"The audience liked the picture very much, judging from the many laughs it got, and on the way out I stopped many who claimed it very enjoyable.

"If this is to be a sample of your coming product, I think we can look forward to a very satisfactory year."

The Pompton Lakes preview was attended by several Universal home office executives who went away highly satisfied at the audience reaction to the production.

The picture was made by Wyler from a story by Leigh Jason, adapted by Gladys Lehman. Tom Moore is the leading male co-star with Miss Love. Other principals are Kate Price, Tom O'Brien, Alfred Allen, Bruce Gordon and Addie McPhail. It is a New York police story with a French flavor and a continuous comedy streak.

"Red Hot Speed" Denny's Next Film

"RED HOT SPEED" will be the title of Reginald Denny's next picture for Universal. The adaptation is now being made ready for production to commence about May first. Fred Newmeyer, who recently had his contract extended by Universal, will probably direct. No announcement has as yet been made regarding Denny's leading lady.

"Red Hot Speed" is a fast and thrilling automobile racing story based on a series of unusual events that Denny has wanted to screen for some time.

Denny is now vacationing at his cabin home high up in the Sierra Madre mountains where he is isolated with only a few companions. Here he spends his time riding, shooting, trapping and gardening until such a time when the studio advises him to report for his next picture.

"Me and Baseball

are the biggest attractions of the minute — and I'm not so sure about baseball."

OSWALD

The Lucky Rabbit

"If you are looking for an A-1 comedy this is one. Had more comments on it than on the feature."

—G. N. Turner, Family Theatre, North Branch, Minn.

Cartoon Creations of Walt Disney

WINKLER PRODUCTIONS

Released by

UNIVERSAL

Hoot Gibson gets 'em in

Play these
GIBSON
Current Releases:

The
WILD WEST
SHOW

The
FLYING COWBOY

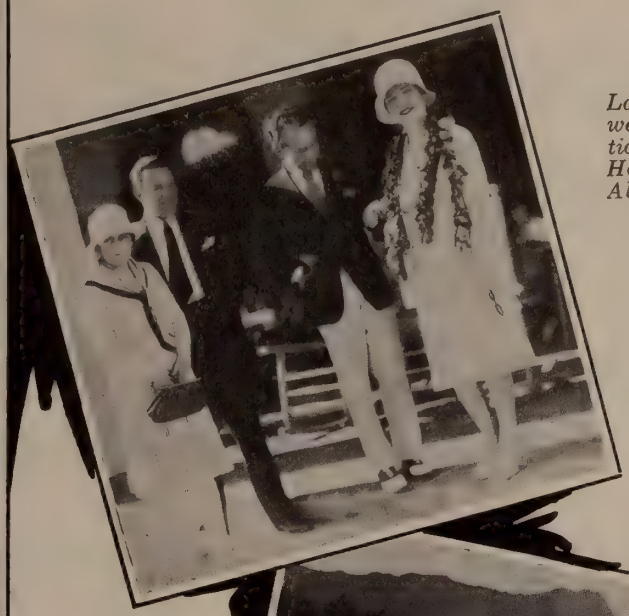
RIDING for FAME

-and there are thousands of exhibitors proving it every day-Ask

Universal

UNIVERSAL CELEBRITIES IN THE SOUTH SEAS

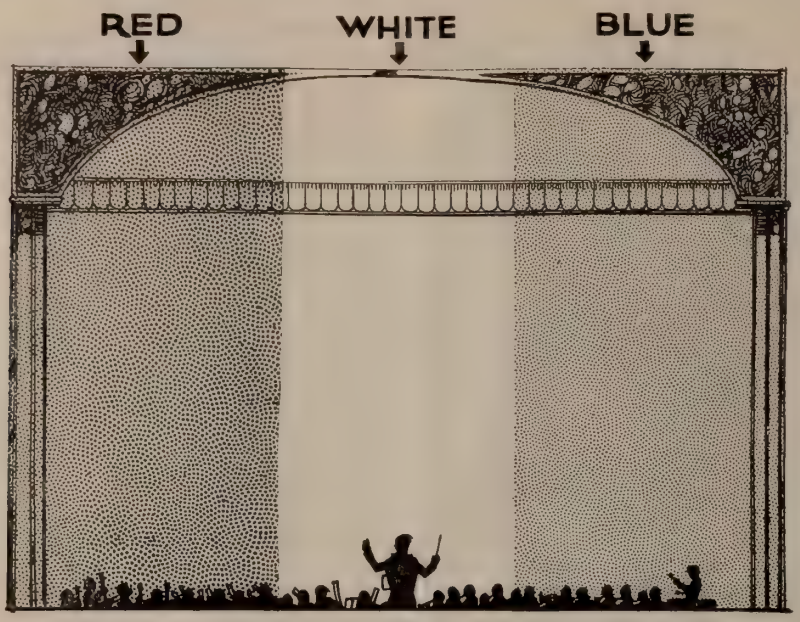
Laura La Plante, on vacation, and Alexander Marky, on his way to the Maori expedition, stop for a swim in Honolulu.



Laura La Plante, wearing the traditional garland of Honolulu, while Alexander Marky admires it.

Laura La Plante and Alexander Marky set sail in a native boat at Waikiki Beach.

Fiji youngsters who have just staged a native dance for Alexander Marky and the members of his expedition for Universal.



Red, white and blue lighting thrown by Brenkert machine over the stage makes an effective setting.

Victor Herbert's "American Fantasy" gives the proper patriotic note for a "We Americans" overture.

EFFECTIVE PROLOGUE FOR "WE AMERICANS"

Colony Theatre Presentation May Be Adapted At Small Cost.

"WE AMERICANS" is so full of exploitation possibilities that exhibitors will find little difficulty in devising sure-fire stage presentations for it. However, the prologue which Jerry de Rosa used at the Colony Theatre for the world premiere was greeted so enthusiastically and can be reproduced with so little expense that it is given here as an aid to exhibitors who plan to put over the big film in an effective manner.

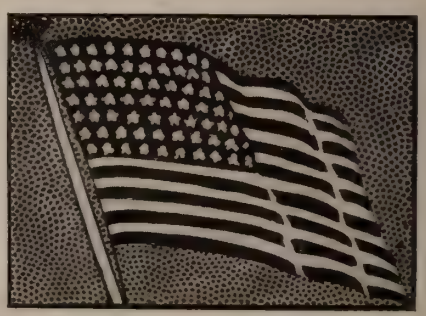
A white plaster bust of George Washington against a blue background brings hearty applause.

The curtains are closed as the pit rises. The house lights are full on. As the leader signals for the overture, the house lights dim out. A Brenkert machine throws red, white and blue lighting over the full stage. (Use three split gelatine.) The orchestra breaks into a medley of patriotic music, Victor Herbert's "American Fantasy," for instance. Toward the finish the curtains slowly part.

As they part they reveal a white plaster bust of George Washington, spotlighted from booth. Behind this bust is a blue background against which a machine is shooting a moving cloud effect. A scrim prop is down in one. The audience gets but a flash of this scene.

As lights dim out on Washington, a standard motion picture of colored American flag hits the scrim. Simultaneously the main title is thrown on from the other projection machine. The waving American flag then runs as a background for the credits and switches off as scrim is raised and first scene of the picture flashes on.

This prologue will appeal as strongly to patrons of a small picture house as it did to Broadway theatre-goers, and it is sufficiently simple and inexpensive for any exhibitor to undertake. In addition, it strikes the right note of red-blooded Americanism.



As always, the American flag waving brings down the house. It is here used as a background for the credits.

Conrad Veidt's Acting In "A Man's Past" Warmly Praised

Ardent Movie Fan and Critic Anticipates Seeing Veidt in "The Man Who Laughs."

COOK COUNTY INSTITUTIONS

Oak Forest, Illinois.

March 8, 1928.

Mr. Carl Laemmle, President,
Universal Pictures Corp.,
730 Fifth Ave., N. Y. C.
My dear Mr. Laemmle:

Without warrant or special privilege, I beg to tender you my unsolicited expression of opinion of the merits of Conrad Veidt, whom I saw recently in your great Universal picture, "A Man's Past."

As publicity man for the Cook County Institutions of Illinois, and as an ardent film fan and reviewer of photoplays, I wish to emphatically register my reactions to this wonderful picture and to the marvelous performance of your European protege.

For finesse, reserve, and yet complete expression of emotion—without contortion of features or inflection of eyelid—this actor has me hypnotized; and I look forward with pleasant anticipation to seeing him in many future films, including "The Man Who Laughs."

Press clippings state that you have renewed his contract for a lengthy period. More power to you!

From my recollections of your pioneer efforts on Milwaukee Avenue when I was identified with the Dramatic Magazine, a local magazine which met an untimely death in the Schiller Building; from the years elapsing during which I have fought Mencken and Nathan of the American Mercury; and modestly hint that on a few occasions I have made them shut up, climb a tree, or hunt a pole, in their fanatical antagonism to the movies; I have presumed to cite you as a sterling example of "What the movies are coming to."

Due to the broad liberality of your Chicago distributing branch, our institutions have for years been the beneficiaries of your films, for which I thank you in the aggregate names of all who love "Uncle Carl."

JOSEPH BROSNAN,
Publicity.

Pete Harrison says

Double Your Playing Time on

with GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn.

AN EDWARD SLOMAN PRODUCTION

Presented by CARL LAEMMLE

Note: In my ansv
of Universal Picture
the issue of March
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deserves extending
could make more m
you would if you
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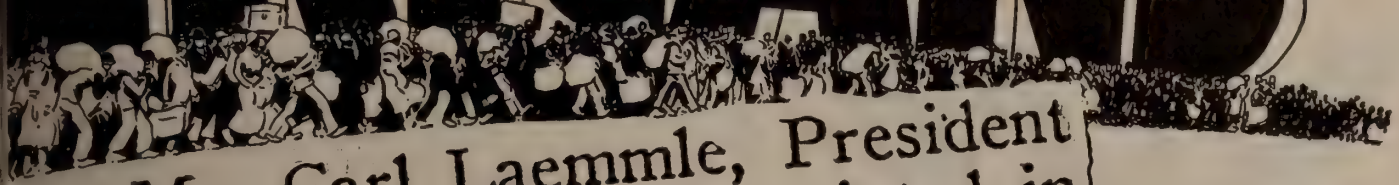
play three or even
three days can play
warrant it.

... and You Will *Double*

ERICANs



to Mr. Carl Laemmle, President
Corporation, which was printed in
, I said that if "We Americans"
x office attraction I would recom-
ve bought it to extend the playing
a good picture. In my opinion, it
playing time. I believe that you
y by playing it the extra time than
hould play an ordinary picture.
ht it for one day can safely play it
bought it for two days can safely
our; those who have bought it for
four, and even five if circumstances

It's a Laemmle Special—Double Your Playing Time!

from Harrison's Reports, April 7, 1928

Your Profits!... because

We Americans is a WOW!

Read what the Critics say!

"'WE AMERICANS' is one of the most successful pictures Carl Laemmle ever made."
—*Quinn Martin, N. Y. World*

"'WE AMERICANS' is one of the best 'melting-pot' stories ever brought to the screen. It is crammed full of human interest."
—*George Gerhard, N. Y. Eve. World*

"'WE AMERICANS' is sure-fire and a good audience picture."
—*Rose Pelswick, N. Y. Eve. Journal*

"'WE AMERICANS' has everything that makes a great picture."
—*Bland Johaneson, N. Y. Mirror*

"'WE AMERICANS' is a real hit and will draw for some time to come."
—*H. D. Strauss, in Morning Telegraph*

"'WE AMERICANS' should prove a big movie hit."
—*N. Y. Evening Inquirer*

"'WE AMERICANS' is sure-fire and an excellent attraction."
—*Chester J. Smith, M. P. News*

"'WE AMERICANS' will leave many full and overflowing theatres."
—*Hank Linet, Exhib. Daily Review*

Double Your Playing Time!

Universal City Studio Speeds Up in Preparation For 1928-29 Program

New Serials Go Into Work Around First of May

THE big Universal studio plant at Universal City, Calif, is undergoing increased activity in preparation for next year's schedule, according to advices just received from the coast.

The first picture to go into work will be a new serial, "The Diamond Master," adapted from the widely read Saturday Evening Post story by Jacques Futrelle. George H. Plympton and Carl Krusada made the adaptation and scenario. Jack Nelson, formerly an Ince director and a noted thrill expert, will handle the making of the picture, under the general supervision of William Lord Wright, serial and short subject chief at Universal City.

About the same time Leigh Jason will start the direction of a series of underworld thrillers, entitled "The Eyes of the Underworld," by William Lester.

Ted Wells will start on a new series of western features. His first will be "Riding Romance," in which he will be supported by Miss Vonceil Viking, who won this reward by making a horseback trip from New York to Los Angeles recently, thereby hanging up a record for her sex. Henry MacRae probably will direct the Wells pictures.

Edmund Cobb also will start the first of a series of twelve two-reel Forest Ranger pictures. Bob Curwood will begin work on a series of twelve Stunt Cowboy two-reelers. George Chandler, former vaudeville star will begin a series of twelve Tenderfoot Thrillers, of the western comedy drama type.

About the first of June, production will be started on still another serial. It will be "The Pirate of Panama," from the story by William McLeon Raine. Arthur Henry Goodin and George Morgan are working on the scenario.

Feature production for the new season will be resumed at the big Universal studio plant about the same time. Laura La Plante is due to start work on one of her specials for next fall. It probably will be "The Last Warning," from the famous stage play, which Paul Leni is to make on the same scale as last fall's "The Cat and the Canary."

Also, Glenn Tryon and Hoot Gibson are due to plunge into next year's picture schedule shortly. Denny will return to the Universal studio a little later and begin his year's activities. Preliminary plans for the making of "Show Boat" are well along, and its initial production move may be timed for a date not far distant. Also, a new "Cohens and Kellys" picture will go into the making at the earliest possible moment. It is to be "The Cohens and Kellys in Atlantic City," and is promised as a worthy successor to its predecessors, "The Cohens and Kellys" and "The Cohens and Kellys in Paris."

Barbara Kent's Contract Renewed By Universal

BARBARA KENT, pretty Universal ingenue, seen recently in important roles in such Universal pictures as "The Small Bachelor," "The Lone Eagle," "That's My Daddy," and "Stop That Man," has been re-signed by Universal. She is now completing the leading feminine role in "Lonesome," directed by Dr. Paul Fejos.

Notice!

There's one sure way--for every exhibitor, everywhere to make certain that his theatre will draw capacity every matinee - - - - - - - - - - - - play the UNIVERSAL serials listed on this page - - - - - - and you dont have to take our word for it—ask any exhibitor who has them booked in—he'll tell you that UNIVERSAL SERIALS have

Capacity Class!!

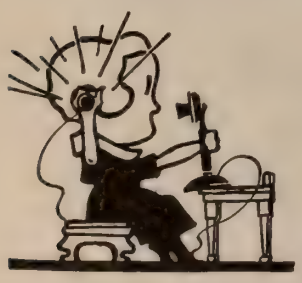
"HUNCHBACK OF NOTRE DAME" VOTED GREATEST MOTION PICTURE

Universal's Masterpiece Has Big Lead in Milwaukee Straw Vote

Ballot in Alhambra Theatre, Gives Overwhelming Victory to "Hunchback."

THE bona fide returns from a straw vote, Manager Fred S. Meyer of the Alhambra Theatre, Milwaukee, Wis., reports shows that "The Hunchback of Notre Dame" is by far the greatest motion picture ever made, in the opinion of the Alhambra patrons. The ballot created lively interest among the "regulars" of the picture house. The actual return is as follows:

"HUNCHBACK OF NOTRE DAME"	217
"ORPHANS OF THE STORM"	161
"BIRTH OF A NATION"	156
"FOUR HORSEMEN"	150
"PHANTOM OF THE OPERA"	147
"THIEF OF BAGDAD"	130
"SEA BEAST"	107
"VARIETY"	73
"INTOLERANCE"	50
"CIVILIZATION"	31



Hello, Mr. Exhibitor!
I am calling to tell you that

Again Universal has the pictures!

Wesley Ruggles Signs Long Term Contract With Universal

WORD has just come from the coast that Wesley Ruggles, the director, has signed up with Universal on a long term contract. He has been with the Laemmle organization for almost two years. His new contract will keep him at Universal City for at least a similar period, it is understood.

Ruggles has gained great credit for his recent Universal successes, including several of Laura La Plante's biggest hits. Beginning with "Beware of Widows," Ruggles' line-up during the past year or so includes "Finders Keepers," "Silk Stockings" and "The Four Flusher."

He is expected to make at least three La Plante pictures during the coming months. They will be "One Rainy Night," "That Blonde" and "Dangerous Dimples." He also will make "The Olympic Champion," another Universal special, probably starring George Lewis.

O. T. (Shag) Jordan Gets Atlanta Office For Universal

O. T. (SHAG) JORDAN, veteran Universal salesman, has been appointed manager of that company's Atlanta office, taking the place of Ben Y. Cammack, who recently joined the Universal home office force as general manager of short subjects and Complete Service.

Jordan's appointment, suggested by Cammack and Ted Schlanger, eastern sales director, and approved by Lou B. Metzger, general sales manager, is an instance of the promotion within the ranks policy inaugurated by Carl Laemmle. Jordan has won his way upward step by step in the Universal organization.

Jordan has been with the company upwards of fifteen years. He began his career as shipping clerk, worked his way up to the place of booker, then salesman and, some years ago, was specializing in Bluebirds and other special feature brands.

He knews every nook and cranny of the Atlanta territory. Recently he qualified for listing in the Universal Sales Department Honor Role by winning a Permanent Carl Laemmle Button through having led his exchange for four weeks in succession.

Carl Laemmle's policy of promotion within the ranks has done much to ensure the loyalty of his employees and build up a strong personnel in the Universal organization.

For goodness sake read This---

COHENS AND KELLYS IN PARIS, starring George Sidney and J. Farrel McDonald (7,481 feet). It is surely a wonderful picture. If anyone else had had this picture besides Uncle Carl they would have road-showed it for a year at a $2.00 top on Broadway. Broke my house record for Sunday night at 10 and 35. It is nice to stand at the door and have them all going out smiling and saying "that was the best I ever saw, get more like it." Now, boys, get this one and step on it—you will do the business. —C. J. McKenney, Iona, Minn.

From Greater Amusements

Carl Laemmle presents

The Cohens and Kellys in Paris

starring GEORGE SIDNEY and J. FARREL MACDONALD with *Vera Gordon*, Kate Price, Gertrude Astor, Sue Carol, Charles Delaney —A William Beaudine Production—Adaptation and continuity by Al Cohn—Story supervision by Joseph Poland—Supervised by Jules Bernhiem.

yes—and this is only one out of hundreds more we have read, proving absolutely that again —Universal has the pictures!

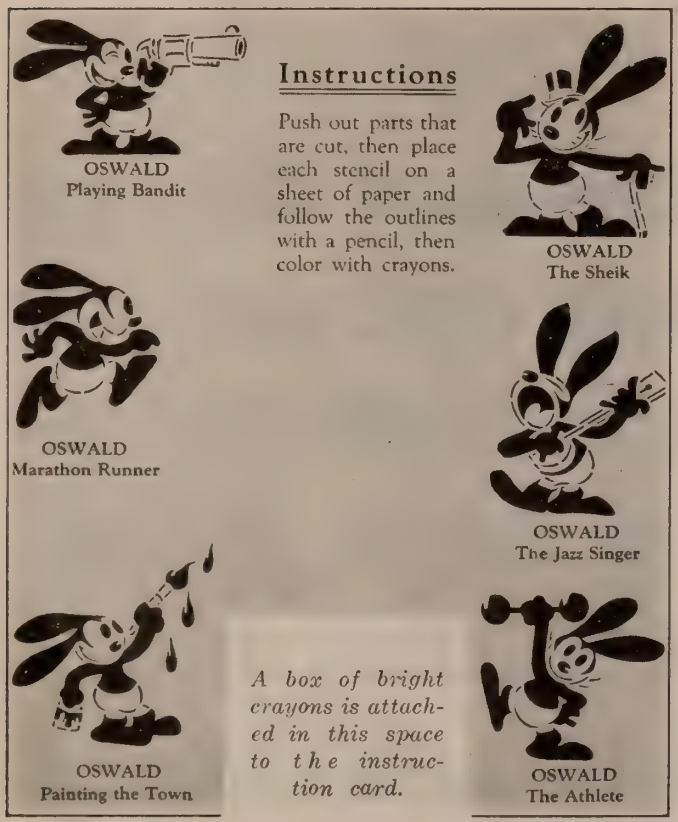
OSWALD STENCIL SET AN EXPLOITATION WOW

Universal's Lucky Rabbit Gets Biggest Tie-up In Short Subject Film History

NEVER before in the history of short subject exploitation has there been such a tremendous tie-up as that recently effected in connection with Oswald the Lucky Rabbit. Universal's comedy rabbit, created by Walt Disney and produced by the Winkler Productions, has been made the subject of a novelty stencil set for children. The set will be distributed through five and ten cent stores and other chain stores all over the country, which means reaching millions of purchasers and movie-goers.

The set consists of stencils cut in bright, firm paper, crayons and drawing paper. The parts that are cut have to be pushed out by the young owner of the set before the stencil can be traced with a pencil on a sheet of drawing paper. The real fun begins when the child comes to coloring the outline drawing with gay crayons. The instruction sheet, shown on the lower left hand corner of this page, shows the completed pictures of Oswald as an aid to coloring them. The little cartoons are familiar to all movie fans as one of the most amusing comedy subjects on the screen today. Youngsters will go wild over the set as surely as they laugh with delight at the films of Oswald.

The cover of the Oswald Stencil Set is gaily colored in red, yellow and black, making it an eye-catching toy for five-and-ten cent store distribution.



The cover of the box has been designed with a view to catching the passing eye. The background is in bright red and yellow, while the cartoons of Oswald are silhouetted sharply in black.

These Oswald Stencil Sets can be effectively used as prizes at Oswald matinees, or tied-up with newspaper contests for little folk. The set will make sure-fire window displays in local stores together with announcements of playdate and theatre. The sets may be bought from the Universal Toy and Novelty Company, 2329 Third Avenue, New York City, for nine cents each. Make the favorite comedy character even more famous by tying him up with this newest drawing novelty.

The distribution of the stencil set will be as wide as Oswald's fame and appeal directly and instantly to the very youngsters who are Oswald fans all over the country.

"The Cat and the Canary"

"Business was doubled on second night."

—H. Shilling, Mgr., Auditorium Theatre. Connersvill, Ind.

"Love Me, and the World is Mine"

"Excellent patronage at The Great Lakes Theatre, Buffalo, N. Y."

—From Motion Picture News reports.

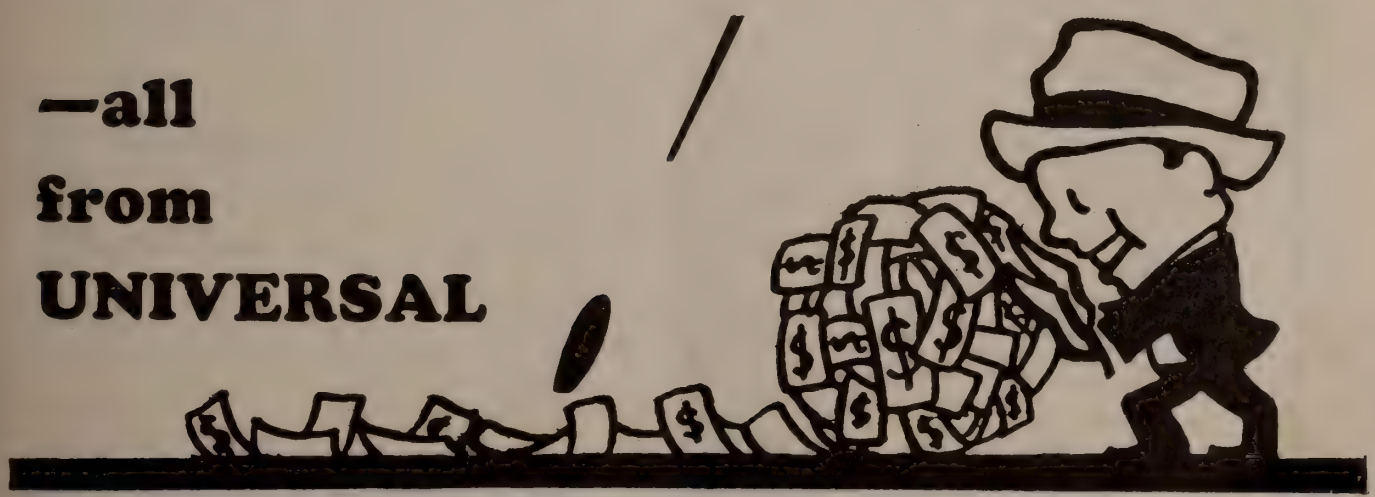
"Les Miserables"

"Long lines quite common, at St. Francis Theatre, San Francisco, Calif."

—From Variety's box-office reports.

—they made me what I am today

—all from UNIVERSAL



THE BOX-OFFICE BABY

When more laughs can be crowded into two reels of film

SNOOKUMS

the box-office baby

will crowd them into 2 reels. 12 of them all produced by

STERN BROTHERS

from George McManus' inimitable cartoon strip "THE NEWLYWEDS AND THEIR BABY."

JUNIOR JEWELS released thru

UNIVERSAL

Strong Line-Up Announced By Stern Brothers For April

Five High-Grade Two-Reelers Listed For Current Release In Comedy Field

STERN BROTHERS, makers of two-reel comedies for Universal, announces a strong list of fun-films for April. The line-up, strengthened by careful selection to give the exhibitor plenty of pulling power for building up his clientele after the winter, includes one Universal Junior Jewel and four regular Stern Brothers comedies.

The Universal Junior Jewel release is "The Newlyweds' Friends," the latest comedy of the popular series made from the George McManus newspaper comic strips. Snookums, as usual, is the star. This clever baby is seen in a new set of situations and gags built around the attendance of his parents at a wedding. Snookums almost wrecks the ceremony, but he saves his face by catching a thief who is getting away with the wedding presents. Jack Bartlett and Addie McPhail are Mr. and Mrs. Newlywed. Gus Meins directed the comedy.

The "Keeping Up with the Joneses" series release for April is "Her only Husband," in which Mrs. McGinis catches her husband mixed up with a chorus of cuties in a night club show. Stern Brothers obtained the services of a noted group of stage dancers for this comedy. It will please the butter and egg men everywhere. Harry Long, Stella Adams and Hart Martell are the principals. Meins also directed this one.

"That's That!" is the new Buster Brown comedy which reaches the screen in April. Directed by Francis Corby, with Arthur Trimble, Doreen Turner and the dog Pete as the Buster Brown trio, this comedy is fast moving and filled with laughs. It has a remarkable aeroplane sequence for which the Stern Brothers cameraman should get great credit. The basis of the story lies in the following epilogue by Buster: "Resolved. It is better to mind papa than to mind papa's business."

"Taking the Count," the Mike and Ike comedy for April, is without doubt the funniest of that series. Corby directed it with Charles King and Charles Dorety as Mike and Ike, supported by pretty Jean Doree and Doris Eaton as the feminine foils. This comedy has been widely commended in trade paper reviews and in spots where it has had pre-release showings.

The final Stern Brothers release for the month will be "When George Hops," the latest of the "Let George Do It" series, starring Sid Saylor. In this one, Saylor plays the role of a dumb bell-hop, but despite his dumbness, it is surprising how he gets in the wrong rooms at the right time. Sam Newfield directed the comedy. The girls in it include pretty Ruby McCoy, Hollywood favorites, and several others just as pretty, especially in the night scenes. Allan Sears, Charles Meakin and George Morrell also are in the cast.

"Cupid At Vassar" Bought By Universal For Laura La Plante

UNIVERSAL announces the acquisition of screen rights for "Cupid at Vassar," the popular stage success by Owen Davis. It will be used as a starring vehicle for Laura La Plante, Universal's popular comedienne.

The story is said to be exceptionally suitable for Miss La Plante, who has a flare for the type of light comedy Davis has mastered for the stage.

"We Americans" Booked to Open In Los Angeles

"WE AMERICANS," the Universal special which opened last week in the Colony Theatre, New York City, for an extended run, has been set into the Loew's State, Los Angeles, for the week of May 11th, it has just been learned at the Universal home office. This will be the outstanding run of the picture on the west coast, according to present indications.

UNIVERSAL ANNOUNCES SERIAL LINE-UP FOR NEXT YEAR

PLANS INCLUDE FIVE SERIALS ADAPTED FROM FAMOUS STORIES

AN ambitious serial program for 1928-1929 has just been announced by the Universal Pictures Corporation. It embraces a full line-up, including five serials, made from stories written by popular writers. Four are taken direct from widely known books. The other is by one of the screen's best-known writers of thrillers.

The serials are as follows: "Tarzan the Mighty," "The Final Reckoning," "The Pirate of Panama," "The Mystery Rider," and "The Diamond Master." The first three will be in twelve chapters of two reels each, and the other two in ten chapters.

"Tarzan the Mighty," will be another of the famous Tarzan pictures, adapted from the works of Edgar Rice Burroughs, master craftsman in the realm of fanciful adventure. The serial will be adapted from the Burroughs book, "The Jungle of Tarzan," which has been read all over the world. Universal has not determined yet who is to play the role of the physically super-man, Tarzan. Nor has a director for the serial been chosen. Scenario experts at Universal City are preparing the script.

"The Final Reckoning" is being adapted from the popular book by C. A. Henty, famous author of boy's books and one of the most widely read authors of the present day. The book abounds in romance and adventure, and is regarded as ideal serial material of an exceptional type.

"The Pirate of Panama" is from William MacLeod Raine's successful story, based on a spectacular treasure hunt. It starts in a big city, carries on aboard a mystery craft with strong drama and sea atmosphere, and ends in exciting battles between the contending forces on a far-off Island in the Pacific. Players for this thriller will be announced soon. Arthur Henry Goodin and George Morgan are now working on the script. The serial is expected to go into production on June 1st.

"The Mystery Rider," from the pen of George Morgan, long recognized as one of the thrill experts in the screen world, will be another serial in the highly successful series of William Desmond pictures which began with "The Riddle Rider." The Return of the Riddle Rider," and "The Vanishing Rider," more recent serial hits, were others in this series. Desmond's popularity, especially in the romantic mystery rider role he created in "The Riddle Rider" and continued and built up in his successive Universal serials, assures "The Mystery Rider" of immediate attention on the part of exhibitors and the public. The Universal serial experts promise that the picture will outdo its predessors.

"The Diamond Master," which will go into production May 1st, is adaptde from the popular Saturday Evening Post serial by Jacques Futrelle. Jack Nelson, former Ince director and noted builder of screen thrills, is to direct it. The scenario is being prepared by George H. Plympton and Carl Krusada. It is an engaging story of a wizard of the laboratory who invents a machine that can forge diamonds from coal dust.

Ben Y. Cammack, general sales manager for Short Subjects, at the Universal home office, states that the forthcoming line-up of serials is by far the greatest ever to be attempted by Universal.

"Our experience this year has taught us that high type serials made from popular stories with real entertaining stories running through them, can break their way into first-run houses and have a sturdy grip on serial fans everywhere. Our serials during the past months were built around exceptional stories and they proved their mettle by rolling up remarkable business."

Hoot Gibson Begins "Clearing the Trail"

HOOT GIBSON, Universal's cowboy star, has commenced production on his next picture. "Clearing the Trail" is the title of the story written for him by Charles Maigne and adapted by Jack Nattefore. Reeves Eason will direct.

Dorothy Gulliver, Wampas baby star, will play the leading role opposite Gibson and Fred Gilman, former cowboy star, will play an important part. Other members of the cast include Philo McCullough, Captain Anderson, Andy Waldron and Duke Lee.

This is the third Hoot Gibson picture for the coming season. The others now completed include "The Danger Rider," and "Burning the Wind."

"RUBE" GOLDBERG

created them

Hundreds of newspapers thruout the country featured them

Millions of readers who are also movie fans have laughed themselves blue in the face at their comical antics and

UNIVERSAL

brings them to life on the screen in 13 two reelers made for laughter by

STERN BROTHERS

that's

MIKE

and

IKE

2 Reel Comedies

"Give us more laughs in 2 reel comedies," exhibitors all over the country keep shouting.

Let George Do It

said

UNIVERSAL

so

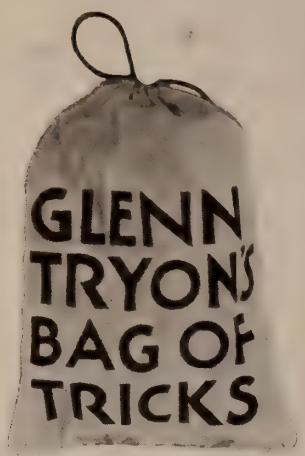
STERN BROTHERS

made 13

LET GEORGE DO IT

2 reelers from George McManus remarkably funny newspaper comic character

Book them for laughs and profits !



This bag may be bought from the Modern Magic Co., 219 Greenwich St., N. Y., for $2.00 per single 100; $1.85 per 100 in 500 lots; and $1.75 per 100 in 1000 lots.

GLENN TRYO

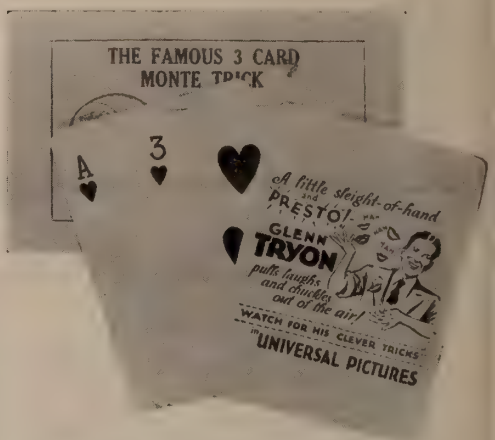
Famous Sleight-of-Hand Tricks of Universal's Comedy Ace Bagged for Exploitation

UNIVERSAL has bagged Glenn Tryon's amusing magic stunts and made them available for exhibitors use. The funny tricks that make the beautiful girl on the screen laugh in spite of herself and equally delight the audience out in front, can now be carried bodily from your theatre into the homes of Glenn Tryon fans. You patrons, in turn, can make their friends and families chuckle and wonder and marvel at the same slight of hand tricks that tickle Tryon audiences.

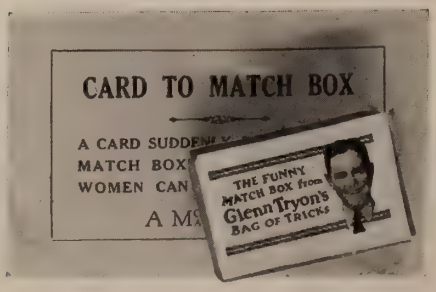
Glenn Tryon holds a piece of sugar between thumb and forefinger and then . . . presto! . . . the sugar has disappeared. Glenn's inimitable smile flashes across the table. The heroine loses her frosty dignity and the audience roars. Who could resist that smile and the funny little way Glenn has of showing his tricks! Glenn Tryon's tricks are famous to the four corners of moviedom. They are part of the stage business that made him such a find that Carl Laemmle signed him up as one of the leading Universal comedians.

To tie up directly with the famous Tryon tricks, of the screen, Universal has prepared for exhibitors a collection of reasonably priced novelty tricks to be used for give-away purposes at Glenn Tryon "Trick Matinees."

Not one novelty, but a series of them so that you can give away Tryon Tricks every time you play a Tryon picture and thus build up the gag ideas that Glenn puts over on the screen. You can get your patrons talking about Tryon Tricks, and expecting a clever little stunt as a free souvenir on every Tryon playdate. Spread the word that these magic coins, cards, boxes, etc., they can be



This Hindu trick hinges on dropping four cards into a hat and only picking out three. It and all the other tricks cost $2.25 per single 100; $11.00 per 500; and $20.00 per 1000.



This card magically turns into a match box in your hand.

An elastic cord makes these coin rings vanish up your sleeve, safe from the keenest observer.

N'S BAG OF TRICKS

The Monte trick makes it possible to show with three cards four blanks, four aces and four three spots.

the life of the party, spread laughs and surprises in true Tryon style.

Glenn Tryon has revived the old and honorable art of parlor tricks and his host of followers can imitate him with the clever bag of magic novelties that Universal furnishes.

This assortment of novelty tricks comes in a neat little bag as illustrated on the opposite page. Seven "Magic Tryon Tricks" have been prepared to date and more are to come. Buy the tricks separately and the bag separately as you need them. The prices and description of each trick is plainly marked under the illustration. By giving out the first trick to each boy and girl at your Tryon Trick Matinee, you will create interest in those to come. In addition to these give-aways, a complete set of the seven tricks in the Glenn Tryon bag may be offered as prizes in any contests you run. The newspapers will tie-up on the idea, as it is novel and of wide appeal to children and more adults than would confess to a weakness for card tricks.

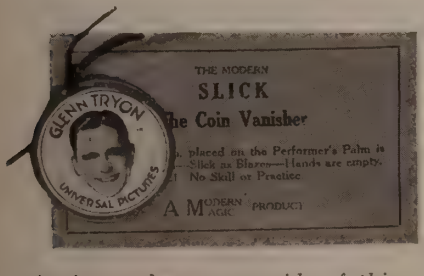
When you play your next Tryon picture, use the second trick for give-aways and repeat with the complete bag as prizes. You can get your audience to expect a new trick with each new Tryon picture you show. Awarding the complete "bag of tricks" will help you put over to the fans the idea of getting a complete collection.

In other words, this bag of tricks settles once and for all your exploitation problem and angle on the new Tryon product. The idea makes for continuous exploitation that builds and builds and builds until you have the whole town wild over Tryon and his famous bag of tricks.

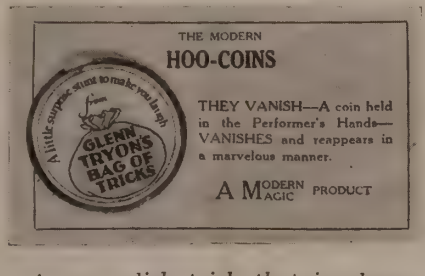
Exhibitors who have already cashed in on the box office receipts of "Painting the Town" and "A Hero for a Night" will look forward to his next release, "Hot Heels," directed by William James Craft. It is expected to exceed its forerunners in humorous situations and speed. It is a thrilling comedy of the Havana, Cuba, race track. Patsy Ruth Miller will play the feminine lead.

Exhibitors should plan now to tie-up Tryon films with Tryon tricks. The idea is a sure-fire "natural."

With four cards you can show aces, deuces or three spots as well.



A pin on the reverse side of this coin makes it stick to the performer's suit and fool the public.



A very slick trick that involves a coin disappearing within another.

Laughs!

Buster Brown is responsible for more laughs than any single comic character in history and millions of movie fans know it.

There are 13

BUSTER BROWN

2 reel Comedies

Produced by

STERN BROTHERS

from R. F. Outcault's famous newspaper comics

Released thru

UNIVERSAL

The only reason comedies are made at all is to provide laughs for the movie fans.

STERN BROTHERS

KNOW IT—

so they got together with "Pop" Momand, creator of the funniest newspaper family that ever appeared in print and brought to the screen his

Keeping up with the Joneses

in 13 2-reelers all released thru

UNIVERSAL

Making millions laugh daily in hundreds of newspapers.

CARL LAEMMLE'S COLUMN BRING BRISK COMMENTS

Saturday Evening Post Readers Give Universal a Big Hand.

Could Never Tire Of "The Hunchback"

"AT THE Colony Theartre, last Wednesday, I saw 'The Hunchback of Notre Dame' for the third time, and enjoyed it immensely. I feel that even if I reviewed that masterpiece of Universal's fifty times over, I could not tire of it. That is characteristic of any big Universal production."

—Lewis Pearl,
New York, N. Y.

"That's My Daddy" Sure Was Good

"WAS down to the Empress again this afternoon and saw another good Universal. It was 'That's My Daddy,' with Reginald Denny. It sure was good. Denny is as good as ever. But the best part of the picture was the little girl, Jane La Verne. She sure was fine. I stood in front of the theatre after the show and everybody was talking of this little girl. I heard Roxy over the radio from the Roxy Theatre, New York, tell about her last Monday, but he didn't say *enough* nice things about her. I hope you will have her in more of your pictures. Barbara Kent was good in her part. Lillian Rich was also good."

—H. S. Carlstrom,
Fremont, Nebr.

"Finders Keepers" Convulsed Audience

"I REALLY feel that I must write to you about 'Finders Keepers' with Laura La Plante. She is extremely entertaining and very funny. When she became a soldier I thought I'd surely die laughing! But when she began to march, well, you should have been in the theatre to find out how they liked it. Honest, I thought the entire audience would have convulsions by laughing so hard! It was a continuous performance, and I saw it twice and went the next day purposely to see it again. I believe you could call it a real success and Miss La Plante should be highly congratulated."

—Ernest Saunders, Jr.,
Lewiston, Me.

"Cohens and Kellys In Paris" a Scream

"'THE COHENS AND KELLYS IN PARIS' finally arrived in Rapid City and certainly seeing that was one of the most hilarious evenings I have spent in a long time. I never saw anything so funny."

—Viola A. Jesse.
Rapid City, S. Dak.

Exquisite Shots In "Wild Beauty"

"YESTERDAY had the happiness of seeing the beloved Rex in 'Wild Beauty.' The photography is exquisite. One of the heartening things about animal pictures now is that there is a distinct moral stride to them. No longer is the animal portrayed in sickly sentimentality, merely as pet or servant, but the tale is invariably treated from the fundamental morality underlying the tragedy of man and beast; that our progenitors had no inherent right to enslave these creatures."

—Helen King,
New York, N. Y.

Whole Family Liked "The Fourflusher"

"HAD the opportunity to witness the showing of your picture, 'The Four Flusher.' I want to say that my husband, son and myself are very great critics and seldom a picture pleases all three. But this one did. Marian Nixon is very clever and George Lewis was equally as good. Their love scene could not have been improved upon. The one who played the 'sissy-boy' or pal of the shoe clerk, was very good. He is one who need not say words to talk, the expressions he can put in his face, the raising of the eyebrows, all speak for themselves. We liked him; there was a laugh in his every movement. And, by the way, everyone else laughed. We were not alone in our pleasure. More pictures on the same order (not necessary to have them the same theme), would help a lot to elevate our pictures. I could say a great deal more about the picture."

—Mrs. Jack King,
Kenosha, Wis.

"Freedom of Press" Sponsored by Editor Of Atlanta Paper

"FREEDOM OF THE PRESS" made such an excelent impression on Clark Howell, editor of the Atlanta Constitution, that the paper has requested the privilege of sponsoring the world premiere of this film at the Capitol Theatre there on April 23rd.

"Freedom of the Press" is an adaptation of a story by Peter B. Kyne based on the murder of Don Mellett, editor in Canton, Ohio, recently, following a crusade waged by his paper against graft and the underworld that proved to be effective.

The picture was directed by George Melford. Lewis Stone, Henry Walthal, Malcolm MacGregor and Marcelline Day play the principal roles at the head of a large cast.

Vonceil Viking Starts Ted Wells Film

VONCEIL VIKING, the courageous twenty-three year old blonde who established a record by being the first woman to cross the continent on horseback, which also brought with it a contract to play in pictures from the Universal Pictures Corporation, starts her first picture the first of May. She will play the leading role opposite Ted Wells, Western star.

The title of the picture is "Riding Romance" and will be made under the direction of Henry MacRae and the supervision of William Lord Wright. This is the first of a number of western features Wells will make for Universal for the coming season.

Miss Viking has been entertained extensively and has had many honors conferred upon her in recognition of her unusual feat, which she accomplished in one hundred and twenty days. She has had several tests at the studio and upon these the company executives base great predictions for her future in motion pictures.

"Diamond Master" Set For Early Production

UNIVERSAL has purchased Jacques Futrelle's thrilling mystery story "The Diamond Master" for production as a chapter play. This story appeared serially in the Saturday Evening Post. Production is scheduled to commence May 1st under the direction of Jack Nelson. The scenario is now being prepared by George H. Plympton and Karl Crusada.

Either or Both

mean certain satisfaction to YOU and your patrons. BOTH mean twice as much—BOOK THEM!

ANDY GUMP

Two-Reel Comedies.

Samuel Van Ronkel Productions.

Based on the brilliantly successful newspaper feature by Sidney Smith — A Tie-UP That Means Money!

Here is a series of two-reelers written by the foremost magazine humorist of today a Saturday Evening Post favorit — and that means THEY'RE GOOD!

OCTAVUS ROY COHEN CHARLIE PUFFY COMEDIES

Get 'em from UNIVERSAL

"13 WASHINGTON SQUARE"

Universal-Jewel

Starring **JEAN HERSHOLT and Alice Joyce**

JEAN HERSHOLT

MRS. dePeyster plans a trip to Europe with her son, Jack, hoping to break up a marriage between him and Mary Morgan, a grocer's daughter.

When Jack brings Mary to meet his aristocratic mother, she refuses to see the girl. Jack decides to abandon the trip and marry Mary at once.

On reaching the steamer, Mrs. dePeyster realizes that Jack does not intend to accompany her. Hoping to avoid newspaper reporters and to stop her son's marriage, she exchanges clothes with her devoted cousin, who is in less fortunate circumstances. The cousin sails in her place and Mrs. dePeyster, with her maid, who poses as her sister, goes to cousin Olivetta's boarding house.

"Deacon" Pyecroft, a picture thief, who is planning to rob the dePeyster home, lives in the boarding house. When he meets Mrs. dePeyster and her maid, he mistakes them for fellow crooks and tries to make a deal with them. The terrified Mrs. dePeyster departs for her closed house, 13 Washington Square, as soon as night falls.

Jack and Mary, on their way to be married, stop at 13 Washington Square to pick up some of Jack's clothes. "Deacon" Pyecroft, thinking the coast is clear, also goes to 13 Washington Square. Many terrifying and ludicrous situations develop in different parts of the house.

"THE TRAIL OF THE TIGER"

Universal Chapter Play

Featuring **JACK DAUGHERTY**

No. 10—"The Reckoning"

HEMINGWAY is startled to find a note the Chameleon left, saying that his daughter, the Chameleon and Jack were in the tunnel. Hemingway rushes back to the mine, pulls away some bushes, and shouts directions about getting out.

Tiger winks to his henchmen and holds Jack's party off with his gun while the henchmen break through the thin wall. It lets out to a ledge on to which is a rope dangling from above. Tiger is the first one up the rope . . . and as soon as he gets on top he slashes through it, again double-crossing his own friends!

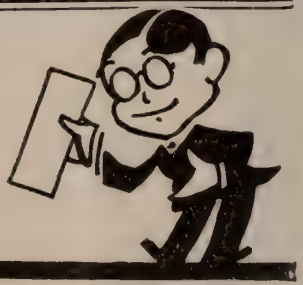
Hemingway arrives and tries to stop him but Tiger knocks him down and rides off quickly towards the plane. Hemingway recovers, lowers a rope, gets Jack out first, who starts a terriffic chase after Tiger. Jack overtakes Tiger after he has taken the bill of sale, and in a terrific fight on the edge of a high promontory fate plays a hand! Tiger loses his balance, and falls over. Chameleon, Hemingway and Trionne arrive just at the end, and they all rush down to get the bill of sale from Tiger's lifeless body.

The Chameleon makes a startling discovery . . . and Trionne cries with joy when she learns that Hemingway is her father. The Chameleon discloses himself as Jack's uncle, who has sent him to the circus at Jack's father's request.

Hemingway is welcomed back to the M. M. He makes restitution, pouring gold nuggets on the table to the coffers of the society.

Later, at the circus, Trionne and Jack are back, going through their act together. The Chameleon gives them the circus as a present and they fall happily in each other's arms.

Gentlemen!
I am here tonight to
tell you that



Again Universal has the pictures!

Universal

"RIDE 'EM PLOWBOY"

Cartoon with Oswald the Lucky Rabbit

WHILE Oswald, the corn-row draftsman, plows, the denizens of the barn-yard go about their affairs. The chickens run around in circles, the pigs root, the windmill winds and the milch-cows milch around, cuddling their spearmint.

Oswald breaks his plow on a rock and has to hitch up one of the pigs in place of it. As a result the furroughs are as neatly turned as before.

The hens are holding high carnival in the henshouse. A game little chicken from Long Island performs the latest Broadway shake, while the others keep time with their saxa cackles. Suddenly the head-man enters, struts his stuff, and chides them for wasting time. The birdies fly to their nests and proceed to augment the egg supply.

Meanwhile, Oswald finishes his plowing, and turns to the cows. His expertness with the milk-handles promises a frothy supper for the barn-yard gang. The gang at this moment is crowded around the two hen-house rivals, who are in the midst of a fifteen-round, no-decision bout for the cock-of-the-walk title.

The show is stopped short by a cyclone which comes sneaking up to gobble the whole barn-yard, fences, chicken-coops, and all. It snatches at Oswald and the cow, but succeeds only in sucking them into the air a few miles. How Oswald gets out of this predicament has to be seen to be appreciated.

"GAUGE OF BATTLE"

Western Featurette

With **FRED GILMAN**

ANNE CREASON'S happiness over her approaching marriage with Breezy Layton, the Texas Ranger, was clouded by anxiety over her younger brother, who had a reputation for wildness.

Bruce Lantard, a neighboring rancher who secretly stole cattle, induced Bob Creason to join his gang.

Breezy, who caught Bob red-handed, was obliged to arrest him. When Anne realized that Breezy would not release Bob she broke her engagement and reluctantly promised to marry Lantard when he assured her he would free Bob.

Finally Lantard's true character and occupation became evident.

Bob Creason had an opportunity to redeem himself by saving Breezy's life, and Anne, who regretted her injustice, reconsidered her choice of a husband.

Synopses

"A BIG BLUFF"

A Stern Brothers Comedy
"Keeping Up with the Joneses" Series

AS Pa McGinis reached new financial levels Ma determined to arrive socially and started her campaign with a reception for Count DeBate. When he arrived Pa was missing. Ma finaly located him in a neighboring excavation, where he was enjoying himself fith the workmen. Before the guests arrived, a detective appeared and claimed the Count as a criminal.

The desperate McGinis family tried to palm off the detective as the Count. This didn't go over very big and ended in a complete flop when the detective's jealous sweetheart arrived and turned the party into a free-for-all.

"THE THUNDER RIDERS"

Five-Reel Western
***With* TED WELLS**

BETTY BARTON comes West to claim the ranch and fortune left her by her father, "Pap Streak Barton." Her inheritance has been left in trust with her father's old friend, Duncan, who determines to try out the mettle of the girl he has never seen.

Duncan and his son, Jack, plan a reception and entertainment for the Barton party calculated to measure up with an Easterner's ideas of the wild and woolly West.

When Betty arrives with her aunt and Percival Kent, who aspires to marry her, they are met by a stage coach and a retinue of cowboys. The trip to the ranch is interrupted by an Indian attack, planned by the Duncans, which frightens the Aunt and Percival but delights Betty.

During a masqued ball given at the Duncan Ranch for the Bartons, Jack plans to arrive as a bandit and kidnap Betty. The foreman hears of this and tips off Kent.

When Jack goes to don his bandit's togs he is seized and bound by Kent's gang and Kent plays bandit. He makes off with Betty to a cabin in the hills, where he has arranged for a hasty marriage.

Not until Jack comes to and frees himself does his father realize that Kent has tricked them. They pursue Kent and reach the cabin just in time to save Betty from marriage with Kent, whom the Sheriff has identified as an escaped convict. Since a wedding is all arranged for Betty and Jack, they decide that there is no time like the present.

Step On It

it's LON CHANEY

in his greatest role

Victor Hugo's

The HUNCHBACK of NOTRE DAME

with Norman Kerry, Ernest Torrence, Patsy Ruth Miller, Raymond Hatton. Directed by Wallace Worsley. A UNIVERSAL Production. Presented by Carl Laemmle.

--there's no picture on earth like it--play it again and again!

"Dangerous Dimples" For Laura La Plante

THE fact that Laura La Plante has deep and charming dimples had a lot to do with Universal's selection of an original story for her titled "Dangerous Dimples." This will be one of her scheduled pictures for the coming year, of which she now has five.

"That Blonde" will probably be the second of the five she will make under the direction of Fred Newmeyer, beginning about the first of May. "One Rainy Night" and "The Last Warning," an adaptation of the popular Broadway mystery play by Thomas F. Fallon, which will be directed by Paul Leni, will follow.

"Home James" is the first of the five pictures to be completed under the direction of William Beaudine.

Laura La Plante's popularity has increased so decidedly and so steadily that she is now acknowledged by millions of fans and many competent critics as the leading film comedienne.

PAUL LENI EXPLAINS LURE OF THE TERRIBLE

(*Continued from page* 6)

Mr. Leni has just completed filming anotheranother for Universal in "The Man Who Laughs," which is taken from Victor Hugo's novel of the same name. It is based on one of the most beautiful romances of literature and has given the director the opportunity of showing a new side of his megaphone genius.

Soon he will start direction of "The Last Warning" with Miss La Plante where every element in 'The Cat and the Canary" success will be duplicated.

Cleveland Critic Keen About Work Of Mary Philbin

ANOTHER state has been heard from in praise of Mary Philbin's fine work in "Surrender." The reviewer on the *Cleveland News* writes:

"We wouldn't ask for ninety more enjoyable minutes than those we spent in viewing this well-made film fashioned after the story of Alexander Brody, 'Lea Lyon.' The locale is the Galician-Russian border in 1914. Knowing something of this we feared there would be the usual bursting of bombs and harrowing war scenes. There wasn't. Only one death that we can recall and that not in conflict.

"Mary Philbin, daughter of the old rabbi, is playing by a small stream when she meets the Russian prince Constantin, traveling incognito as a huntsman. They meet again later by appointment and the rabbi, despising everything Russian, insults him. Later the Russian troops with the prince in command take the village and he threatens to burn it and all the occupants if Lea refuse to come unescorted to his apartments that evening.

"As the torches are about to be touched to the brush and pitch placed about the stockades, the girl goes to the prince, this and the events that follow supplying the biggest moment in the story, involving many excellently pictured Jewish characters, their home customs and rituals.

"The acting of Mary Philbin not only impressed this writer with its sincerity and uniform excellence, but makes us conjecture at what we can evpect from her in her more mature years. Certainly she is not of the flapper type and mannerisms. We would be willing to gamble on this young lady's future.

"Ivan Mosjukine, in a happier role than he had in 'Michael Strogoff,' did the prince most acceptably, while Otto Matiesen and Nigel de Brulier gave forceful renditions of their respective roles. Clever bit of drama done in a manner that leaves little room for criticism."

Morris Safier, who has just been appointed sales manager of Universal's long-run department, began his motion picture career with Universal.

Morris Safier Made Long-Run Dep't Mgr. of Universal

MORRIS SAFIER resigned last Monday as sales manager of the extended run department of Warner Brothers to go with Universal as sales manager of its long-run department. He established headquarters at 730 Fifth Avenue, last Tuesday.

Mr. Safier's first work in moving pictures was in the sales department of the big U (Universal's New York Exchange) at the time the Bluebird brand was established. Since that time he has been identified with big pictures and with long runs—pictures like "The Birth of a Nation," "Way Down East," "Robin Hood," "Orphans of the Storm," and Chaplin pictures and, more recently, "The Jazz Singer."

In his new capacity with Universal he will undertake imediately plans for the road-showing and long-run distribution of "Uncle Tom's Cabin," "The Man Who Laughs," "Show Boat," "Broadway," "We Americans" and "The Mating Call."

We will now adjourn to the nearest Universal exchange because

Again Universal has the pictures!

You'll say so, too!

"ALL EXTRA GOOD"

J. M. Rinehart,
Majestic Theatre,
Stuttgart, Ark.

starring

George Lewis

with Dorothy Gulliver, Hayden Stevenson, Churchill Ross, Eddie Phillips. Director of first series, Wesley Ruggles. Director of second series, Nat Ross.

Carl Laemmle Jr's

UNIVERSAL Junior Jewels

The Collegians

The WELCOME HAND!

There is no better way of extending the welcome hand to your patrons than to announce to them that you are playing Universal pictures as advertised in the Saturday Evening Post thru Carl Laemmle's column appearing every week.

Incidentally, that same column is excellent material on which to base your advance advertising. Use it. It will help you.

The column at the left will appear in The Saturday Evening Post of April 28, 1928

UNIVE[illegible]WEEKLY
Vol. 27
No. 16
May 26-
1928

Beautiful Mary Nolan featured
with Norman Kerry & Lewis Stone
in "THE FOREIGN LEGION"
-Laemmle Special-

LAURA LA PLANTE has grown so fast in popular esteem that so able a critic as George Gerhard said in the New York Evening World (issue of January 23rd, 1928) "it would seem that Laura La Plante is by way of becoming the Elsie Janis of the screen."

LaPLANTE

Screen's Great Comedienne

NOW at the height of her glorious career in these four delightful romantic comedies—

"HOME JAMES"
A William Beaudine Production
with Charles Delaney, Aileen Manning, Ruth Hurst

"ONE RAINY NIGHT"
A Wesley Ruggles Production

"THAT BLONDE"

"DANGEROUS DIMPLES"

This is Laura's Greatest Year

—•—

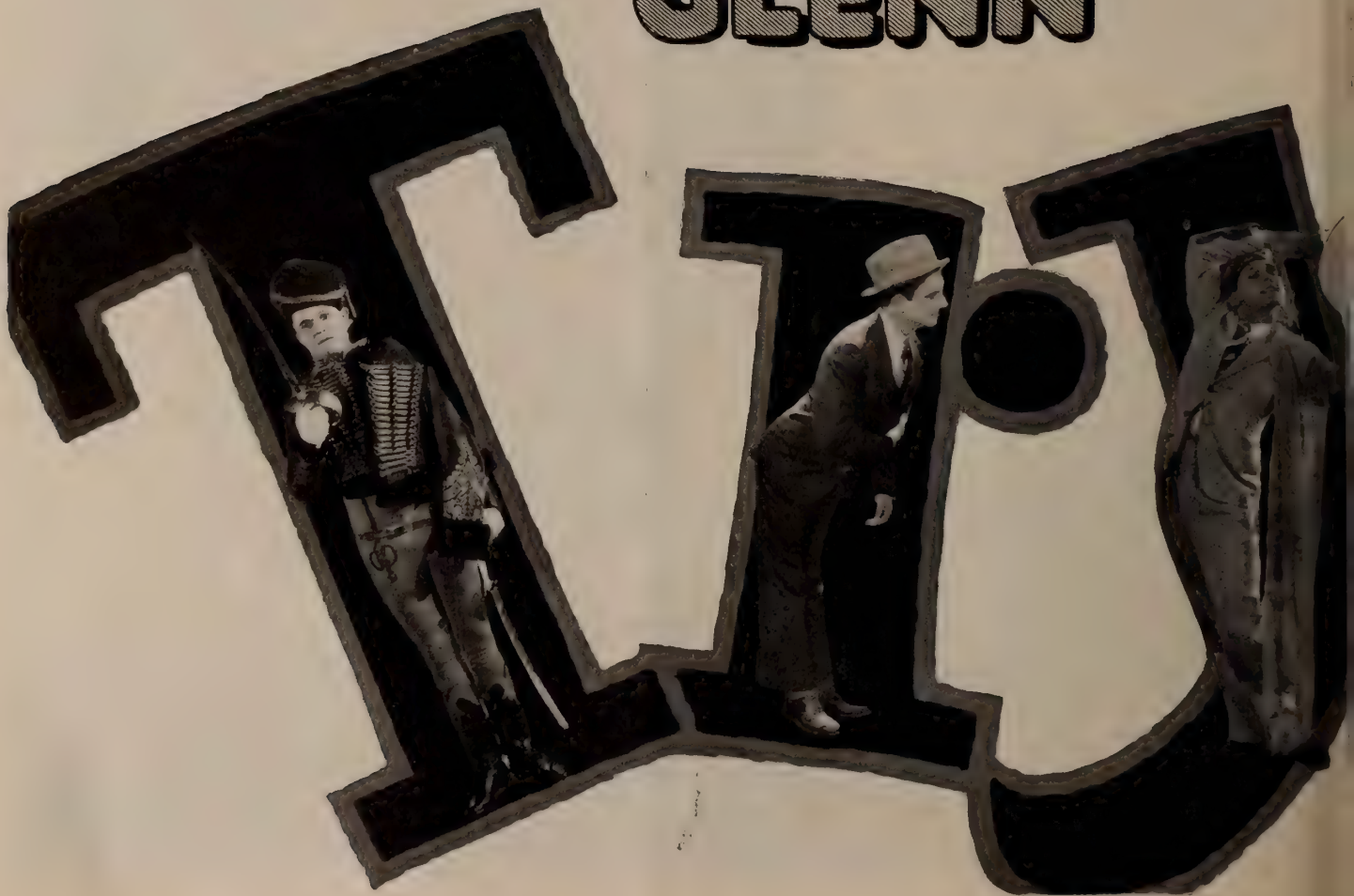
Play Her for the Top Money in 1928-1929

His Face *Is Your* Fortune!

-- A Sensation overnight!!!
-- A tremendous Hit with Exhibitors!!!
-- A Riot with the fans!!!
-- A Box Office Bonanza!!!
-- A Million Dollar Smile!!!
-- A bagful of brand new tricks!!!
-- A host of side-splitting new gags!!!
-- An Instantaneous Success!!!

--that's

GLENN



REMEMBER

GLENN TRYON

in

"Painting the Town"

and

"A Hero for a Night"

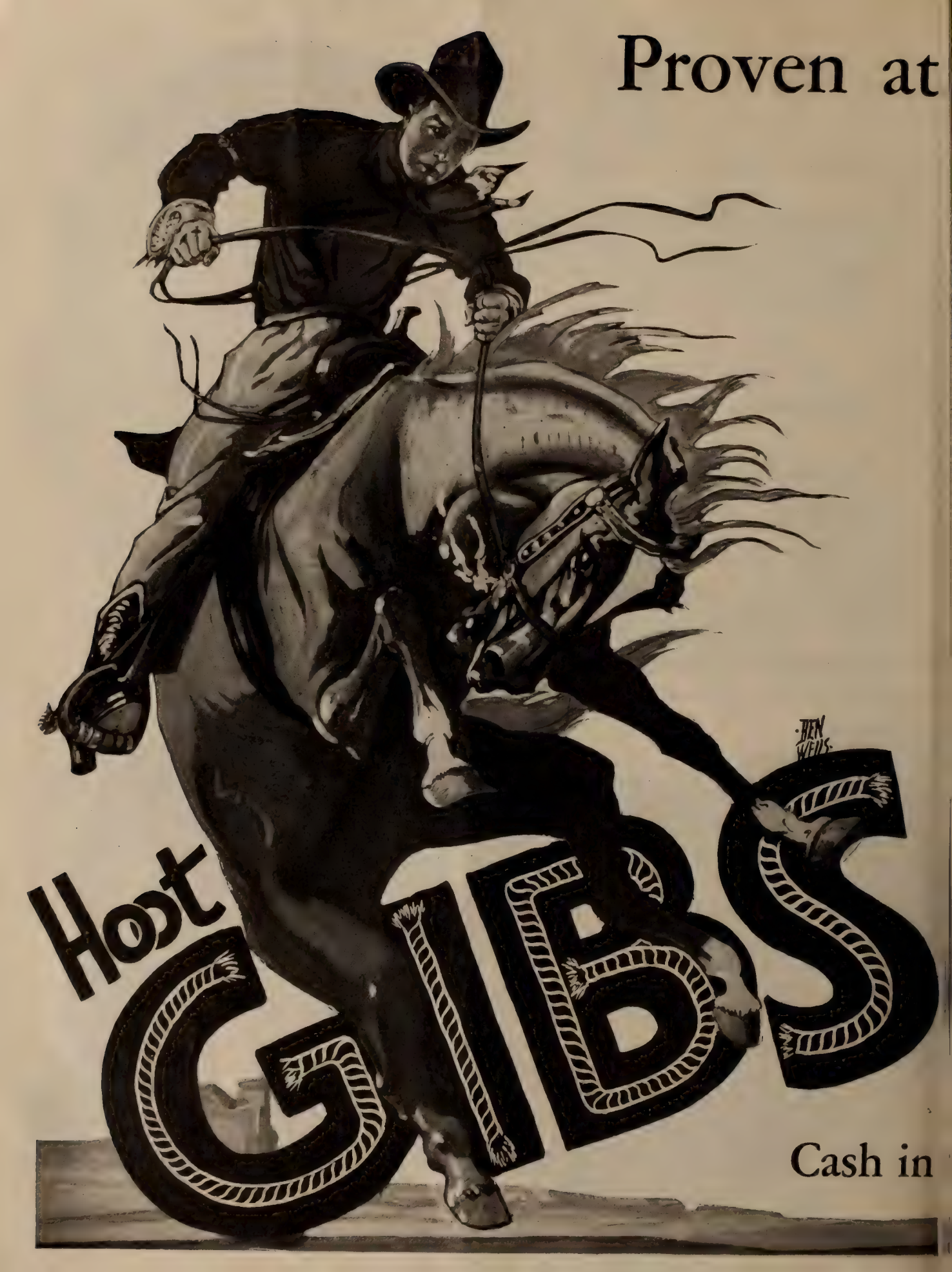
Watch Him

burn 'em up
with his four new
knockouts for 1928-29

"Fresh Every Hour"
"The Gate Crasher"
"The Kid's Clever"
"The Life of the Party"

"He's Carl Laemmle's Sensational Screen Find"

"Fresh Every Hour" is a William James Craft Production.


Proven at
Hot
GIBS
BEN WELLS
Cash in

the Box Office

Absolute KING of all Western Stars

In 8 Great Gibson Jewels

Bigger and better than ever before! *More action—more speed*—more Western atmosphere than any group of Westerns you ever played! Better stories—bigger productions—a greater Hoot Gibson!

"THE DANGER RIDER"
by Arthur Statter
Directed by Henry McRae
with Eugenia Gilbert

"POINTS WEST"
story by B. M. Bower
"BURNING THE WIND"
"CLEARING THE TRAIL"
"SMILIN' GUNS"
"BLOW FOR BLOW"
"THE GETAWAY"
"KING OF THE RODEO"

with Gibson!

PETER B. KYNE'S Sensational Newspaper Story

FREEDOM OF THE PRESS

WITH

LEWIS STONE

MARCELINE DAY

Henry B. Walthall -- Malcolm MacGregor
Hayden Stevenson

A "Natural" backed by
TREMENDOUS EXPLOITATION

A GEORGE MELFORD PRODUCTION

You'll be GLAD to pay more!

"Anybody Here Seen Kelly?"

The biggest and most popular song hit in twenty-five years turned into a knockout motion picture . . .

LOOK at This Cast

TOM MOORE
BESSIE LOVE
KATE PRICE
Addie McPhail
Alfred Allen
Bruce Gordon
Tom O'Brien

A Wm. Wyler production.

Based on Leigh Jason's great story "Come Across"

Universal Jewel

CARL LAEMMLE presents

NORMAN KERRY in Man-Woman and Wife

A Great Box Office Title
A Greater Story

With Pauline STARKE
Kenneth Harlan
Marian Nixon
Ward Crane
Jack Raymond
Crawford Kent

A Powerful Picture with Underworld Atmosphere and a New Twist

You'll be GLAD to pay more!

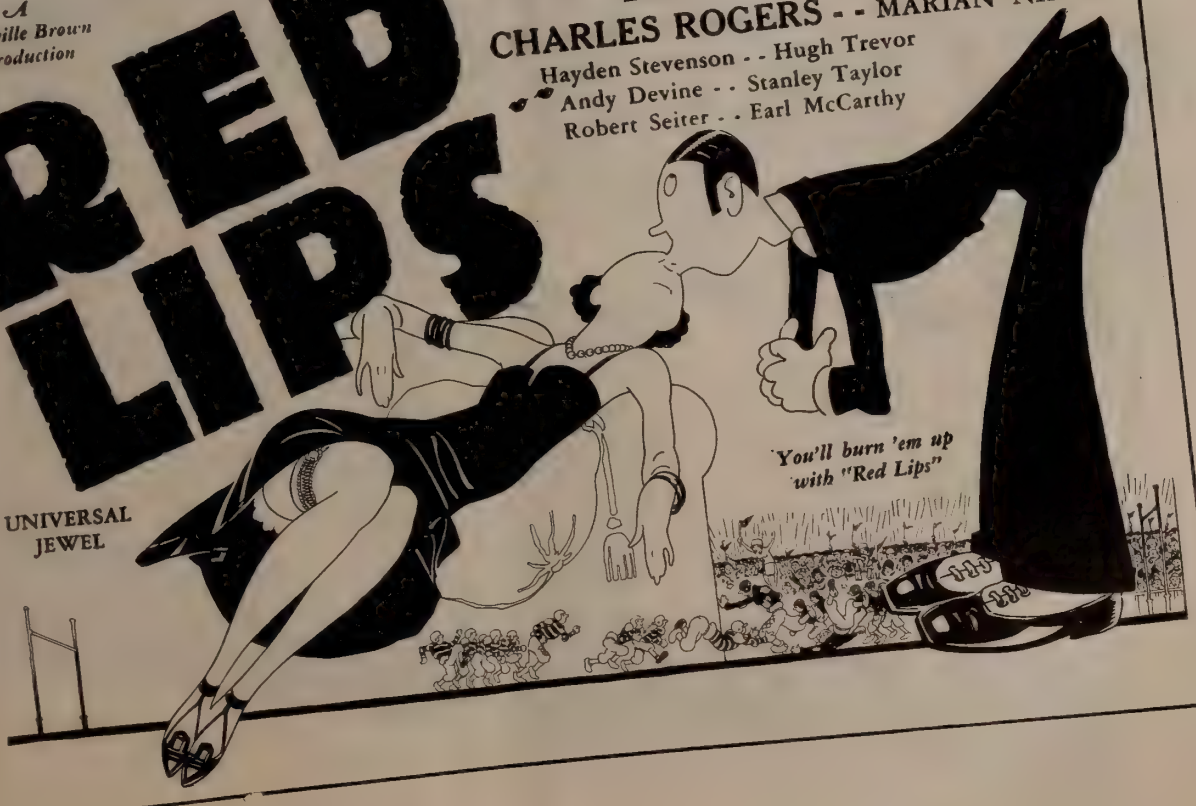
Youth at a temperature of 212°

Entertainment with a Capital "E"

CHARLES ROGERS - - MARIAN NIXON
Hayden Stevenson - - Hugh Trevor
Andy Devine - - Stanley Taylor
Robert Seiter - - Earl McCarthy

A Melville Brown Production

RED LIPS



You'll burn 'em up with "Red Lips"

UNIVERSAL JEWEL

You'll be GLAD to pay more!

It's a UNIVERSAL JEWEL

JEAN HERSHOLT

MARIAN NIXON & GEORGE LEWIS

— — in a gripping dramatic story of pride of family pitted against impetuous youth

JAZZ MAD

Story By
SVEN GADE
Directed By
HARMON WEIGHT

You'll be GLAD to pay more!

"THE SHAKEDOWN"

Show business pictures get the money!—

Underworld pictures get the money!—

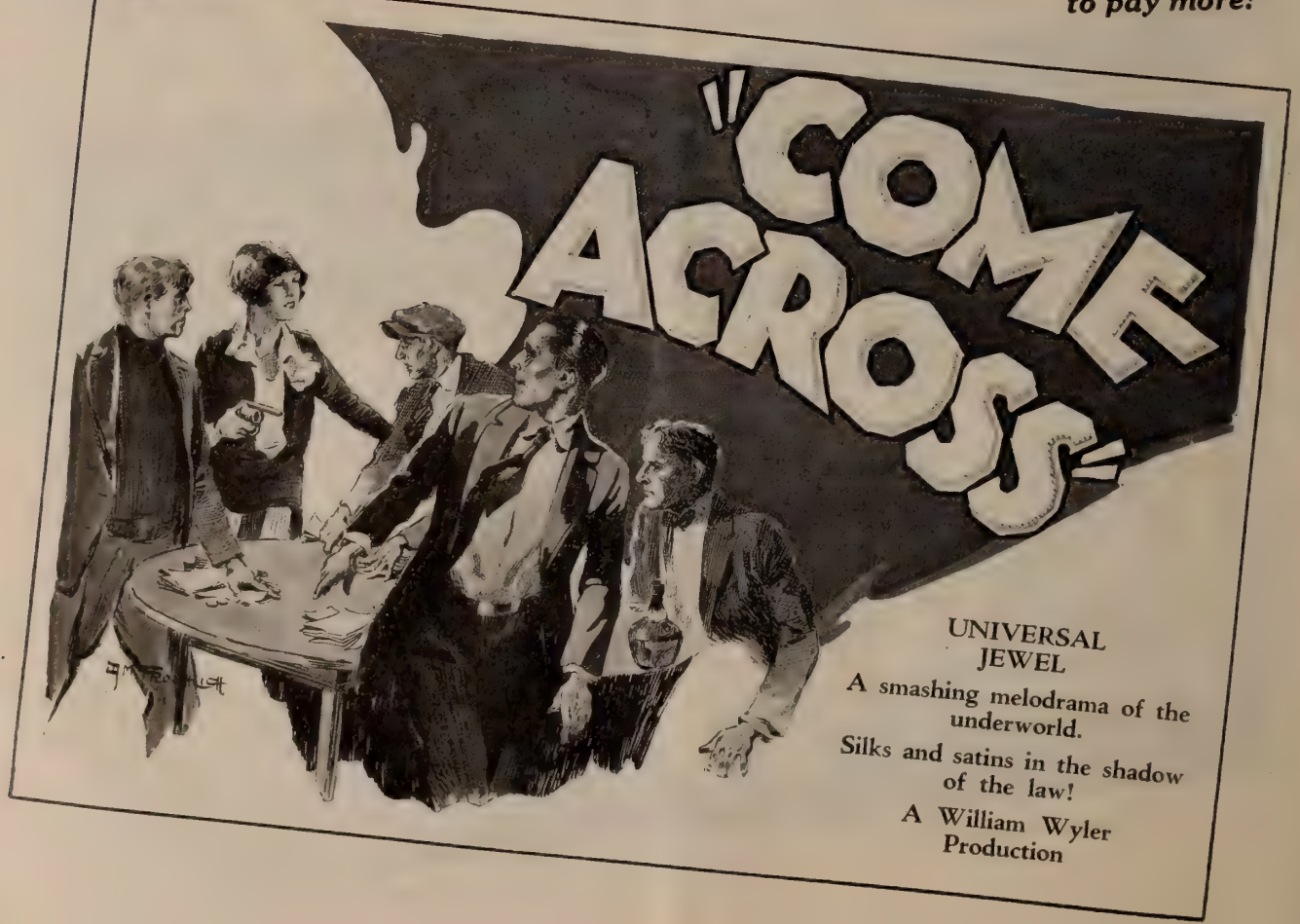
—here's one with the double-action money-making kick of both—a thrilling drama of the burlesque stage!

Story by Charles A. Logue

A WILLIAM WYLER PRODUCTION

Universal Jewel

You'll be GLAD to pay more!

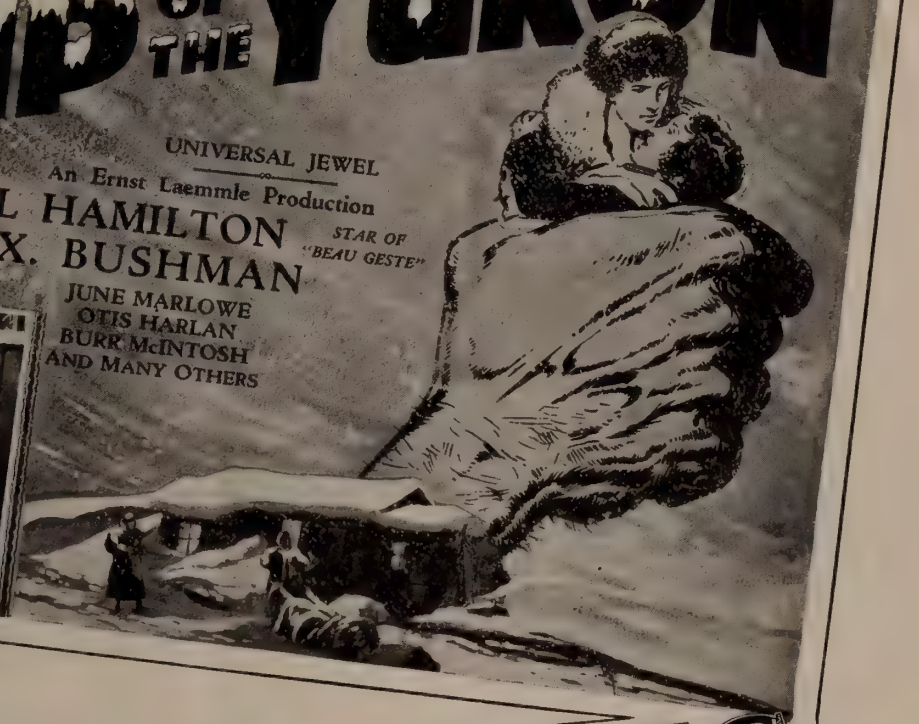


Wm. MacLeod Raine's
Powerful Story of the
Frozen North

GRIP OF THE YUKON

UNIVERSAL JEWEL
An Ernst Laemmle Production

WITH NEIL HAMILTON
STAR OF "BEAU GESTE"
FRANCIS X. BUSHMAN
JUNE MARLOWE
OTIS HARLAN
BURR McINTOSH
AND MANY OTHERS



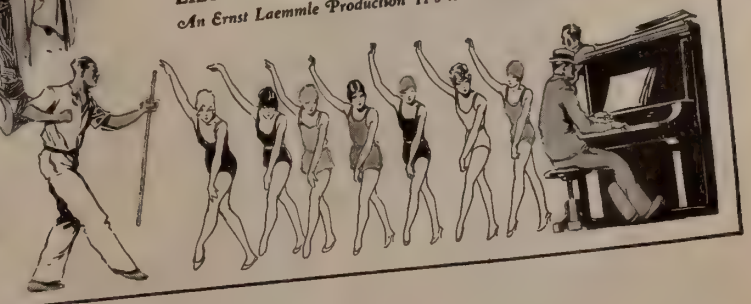
You'll be GLAD to pay more!

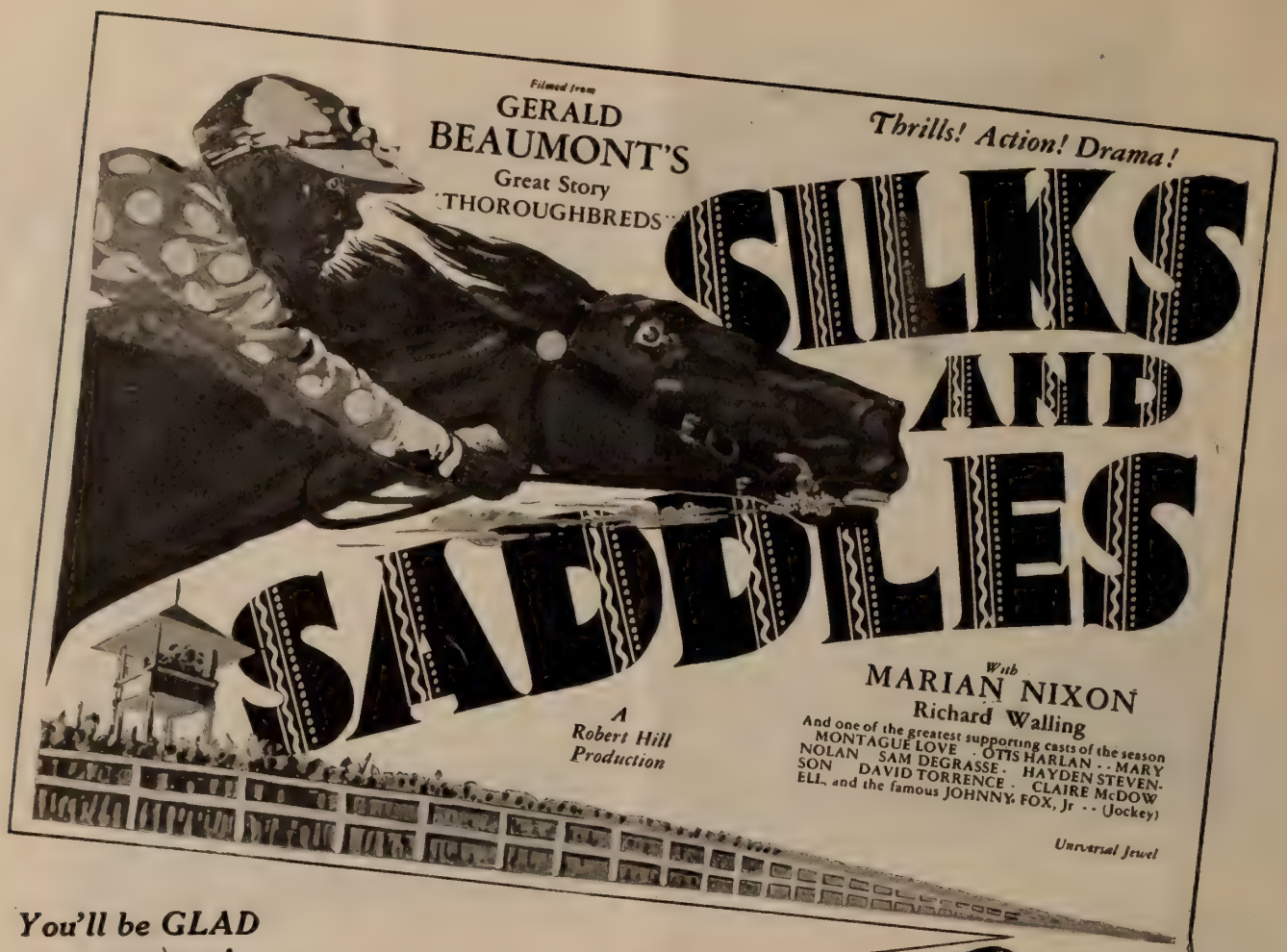
PHYLLIS OF THE FOLLIES

RICH - - SPICY - - DARING
With all the Lure of Back Stage Romance

PLAYED BY A SPLENDID CAST INCLUDING
MATT MOORE--ALICE DAY
LILYAN TASHMAN and EDMUND BURNS
An Ernst Laemmle Production IT'S A UNIVERSAL JEWEL

Story by
ARTHUR GREGOR





You'll be GLAD to pay more!

And there's more to come
Watch next week's weekly!

¶ In the issue of May 5th we told you about Carl Laemmle's 4 Great Super Productions

¶ In the issue of May 12th we told you about the 7 Big Laemmle Specials and the 4 Big Money Dennys

¶ In this issue we tell you about the 22 Headliner Jewels (including 4 Laura La Plantes and 4 Glenn Tryons) and 8 Hoot Gibson Jewels

¶ NOW watch next week's weekly for the greatest line of Short Subjects in the world and other program building features.

Proving that Again
UNIVERSAL has the Pictures!

AINT

No. 586—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

WHEN every picture producer is breaking his neck to find good stories for the screen—
When every picture producer is anxious to find some new way to please the exhibitor—

Aint it a grand and glorious feeling to have TWENTY-SIX COMPLETED PICTURES ON HAND AND READY TO SHOW?

That's Universal!

That many of our next season's pictures are ready to show. IT'S NEVER BEEN DONE BEFORE BY ANY PICTURE COMPANY IN ALL THE WIDE WORLD.

So much for the producer!

When the exhibitor is worried for fear he might make a mistake in buying his pictures for the next season—

IT?

When the exhibitor is afraid he might be terribly misled by some terrific promises—

Aint it a grand and glorious feeling for him to know that UNIVERSAL IS READY TO SHOW PICTURES INSTEAD OF PROMISES and THEREFORE THERE IS NO EARTHLY CHANCE OF MAKING A MISTAKE?

That's you!

Your whole buying scheme is revolutionized now. Every bit of guesswork is eliminated. In the past you have been perfectly willing to buy Universal on past performances — but now even that much guesswork is eliminated!

Twenty-six completed and ready and all knockouts!

Aint it a grand and glorious feeling?

This is exhibitors' year and Universal year. They're the same thing.

Aint life wonderful?

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
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Vol. XXVII MAY 26, 1928 No. 16

MOVIEGRAMS UNIVERSAL

THERE is a strong possibility that "The Girl On the Barge" will be made very largely in the East. Before this week is over, the majority of the cast will have reached New York. Jean Hersholt, who has never been in New York in all his life, arrives on Tuesday and Edward Sloman, who will direct, accompanied by his technical force, will arrive on Thursday. Elaborate arrangements have been made for production in New York harbor, in Albany and along the Erie Canal at Syracuse.

GLENN TRYON arrives in Universal City this morning from a two weeks' Universal convention campaign to find William Craft all ready to shoot "The Gate Crasher," his next Universal picture. In the cast are: Patsy Ruth Miller, T. Roy Barnes, Hal Reade and Beth Laemmle, niece of the president of Universal Pictures Corporation.

TARZAN'S sweetheart was selected last week. Natalie Kingston, famous bathing girl, was the unanimous choice for the lead opposite Frank Merrill in "Tarzan the Mighty." Others are Al Ferguson and Monty Montague.

HAYDEN STEVENSON will play his old role of college coach in the new series of "Collegians," which Carl Laemmle, Jr., has just started. Alice Howell and her daughter, Yvonne Howell, have been added to the cast of the first picture, "Calford vs. Redskins."

Emily Fitzroy Will Play Role of Parthenia Ann Hawks In Universal's "Show Boat"

Long Distance Negotiations by Harry Pollard Locate Much Wanted Player in London

THE first part in "Show Boat" has been cast. Emily Fitzroy will play the part of Parthenia Ann Hawks.

When Harry Pollard came to New York recently, it was with the avowed purpose of finding a Magnolia and a Ravenal. He went back to California without them, but in the meantime he knew whom he wanted for Parthy Ann Hawks, and started a search which covered two continents and an ocean before he succeeded in finding Emily Fitzroy. Eventually, through her agent in California, she was located in Paddington, London, and three-cornered negotiations between Los Angeles, New York and London resulted yesterday in signing Miss Fitzroy for the role which has been sought by every character actress in the moving picture business.

Miss Fitzroy first drew the attention of the moving picture world to her in a wonderful role in "Driven," produced in 1923 and released by Universal. The role of the Kentucky mother, who sacrifices her own life and that of her children to a Kentucky feud riveted the attention of the industry upon her, and Miss Fitzroy has been busy ever since. Some of her more recent pictures are "Love," with Greta Garbo and John Gilbert; "Orchids and Ermine," with Colleen Moore; "The Sea Tiger," with Milton Sills; "One Increasing Purpose," "Mockery," with Lon Chaney; "Buried Alive" and "Foreign Devils."

Miss Fitzroy will catch the next possible boat from Southampton in an effort to reach California by June 2, the starting date of the picture.

The other roles are still a subject of greatest speculation in Hollywood and in New York. Stars like Mary Ellis, Naomi Johnson, Zita Johann and Julia Hoyt were tested and, for various reasons of legitimate plans and failure to screen well, unavailable. Harry Pollard went back to the Coast almost convinced that he would have to choose a screen star who had voice and stage experience if any such exists.

The same applies to Ravenal. Fifteen tests of Broadway leading men were made without uncovering any possibilities and it seems certain that the part will go to a screen star. It is not so important for this role that the actor be able to sing. It is important, however, that Magnolia and Ravenal exactly fit the colorful types of the Edna Ferber Story.

BLANCHE MEHAFFEY, Virginia Pearson, Robert Graves and Leo White have been engaged by Hoot Gibson for his latest Universal picture, "Clearing the Trail." It is the third under his new production contract with Universal.

"GIRL ON THE BARGE" TO BE MADE IN EAST

Sally O'Neil to Head the Cast—Universal Unit Assembling in New York—Jean Hersholt Tuesday, Edward Sloman Next Week and Miss O'Neil and Malcolm McGregor Thereafter.

FOR ten years Universal has not made a production of its own in its studio in Fort Lee, N. J. Ever since the production activities of the company were transferred to its huge plant at Universal City, California, the glass enclosed stages across the Hudson on the Palisades have either been rented to other companies or have remained idle. But today there is activity there. The Universal Eastern studio is being refurbished for the inspection of Edward Sloman, Universal director, who will arrive in New York next week to decide whether the facilities there are sufficient for the filming of the interiors on Rupert Hughes' Erie Canal boat story, "The Girl On the Barge."

Sally O'Neil, who has been chosen as the star in "The Girl on the Barge."

When Universal abandoned its eastern plant to concentrate all of its activities at Universal City, the studio was considered the most up-to-date and usable on the entire eastern coast. When William Wyler came to New York to make the New York scenes of "Anybody Here Seen Kelly?" it was not necessary for him to use any of the studio facilities because the thing he wanted to get was outdoor New York. He completed his interiors at Universal City. It is possible that Sloman will do the same, but so much of his picture will have to be made here that it is quite possible that the entire production will be shot in New York instead of taking the company back to the coast for interiors.

Jean Hersholt, arriving in New York from California for a short vacation before he begins work on his role as barge captain in the Universal picture.

Important cast changes in "The Girl On the Barge," were announced this week when it was made public that Mary Philbin and George O'Brien have been withdrawn from the cast, to be replaced by Sally O'Neil and Malcolm McGregor. Jean Hersholt, who is to play the role of the barge captain, arrived in New York last Tuesday to enjoy a short vacation before camera-work on the new picture begins.

Malcolm McGregor, who will play the handsome juvenile lead opposite Sally O'Neill in the Erie Canal film.

When the continuity for "The Girl On the Barge" was completed it was found that the role of the girl was unsuitable for Miss Philbin, requiring, instead, a hoydenish, spitfire type. She requested Mr. Laemmle to relieve her from the role. Due to unavoidable delays in getting the production under way, George O'Brien, originally considered for the juvenile role opposite the girl, also became unavailable for this production on account of previous contracts. Malcolm McGregor is considered an excellent replacement.

Sally O'Neil recently completed "The Battle of the Sexes," the new D. W. Griffith picture, with Jean Hersholt. Other pictures in which she has

(*Continued on page* 32)

WESTERN AND THRIL

Seven Ted Wells and Vonceil Viking Films, Six Jack Perrins and Nine Melodramas Make Outstanding Production Schedule for Next Year

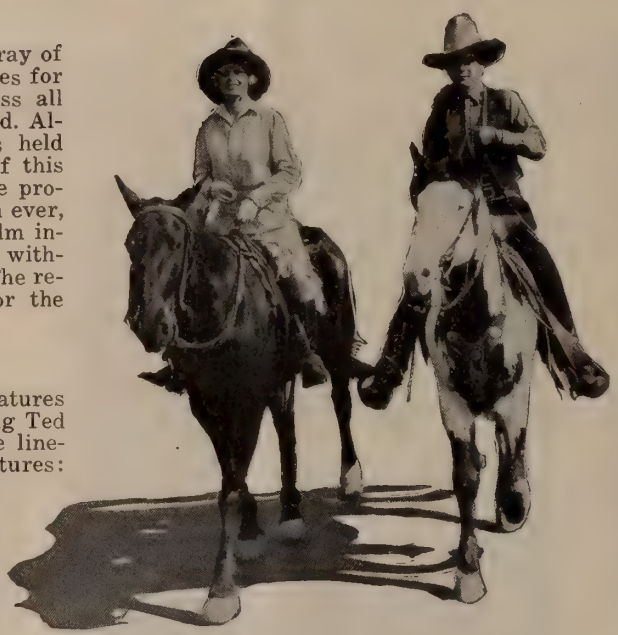
UNIVERSAL promises an array of Western and Thrill Features for 1928-1929 that will surpass all its past achievements in this field. Always have Universal Westerns held high rank among the makers of this kind of picture. This season the product will not only be better than ever, but will be outstanding in the film industry due to its quality plus the withdrawal of various competitors. The releases will total twenty-two for the forthcoming season.

Ted Wells Features

The first group of Western features consists of seven pictures starring Ted Wells and Vonceil Viking. The line-up includes the following pictures: 'The Crimson Canyon," "Born to the Saddle," "The Border Wildcat," "Beauty and Bullets," "The Ridin' Demon," "The Smilin' Terror" and "Grit Wins."

Ted Wells is well established as one of the most popular Western stars on the screen. He has been seen in scores of Universal pictures during the past year or so and has built up an enviable reputation among lovers of Western pictures by his pleasing personality, his dashing feats of horsemanship and his ability to handle himself as a heman should in rapid action and adventurous sequences.

Vonceil Viking, who will play opposite Wells in these features, is one of the best known young women in the United States. Last winter she won the attention of the country by riding on horseback from New York to Los Angeles in 120 days, in the face of extreme handicaps of weather, roads, accidents, sickness and floods. She hung up a record for her sex by this accomplishment and received thousands of columns of publicity as the result of her pluck, her beauty and her perseverance. When Wells heard of her plans for the trip, which she made on a dare to prove that the modern young American girl has as much hardihood as her pioneer ancestress, the Universal Western star wired her an offer to appear in pictures with him upon the completion of her trip. Carl Laemmle seconded the offer and so Miss Viking, a true daughter of the West, has been engaged on a long term contract by Universal.



Ted Wells, long popular as a Western star, and Vonceil Viking, the valiant girl who was the first woman to cross the continent on horseback, will co-star in seven Western Features for next season.

Jack Perrin and Rex Features

The other group of Universal Westerns, six in number, will co-star Jack Perrin and Rex, the Wonder Horse. Also, Starlight, Perrin's famous mount, will appear in these pictures in a role equally interesting and clever as that of Rex. The pictures in this group are "The Two Outlaws," "Wild Blood," "Plunging Hoofs," "Guardians of the Wild," "The Harvest of Hate" and "Hoofbeats of Vengeance." Perrin's popularity as a Western star, plus the countrywide vogue of Rex, the great horse-star of the screen, combine to make these offerings of exceptional box office value.

These six pictures were directed by Henry MacRae, veteran megaphone wielder and a past master at suspense and action.

"The Two Outlaws" is an exciting story of a mysteriously masked Lone Rider, a girl whose crooked guardian almost succeeds in depriving her of her ranch, and Rex, King of Wild Horses who saves the situation. Kathleen Collins plays the part of the heroine, while Starlight does some spectacular work. J. P. Mc Gowan, Cuyler Supplees and John Hall are in the supporting cast. Ethlyne Clair is the feminine lead with Jack Perrin in "Wild Blood," a film built around the romance of gold mines, the perfidy of a prospector who tries to lure the heroine to the city and the dramatic struggle of Rex to recover his mate, Starlight and avenge the injury to their colt. The villain is destroyed in one of the most thrilling stampedes yet screened. Theodore Lorch and Nelson Mc Dowell play minor roles effectively.

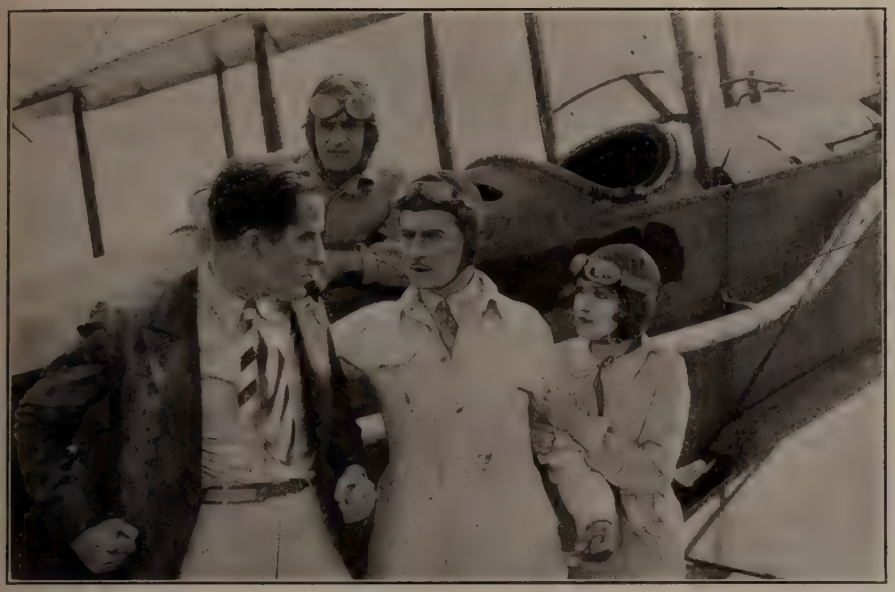
In "Plunging Hoofs" the interest in Rex' marvelous acting is heightened by an intense love drama between Parson Jed Campbell, played by Jack Perrin, and a dance hall girl, portrayed by Barbara Worth. J. P. McGowan and David Dunbar complete a competent cast.

"Guardians of the Wild" was adapted by George Morgan from his own story of a forest fire that threatens to endanger the hero and heroine. How Rex, in gratitude for the removal of a nail from his hoof, rescues the pair from a wall of flame forms the climax of a theme that is rich in gun fights, love interest and western atmosphere. Ethlyne Clair, Al Ferguson, Bernhard Siegel and Bob Homan are in the cast in support of Jack Perrin and Rex.

"The Harvest of Hate" contains the most exciting fight ever filmed between a man and a horse. In this picture, Rex assumes a real character and has his greatest opportunity to show his ability. Jack Perrin and his wonder horse, Starlight, play featured supporting roles. Helen Foster is the heroine and Tom London the villain. There are many thrilling scenes, including that of a runaway circus wagon, a headlong plunge over a cliff and a terrific fight between two men.

The last Jack Perrin film, "Hoofbeats of Vengeance," is a colorful tale

FEATURES FOR 1928-29



Al Wilson and Wilbur McCauch add a fist fight to the other thrills of "The Sky Skidder," an aviation picture, in which Helen Foster and Pee Wee Holmes lend splendid support.

of the Royal Northwest Mounted Police. Rex and Starlight play more prominent roles as secret spies than any of the human actors in the film. Their superhuman cunning and intelligence aids the mounties in routing a band of smugglers and in finally uniting the lovers, portrayed by Jack Perrin and Helen Foster.

Aviation Thrillers

Included in the 22 Western, Thrill and Melodrama features to be put out by Universal for next season, are two Aviation Thrillers made by Al Wilson, the daring serial-stuntster of the screen. They are "The Cloud Dodger," directed by Bruce Mitchell, with Gloria Grey, Joe O'Brien, Julia Griffith, Gilbert Holmes, Frederick Clark and Ivan Unger in the cast; and "The Sky Skidder," also directed by Mitchell, with Helen Foster, Peewee Holmes, Wilbur McCaugh and others in support of the star. In addition to Wilson, several other stunt flyers appear in these two features.

"The Cloud Dodger" is a story of Al Williams, a thrill-mad member of the younger generation. He is out riding with his sweetheart when he steps on the gas and is pursued by a motorcycle officer. He drives at full speed to the flying field where his plane is in readiness and with his sweetheart Sylvia Le Moyne, takes into the air. The officer however, calls the aerial police and after a strenuous chase in the clouds the police plane is wrecked and Al is taken prisoner. Sylvia refuses to marry him on account of his wildness and her aunt insists that she marry at once so she is forced to accept the rich Stanton Stevens. Al learns of this and goes to his apartment quite down-hearted where he later dozes off and dreams that he is fifty years back in history. Stevens is a renegade white who leads the Indians in revolt and they capture Sylvia. Stevens is about to marry her when Al comes along in his plane and drops in a parachute in time to break up the wedding. This gives Al an idea and he rushes to Sylvia's house in time to stop the real wedding. Stevens knocks Al out however, and kidnaps Sylvia in his plane but is pursued by Al. After a terrific battle on the wing of Stevens' plane Al takes Sylvia to his plane by a rope ladder and they are married in the air where Al promises to settle down.

"The Sky Skidder" is built around Al Simpkins, an ambitious aviator who has invented a new fuel which he declares will fly a plane 1000 miles on a pint. He makes a trial flight on the fuel and while in the air sees his sweetheart, Stella Hearns, riding with the wealthy and dishonest Silas Smythe and as the car gets out of control Al sweeps down and rescues her by means of a rope ladder. Back at the flying field Silas overhears Al telling Stella there is just enough "Economo" left for a trial flight the next day so he steals the mixture that night and refills the tank with gasoline. When Al makes the exhibition the next day his plane runs out of fuel and he is forced to jump from the plane and land by parachute. The folks in Centerville lose all faith in Al's invention, but when he enters the air derby with a powwerful monoplane which he purchased with funds borrowed from Stella, he has a tank full of Economo and he gives her the formula which Silas steals from her just before the takeoff. Al then takes Stella in his ship and they go into the air after Silas to get the formula back. Stella takes the controls and Al reaches Silas' plane via a rope-ladder, where after a terrific fight, he retrieves the formula and after winning the race claims Stella as his bride.

With the present prominence of flying in the public consciousness, these two air thrillers are sure-fire drawing cards for any box-office. Wilson is a daredevil with cast-iron nerve and the stunts he pulls in, around, under and over an aeroplane while flying through the clouds, cause the small hairs at the back of one's neck to bristle and the breath to come in short takes. Where thrills and tills are buddies, these Al Wilson pictures spell sure profits.

The Melodramas

Universal has another prize in store for exhibitors and the public for next

(*Continued on page* 20)

Rex, the King of Wild Horses, poses regally as befits the star of six Universal releases.

WESTERN AND THRILL FEATURES FOR 1928-29

(*Continued from page* 19)

season in the form of a group of seven special melodramas. These action pictures are made by popular stars under the direction of first class directors. The stories are top-notch and the resulting pictures are good red meat for the most carnivorous picture audience.

The pictures are: "The Body Punch," "Beyond the Law," "Phantom Fingers," "The Hero of the Circus," "The Midnight Mystery," "The Price of Fear" and "Wolves of the City."

An indication of the worth and box-office value of this group may be had from the facts concerning "The Body Punch." It was adapted from a story written by Harry O. Hoyt, who has turned out most of the Glenn Tryon successes. Leigh Jason directed it, with Jack Daugherty, the popular Western and serial star, and beautiful Virginia Browne Faire in the leading roles. Others in the cast are: George Katsonaros, Arthur Willett, Monte Montague, Wilbur Mack and more who are equally well known.

"The Body Punch" is the highly dramatic and thrilling story of a gentleman prize fighter who is on his way up toward a match with the champion. He is famous throughout "Fistiana" (sports page slang for the prize fighting fraternity) for a particular knockout blow which he has perfected. This punch is known to all his friends in the sporting world as the body punch because it is delivered straight-arm to the body and usually brings his opponent down. He wanders into a cheap night club with his manager where he sees a young woman insulted by one of the frequenters. The girl's escort is too cowardly to resent the insult, so the hero (Jack Daughtery) takes up the cudgels in her defense. The lights are shot out, a wild melee ensues and Jack manages to reach the exit. Once outside he leaps into an ice wagon parked in front of the club, pulls the girl in after him and drives rapidly to her home. He is surprised to note that she is the daughter of the town's richest man. A friendship follows. He is invited to a charity bazaar given by the girl at her home. She asks him to box for her guests and a unique match is arranged between a wrestler and Jack; the wrestler to wrestle—no holds barred—the fighter to use his fists encased in boxing gloves—the idea being to prove or disprove the theory that boxing is a better means of self defense than wrestling.

There is bad blood between the wrestler and Jack and also between the girl's escort of the night at the night club. The escort and the wrestler frame Jack. The escort steals a necklace belonging to the girl, gives it to the wrestler to place in Jack's pocket. However, the wrestler keeps it in the hatband of his hat. When the girl discovers her loss, she reports it to the private detective on the grounds. They search all the guests and the escort accuses Jack of taking the necklace. Jack is arrested and held. He escapes, goes to the wrestler's rooms, searches for the necklace, but cannot find it. Meanwhile the wrestler returns. A tremendously thrilling fight ensues between Jack and the wrestler. Jack finally subdues him. The detective and the police arrive. They find the necklace in the hatband of the wrestler's hat. They take the wrestler into custody—clinch between Jack and the girl—fadeout and the end of five reels of glorious entertainment.

The other melodramas contain equally exciting situations. "The Price of Fear" is an adaption of "The Stool Pigeon," a mystery story by Basil Didsey. It, too, is directed by Leigh Jason, whose fine job on "The Body Pnch" won him a long-term contract with Universal. Bill Cody will play the lead and George Hackathorne has been selected for an important part.

Such a line-up of Western and Thrill Features puts Universal in a unique position for 1928-29. Ted wells, Jack Perrin, Rex and Starlight, comprise drawing cards that mean gold to exhibitors of western films.

Helen Foster saves Jack Perrin from Tom London's neat strangle hold in "The Harvest of Hate."

"The Body Punch" is filled with thrilling fights and tense moments as well as the beauty of Virginia Browne Faire and Jack Daugherty's competent acting.

Harrison Reports "Hot Heels" Has Universal Appeal

PETE HARRISON says of Glenn Tryon's latest comedy, "Hot Heels":

"Good entertainment! Human interest, thrills and comedy are mixed up in this picture, which starts out on a comedy slapstick note but finishes with a whirlwind horse-race, keeping the spectators in tense suspense. There are numerous comic absurdities in the opening scenes, where the hero is seen as an eccentric hotel-keeper, acting as his own clerk, and playing all kinds of tricks on the members of the traveling theatrical troupe, which had come to down. The wandering dancers put on a show at the town opera house. This is a laughable burlesque of the melodramas that were popular out in the 'sticks' a generation ago. Later, when the troupe goes broke, the hero agrees to finance it for a trip to Havana and goes along with the outfit. He is decoyed into this arrangement by the leading man, who fakes a telegraph message from Cuba. In the development of the plot it is shown that when the troupe arrives in Havana the hero discovers he had been fooled and thinks the heroine, with whom he is in love, had helped to frame him. The horse, Hot Heels, who performs in the show, is a thoroughbred. As a last resource, the heroine enters Hot Heels in a big race. The villain beats up Tod Sloan, the jockey, who was to have ridden Hot Heels. The hero substitutes, rides Hot Heels to victory, and wins the purse, and the girl.

"Glenn Tryon does excellent work in the part of hero, Patsy Ruth Miller is a charming heroine.

Universal Loans Barbara Kent To Canadian Co.

BARBARA KENT, pretty Universal ingenue, seen in many Universal pictures and who has just completed the co-featured role with Glenn Tryon in "Lonesome," the first Paul Fejos picture for Universal, has been loaned by the Laemmle organization to the British-Canadian Pictures, Ltd., as the lead for "Retribution," a picture going into production in Canada within a few days. Neal Hart is the male lead and the director.

Miss Kent will leave Universal next week for the Prince of Wales Ranch in Alberta, where much of the action will be shot. Other parts of the picture will be made at Calgary and Banff.

Bill Cody Cast In "Price of Fear"

WILLIAM "BILL" CODY, famous Western player, has been chosen by Carl Laemmle, President of Universal Pictures Corporation, to play the leading role in "Price of Fear," which is expected to go into production shortly, according to an announcement from Universal's executive offices.

"The Price of Fear" is an underworld story by Basil Dickey and will be directed by Leigh Jason, who recently completed "The Body Punch" for Universal.

George Hackathorne has been named to play the role of "Shrimp" Riley in the Dickey story. William Lord Wright will supervise its production.

Serial Favorite Sells Story to "U"

GRACE CUNARD, formerly one of the leading serial stars, and more recently seen in important roles in serials and other pictures, has turned her hand to story writing. Universal has just bought one of her stories, entitled "A Fightin' Fool."

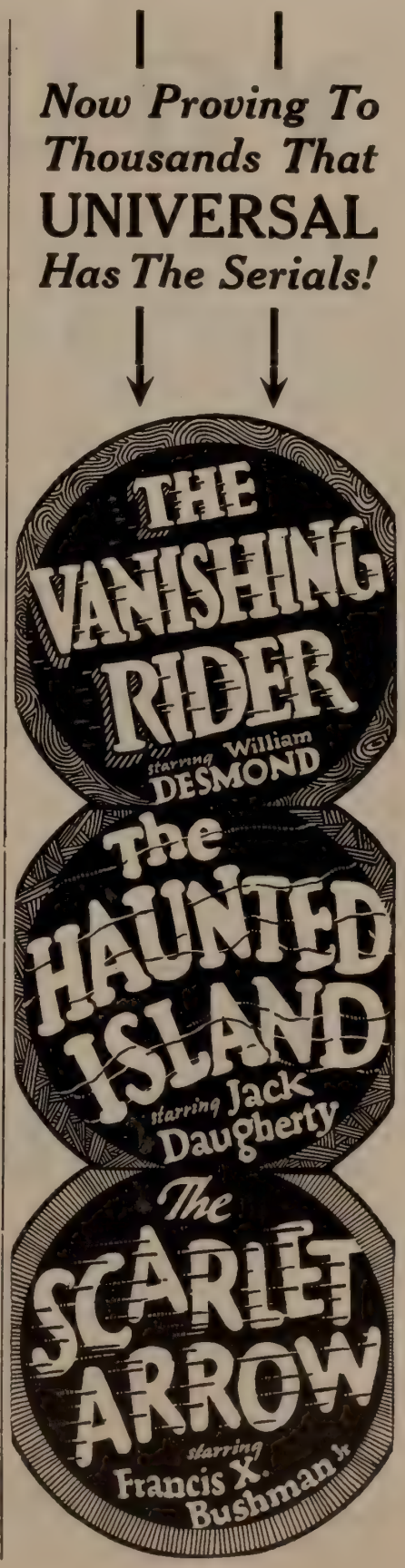
The contract with her also calls for a continuity, which it is understood she will supply. The picture will be made as a western feature. It is unlikely that she has given up acting altogether, as she is expected to play in one or more Universal serials for the coming year, in roles similar to those in which she appeared this season in Universal chapter-pictures.

New "Newlyweds" Series Started by Stern Brothers

STERN BROTHERS have started production in their 1928-1929 series of "The Newlyweds and Their Baby" comedies. "The Newlyweds' Court Trouble" is the title of the first two-reeler. Sunny McKeen, the popular child star, is featured as in the prior series. Mr. and Mrs. Newlywed are played by Jack Eagen and Derelys Perdue.

The Sterns have added two well-known "gag" men to their corps of production experts. They are Glen Lambert and Robert Burns. Lambert has been assigned to the Newlywed unit, and Burns to the Buster Brown Comedy unit.

Francis Corby is directing the new "Newlyweds" comedies.



YOU

can't go wrong on a picture BIG enough to be booked, *second run* by one of the biggest theatres on Broadway—a theatre that plays to grosses often over $75,000 a week(*). That's another reason why we say——

Double Your Playing Time and You'll Double Your Profits

(*) Booked for early showing by the Capitol Theatre, New York, which is just two blocks away on Broadway from the Colony, where this wonder picture played a long run at $2.00 top.

"WE AMERICANS"

with GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn.

IT'S A LAEMMLE SPECIAL

Collegian's Contract Renewed by Universal

GEORGE LEWIS, Universal's collegian star, will remain with that studio, the option on his contract having been taken up, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

The popular player first came into public view two years ago as star of Universal's "Collegian" series. Following that he appeared in "Honeymoon Flats" with Dorothy Gulliver and more recently in "We Americans" and "Give and Take."

His initial production under the new contract will be the first of the third series of the "Collegians" in which he will again be the star under the direction of Nat Ross.

Demond Will Write More Titles for "U"

AN OPTION held by Universal on services of Albert Demond, title-writer, has been taken up and he will remain under contract to the studio, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

Demond has written the sub-titles for more than twenty pictures during the past year. Among them are "The Cohens and Kellys in Paris," "Hot Heels," "Fresh Every Hour," "Home James," and others. He is now working on "Give and Take," a story of the canning industry, starring Jean Hersholt and George Sidney, having recently completed titling, "Speedy" for Harold Lloyd, to whom he was loaned by Universal.

Walter Fabian Will Direct Western Series

WALTER FABIAN, who attained success directing Fred Gilman in his western productions, will direct Bob Curwood, also a Universal Western star, in the "Stunt Cowboy" series, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

Fabian will begin production on May 15, with the first of the series of twelve units under the supervision of William Lord Wright. The supporting cast will be announced later.

As the title suggests the "Stunt Cowboy" series will be replete with unusual feats of horsemanship and daring stunts. They will be twe reels in length.

"FRESH EVERY HOUR"

Glenn Tryon, Universal Comedian, Wise-Cracks for the Interviewers

GLENN TRYON came to New York a couple of weeks ago to attend the Universal Convention at Atlantic City. He hadn't been in the big city for six years. He was out for a good time, renewing old acquaintances of his song and dance days, seeing the shows and incidentally lapping up atmosphere for his probable role as the hoofer in "Broadway." Between engagements, he paused to exchange a few breezy words with newspaper reporters. Most of them found Glenn in his apartment at the Warwick before breakfast, a movable feast that hovered over the comedian's tousled head anywhere from nine to noon. Some mornings it was evident that the star had slept only a brief hour or two after a round of dining, theatres, night clubs and what have you. But always Glenn fitted the title of his next Universal comedy, "Fresh Every Hour."

Not that he is a smart aleck in real life, but he is amazingly boyish, witty and enthusiastic. He refuses to be serious about himself or his career for more than a moment at a time and he has the happy knack of convincing the inquiring reporter that he is a "regular feller."

Betty Colfax of the *Evening Graphic* wrote of Glenn:

Rapid success like Glenn's has brought out the high-hat for many a movie star, but with this newcomer, a career is all in the day's work and being a star, just one of the breaks of the game. He is one of the most unspoiled actors who have ever stopped over in New York on the way to an Atlantic City film-maker's convention, much better-looking than he screens, full of pep with an ability to turn the flicker talk to a serious discussion of the industry, altogether an interesting, charming actor. Hollywood needs more like him.

Radie Harris in the *Morning Telegraph* said:

A few years ago, Glenn Tryon was just "coffee and cake" at Childs. Now he is caviar and burgundy on the Universal home lot. A few years ago, Glenn Tryon was saying "Whew, warm, ain't it?" at the Booth Theatre for ten a week. Now he says, "Delightful weather, isn't it?" at his suite in the Hotel Warwick at considerably more than that a day. All of which leads to the fact that the only thing Mr. Tryon has in common with "them thar bygone days" is the same boyish enthusiasm and unostentation.

Glenn Tryon, staggering into his suite at the Hotel Warwick, bore one of his funniest expressions as well as much expensive luggage.

It was at the aforementioned Warwick suite that we met Mr. Tryon one early morning last week. It was his first visit to New York in six years and he was improving the shining hours by wooing Morpheus. However, knowing the circumstances, we forgave him. He had been getting atmosphere for the role of the hoofer in "Broadway," a part soon slated for him. But we did punish him just a bit for his tardiness by making him wax autobiographical in between nibbles of toast and draughts of coffee.

You see, our first glimpse of Mr. Tryon was in "Painting the Town." After that we saw him in "A Hero for the Night" and "Two Girls Wanted." And since "Hot Heels" and "Lonesome" (in which he essays his first dramatic role under Paul Fejos' direction) have not as yet been released, that was our only record to date. Before that, our biography divulged nothing.

"That is because you visit only the Broadway picture palaces where the two-reeler is never shown," Mr. Tryon enlightened us. "If you frequented your neighborhood movie house, you would most likely have seen me there making whoopee in a Hal Roach comedy. Yes, I served a three-year apprenticeship in short-reelers before I landed my first role in a full-length production, 'The Poor Nut,' for First National.

"It was the best experience I could have had. The short-reeler is the kindergarten, primary and finishing school for both the dramatic actor and the comedian. It teaches him the elementary fundamentals that serve him so well in his later experience. It is to the screen actor what 'stock' is to the legitimate actor, a marvelous foundation."

Paul Fejos, the Hungarian director with whom Mr. Tryon worked in "Lonesome," had given us such glowing reports of his dramatic ability that we asked him about it.

"I thoroughly enjoyed my work in that film," was his answer, "but I prefer comedy roles. And Universal has arranged my program accordingly. Thus my next four pictures, 'Fresh Every Hour,' 'The Gate Crasher,' 'The Kid's Clever' and 'The Life of the Party,' are all comedies in which I essay the role of a smart aleck—a likeable rather than objectionable, fellow.

"Besides the pleasure I derive from these roles, my reason for preferring them also has its mercenary elements. There certainly is much more money to be made in the comedy field. Dramatic juveniles can be bought at a negligible salary; they can easily be replaced. Comedians come high. Look at Chaplin, Lloyd and Keaton. Should anything unforseen happen to them, their gap would be hard to fill. No, thank you, mercenary and inartistic as it may sound, when old age creeps upon me I would much rather get my whiskers entangled in the door of my limousine, parked in front of my Beverly Hills mansion, than have them caught in the cogs of a wheel-chair in which I happen to be ensconced at the poorhouse."

In speaking of "Painting the Town's" amazing success, Eileen Creelman remarked:

"This proceeded to smash a few box

(*Continued on page 32*)

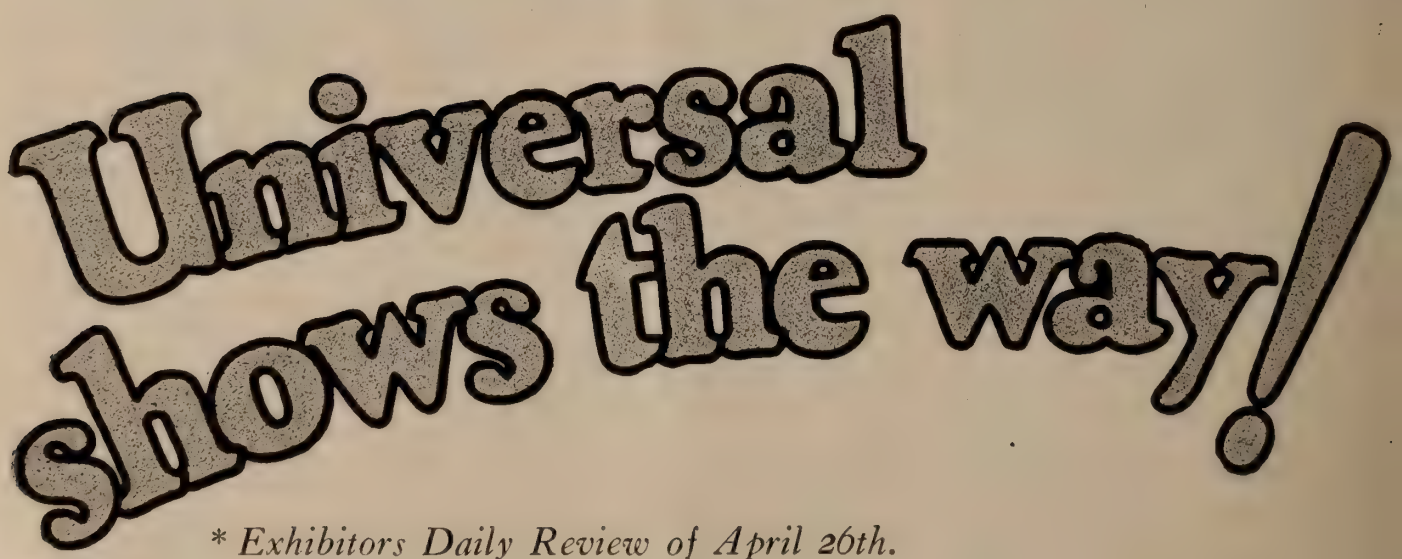
It's never been done before by ANY Company.

26 Prize Pictures on the Universal 1928-29 line-up are in the exchanges

READY NOW

for you to see – – – – – –

that's why an outstanding Trade Paper* says–



** Exhibitors Daily Review of April 26th.*

BIG LA PLANTE-PEP TIE-UP WHEN "THANKS FOR BUGGY RIDE" PLAYS IN KELLOGG HOME TOWN

Battle Creek Grocers Cooperate with Bijou In "Pep" Exploitation

THE home town of Kellogg's PEP saw an extensive exploitation campaign recently when Laura La Plante played in "Thanks for the Buggy Ride" at the Bijou Arcade Theatre. Ted Force, manager of the theatre, co-operated with the Kellogg Company in letting Battle Creek know the full advertising value of the famous slogan, "Laura La Plante peps up with PEP."

Both the *Inquirer* and *Evening News* and the *Battle Creek Moon-Journal* carried three-quarter page ads of the Universal comedy, announcing that free tickets to see the show would be given away by Battle Creek grocers with each package of Kellogg's PEP.

Five thousand tickets were printed and distributed among the grocers of Battle Creek. These tickets when accompanied by one paid admission admitted two persons to any matinee during the three days' run of the picture. Quite a number of grocers sold out their stock of PEP and consequently ran out of tickets. As soon as they informed the Kellogg Company of this, they were furnished additional tickets, so that they could continue to take advantage of the tie-up. Nearly one thousand of the free admission tickets, with one paid admission, were turned in at the Bijou box-office. Mr. Force was well pleased with the results.

The Kellogg display material, placed by a special salesman throughout the city the entire week previous to the playdate, consisted, for the main part, of two hundred and fifty posterettes with snipes attached and mounted on window display cards, also a like quantity of free matinee ticket posters and cards. The theatre was furnished with two large cutouts of Laura Plante's head, cut from the 24-sheet posters. The large sign in reference to the showing of the picture was attached to each of these and they were placed at advantageous points in the main part of the city.

The *Moon-Journal* took the occasion to publish a three-column cut of Miss La Plante shaking hands with W. K. Kellogg, president of the Kellogg Company, after a sulky ride behind one of the Battle Creek manufacturer's famous horses. Miss La Plante recently visited Mr. Kellogg's Arabian horse ranch at Pomona, California, and was thus able to say with conviction, "Thanks for the buggy ride."

The result of the La Plante-Pep campaign in Battle Creek was so satisfactory to the grocers; Ted Force, the theatre manager, and Mr. E. R. Wholihan, of the Kellogg Company, that it indicates very practically just how effectively this tie-up may be used in other cities when La Plante comedies are playing in local theatres. It goes without saying, of course, that the possibilities of such co-operation are just as widespread and fraught with success when applied to the other Universal star whose name has been tied up with PEP, namely, Reginald Denny. The campaign this year promises to outstrip the previous Denny and La Plante Pep tie-ups.

This comfortable ballyhoo was used to exploit "Thanks for the Buggy Ride" for the seven days of its run at the Boulevard Theatre, Los Angeles, California. The house is one of the West Coast Theatres and its progressive manager is Montague Salmon.

"On Your Toes" Fastest Denny Yet

THE *Chicago Daily News* says: "Being an expert dancer and something of a prize-fighter as well, Reginald Denny is enabled to put over big the role of Elliott Beresford he plays in the new picture, 'On Your Toes,' at the Majestic.

"It is just about the fastest comedy the star has appeared in to date.

"Denny, as all the fans know, is a handsome, clean cut, gentlemanly actor. He came over to America from England in 1910, but stayed only a short time, returning to England to go on tour with 'The Merry Widow.' This didn't last long, and after that the athletic young man took up professional prize fighting for a time. So, he got the training he puts to such good use in 'On Your Toes.'

(*Continued on page* 32)

MORE
accounts will play this one than the 10,600 which played the first—

"THE COHENS AND KELLYS IN PARIS"

Why? just look at the exhibitor reports in any trade paper— Then see

UNIVERSAL

MOTION PICTURES TODAY CALLS "MAN WHO LAUGHS" GREAT AUDIENCE PICTURE

An Amazing Picture

THE most startling thing about "The Man Who Laughs" was its effect upon a crowded theatre. It seemed to cast a spell upon the spectators from the pit to the roof at the Central Theatre, spectators who were not guests at a premiere, but persons who crowded to the pay window in response to the sweep of word-of-mouth publicity that a sensation had come to Broadway. If the simile is fair—it seemed to drug them, to hypnotize them into forgetfulness of everything but the living story unfolding before them. When the characters suffered, the spectators suffered and shuddered; when the villain was throttled by an avenging dog they responded with approving applause.

So remarkable was the merging of spectators and picture that we were moved between the contemplation of the screen and the massed vibration of feeling that swept the theatre. Only once before have we seen and felt this phenomenon and that was when smoke sent panic running through a theatre audience. The air on that occasion was electric with fear and feeling. This picture and spectator situation held nothing of panic, but the intensity and the sweep of feeling was identical. "The Man who Laughs" is another of the successes which have been the highlights in Universal's history.

Hugo wrote it, Leni directed it, Conrad Veidt and Mary Philbin have starred in it. It is of the period of the second James of England and Queen Anne. Medieval cruelty gives it brutal strength and suffering. Costumes and scenery of the day give it splendor, beauty and magnificence. Conrad Veidt as a clown, whose face has in childhood been changed by surgery to a mask eternally grinning, gives it genius in bitter and horrible interpretation. Mary Philbin, blind from her babyhood, gives it loveliness and pathos. Structure and direction have made it the motion picture unusual, strange, weird, terrible and beautiful. Olga Baclanova, the sort of girl that women sniff at and men either secretly or openly cheer, displayed the gifts which God had given her and later wore amazing clothes.

Josephine Crowell was a queenly queen, Sam DeGrasse was James II and as mean and ornery as was required, Stuart Holmes as a courageous fop was brilliant and Cesare Gravina gave a remarkable performance as Ursus the traveling showman. The story deals with a boy mutilated by kingly order in revenge on his noble and rebellious father. Grown to manhood, he loves the blind girl he rescued from death when she was a baby. She loves him, but his disfigurement makes him reluctant to marry her. A fantastic series of events which separate them finally brings them to each other.

"The Man Who Laughs" is one of the greatest audience pictures we ever have seen.

ARTHUR JAMES.

EXTRANEOUS NOTE—In the picture is a device providing a solution for all trade paper situations. It is called the Iron Lady. It is filled with spikes and can be readily opened to admit one editor at a time. When closed the editor problem is no more. Neither is the editor. One Iron Lady on each coast would suffice and the expense, though great, would be in line with permanent economy. The Iron Lady was the medieval equivalent of the Dearborn Independent before it was cured.

International Newsreel Gives Los Angeles Mayor City Hall Dedication Film

DEDICATION ceremonies of the new City Hall at Los Angeles are to be a perpetual event in the life of Mayor George E. Cryer of that city, for he is now the proud possessor of motion pictures of the event, presented to him by International Newsreel through George C. Naylor of the Universal Film Exchange.

The films, which were taken at the formal opening of the new city offices, were given to the mayor exactly as they were released on the Pacific Coast by International Newsreel.

The film shows the parade, dedication ceremonies on the steps of the City Hall and intimate glimpses of the building itself.

"These films will preserve for me the happiest day of my life," the mayor said in accepting the gift. "I look forward with a great deal of pleasure to gathering my family together in future years and again living the events of last Thursday. Words cannot express my gratitude to International Newsreel, not alone for the gift, but the wide publicity they have given our city in releasing the event as a special throughout the West."

This is the second event of importance to both Los Angeles and International Newsreel that George C. Taylor has effected recently. The other was the signing of a three year contract to show both issues of International Newsreel at the new Warner Brothers Theater. Both achievements indicate the popularity of International in the home town of the movies.

Mayor George E. Cryer of Los Angeles (left), receiving a motion picture film record of the dedicatory ceremonies of the new City Hall from George G. Naylor of the Universal Film Exchange, on behalf of International Newsreel.

Universal Has Lost a Friend

DALLAS' merry amusement world was in mourning Wednesday for "Si" Charninsky, one of the most genial and popular figures that ever shared the fortunes of Elm St.

The managing director of the Capitol theatre died Tuesday afternoon as the result of a sudden illness which he suffered in his office about noon. He was taken in an ambulance to St. Paul's hospital, where he died within two hours. He had suffered some time an intestinal abscess, to which the sudden stroke was attributed.

Born in East St. Louis 45 years ago, Simon Charninsky moved to Dallas when he was 8, with his family. Deprived of educational opportunity as a result of economic misfortunes of his family, "Si" nevertheless capitalized the two most valuable assets of the showman—an unfailing good humor and a keen sense of showmanship. He built a considerable fortune for himself in his business enterprizes.

He was connected also with the operation of the Melba theatre, when it was opened, and at various times leased or managed other local houses, including the Jefferson and the Capitol, which he acquired in partnership with Ray Stinnett five years ago.

They were closer than two brothers. They were not only together during the day but spent their evenings together. The first thing in the morning, Si would telephone Ray. They'd breakfast together. If they had business in other towns where they operated theatres, they went together.

Amusement row has lost a wonderful fellow, and so has Universal.

His mother, Mrs. Pauline Charninsky, and five brothers and three sisters survive him.

Charninsky and Stinnett had recently won a verdict for $337,000 damages against Famous Players corporation, in a suit in which he charged the alleged "trust" had unfairly discriminated against his house.

Audience Roars At Denny's Latest

"GOOD Morning, Judge" hit the risibles of Wisconsin moviegoers, according to Peggy Patton in the *Wisconsin News*:

"The Alhambra, presenting 'Good Morning, Judge, completes a quintet of excellent Wisconsin av. pictures. There is not a weak or an uninteresting silversheet offering in the list, the Alhambra winning its laurels on a Reginald Denny picture.

"Not an unusual situation for likable Reggie can always be depended upon for 100 percent entertainment. The Saturday night audience chuckled and roared at the antics of the rich young man who posed as a bum and criminal in order to win the attention of a beautiful young woman who had the complex of saving souls.

"The picture is hilarious throughout, and the beautiful leading woman is Mary Nolan."

Hank Linet Calls "Man Who Laughs" A Powerful Thing

IN his editorial column of the *Exhibitors Daily Review*, Hank Linet commented the other day on the value of "The Man Who Laughs" to Universal and to the exhibitor.

Carl Laemmle, who has seen "The Hunchback of Notre Dame" bring in the golden stream some years ago, thought to duplicate the performance with another big costume picture, "The Man Who Laughs."

It is a powerful thing this story of the laughing clown. It grips one and thrills to the marrow.

"The Man Who Laughs" is about as excellent a pace setter for the new product of Universal as could be found.

The picture will no doubt enjoy a big run on Broadway, for it is of the stuff that comes nearest to deserving the $2.00 price.

When it hits the smaller price house, it will more than match strides with the first of Universal's new pictures. "We Americans."

Happy days in store for Universal

There is no Substitute for QUALITY

13 "SNOOKUMS"
the box-office baby in George McManus' "Newlyweds and Their Baby."
Junior Jewels

13 "MIKE and IKE"
Rube Goldberg's famous comic twins.

13 "LET GEORGE DO IT"
George McManus' great syndicated strip.

13 "KEEPING UP with the JONESES"
"Pop" Momand's popular comic family.

13 "BUSTER BROWNS"
R. F. Outcault's mischievous kid and his dog Tige.

STERN BROS.
COMEDIES
Two Reels Each
Released through
UNIVERSAL

Author of "Lonesome" Congratulates Universal

[TELEGRAM]

SANTA MONICA CALIF

CARL LAEMMLE
UNIVERSAL

MUST EXPRESS TO YOU MY VERY DEEP APPRECIATION OF LONESOME LAST NIGHT POIGNANTLY HUMAN AND MOST ARTISTIC IN EXECUTION MY CONGRATULATIONS AND TO ALL ON PICTURE ESPECIALLY DOCTOR FEJOS FOR SPLENDID DIRECTION AND MR. GLENN TRYON FOR FINE NATURAL PORTRAYAL OF BOY

MANN PAGE

Screen Title Writer Titles New Contract

A NEW long-term contract has just been arranged for Tom Reed, Universal title-writer, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation. Reed has already been assigned to a number of productions which will keep him busy for the rest of the year.

He was recently called back from a vacation trip by Carl Laemmle, Jr., to write the titles for "Lonesome," the simple "boy and girl" picture which is said to have created a new type of direction in the film industry. After rushing 1,700 miles to Hollywood he discovered that he would only have to write thirty titles. Paul Fejos, the director, had so arranged the action that the scenes alone told the story, and fewer titles than usual were necessary.

In the past year Reed has written titles of a number of outstanding productions. "A Man's Past," "Finders Keepers," "Thanks for the Buggy Ride," "Stop That Man" and "Out All Night" are included in this group.

"Hunchback" Beats First Run Pictures

"WE have played 'The Hunchback of Notre Dame' at the Globe Theater, Bethlehem, Pa., on April 16, 17, and 18. This is the third time the picture had been played at this theater and we have done better with this picture than with a lot of first-run pictures. We were agreeably surprised at the amount of business we did with same."

—Sol Brill, president, Globe Amusement, Corp., New York City.

"We Americans" Has Real Punch

MILWAUKEE liked "We Americans" just as cordially as New York did. It played at the Alhambra Theatre to packed houses and enthusiastic reviewers. Nancy Lee in the Journal said:

"This is a powerful picture with a decided punch. It is a fascinating portion of America placed movingly and realistically upon the screen. The cast could scarcely be improved.

"It's a tale of the immigrant folks; set in their ways and yet ever so likeable; they irk the children born to them in America beyond words. They cling to the old tongue, the old customs; when daughter, an artist, brings home her latest sketch, mother looks at it, says: 'It's nice. Are you hungry?' And daughter, after more words, leaves the house.

"This is the situation with the Levines. There are other like families who make long faces over their children—the Italians down the crowded little street; the plump German butcher and his comfortable wife—'why are they ashamed of us?'

"Simple and beautifully done, is the story. Unusually fine is the acting of Beryl Mercer as Momma Levine, of Sidney as Poppa Levine and Patsy Ruth Miller is a new person, an altogether charming Beth Levine. Happy was the choosing of 'types,' the motley group that throngs the narrow New York streets. Restrained is the sentiment all the way through.

"We recommend 'We Americans' to evervone; and to some a second viewing of the picture."

It is one of the box-office assets of "We Americans" that the struggle between two generations graps the hearts of young and old regardless of nationality.

Preview of "Lonesome" Scores a Perfect Hit

[TELEGRAM]

SANTA MONICA CALIF.

CARL LAEMMLE
UNIVERSAL PICTURES CORP N Y

PACKED HOUSE WITNESSED PREVIEW OF GLENN TRYONS LATEST PICTURE STOP NEVER SAW SUCH AN ENTHUSIASTIC RECEPTION TRYON SCORED A PERFECT HIT ALLOW ME TO CONGRATULATE YOU ON ANOTHER BOX OFFICE SUCCESS BARBARA KENT SPLENDID PHOTOGRAPHY AND CAMERA ANGLES REMARKABLE

DICK DARST CRITERION THEATRE
SANTA MONICA CALIF

George Chandler In New "U" Series

"TENDERFOOT THRILLERS," a series of two-reel Western comedy dramas, will be among the first group of Universal pictures to start on May 15, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

The series was written specially for Chandler and will comprise twelve units. The remainder of the cast and the director will be announced shortly by Supervisor William Lord Wright.

Chandler first became screen famous in a comedy series in support of Arthur Lake. He is one of the most rapidly rising players in Hollywood because of his clever and youthful manner of film portrayal. Up to a short time ago he was well-known as a big-league vaudeville star.

Additions to Cast Of Denny's Picture

CORLISS PALMER will play an important role in Reginald Denny's next Universal picture titled "His Lucky Day." Jocelyn Lee and George Bookasta have also been added to the cast of the picture which has gone into production under the direction of Fred Newmeyer.

Other members of the cast of this picture of the prize ring include Betsy Lee, the screen name of Imogene Steifel, who will play the leading role; Sam Hardy, Michael Visaroff and Harvey Clark. "His Lucky Day" promises to be an even faster comedy than "On Your Toes."

Universal Builds $250,000 Theatre In Winchester, Va.

UNIVERSAL CHAIN THEATRICAL ENTERPRISES, INC., has started building its New Empire Theatre in Winchester, Va., on the site of the old Empire Theatre. Issac Weinberg, General Manager of the Shenandoah Valley Theatre Corporation, local subsidiary of "U" has just completed negotiations for the purchase of additional land for the project. The demolishing of the old Empire is already under way and construction work will start very shortly.

The New Empire will seat 1500 and will represent an investment of approximately $250,000. It will be the finest theatre in the Shenandoah Valley and will be equipped with every modern facility for picture and stage presentations.

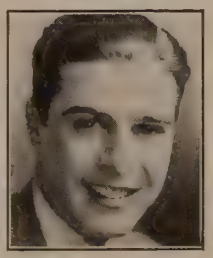
"Silk Stocking" Stunt Proves Effective

IF YOU saw a parade of Hupmobiles, each topped with a girl sitting on the hood resting her silk clad legs on the mud guard, you'd give more than a casual look, wouldn't you? So did everyone in San Diego, California, when Harry L. Hartman, resident manager of the Fairmount Theatre, staged this stunt during the run of "Silk Stockings." A huge banner attached to the first car in the parade bore the announcement of the Universal comedy's playdate. The box-office reflected the attention the stunt created.

When the Old B. O. Needs Pep—

The "COLLEGIANS"

Carl Laemmle, Jr.



George Lewis

with

George Lewis

Dorothy Gulliver, Hayden Stevenson, Eddie Phillips, Churchill Ross. 1st series directed by Wesley Ruggles, 2nd series directed by Nat Ross. Junior Jewels.

UNIVERSAL

"THE HAUNTED ISLAND"

Universal Adventure Picture
Featuring **JACK DAUGHERTY**

No. 8—"The Treasure Trap"

ESCAPING from the secret passage, Rosalind and Fitz James find themselves confronted by a forest fire from which they barely escape.

They make their way back to the castle and find that Spring Gilbert has gone to the sand caves determined to locate the hidden treasure. While they are studying the map, Spring Gilbert and his cohorts suddenly appear and after a battle manage to get possession of the map. They immediately start for the caves followed by Rosalind and Fitz James, who trust to their memories for the location of the treasure and hope to change its hiding-place.

As they search along the passages of the cave they suddenly come upon Peg-leg, the pirate guardian of the treasure. He threatens Fitz James, and just as they are about to come to blows the pirate suddenly opens a trap which precipitates Fitz James into an underground river.

No. 9—"Unmasked"

SPRING GILBERT, who has entered the wrong cave in his search for the treasure, emerges just in time to see Rosalind speeding toward the castle for help. When he returns to the castle, he plots with Mrs. Strang, the housekeeper, to make Rosalind believe that Fitz James has been saved from drowning and is Spring Gilbert's prisoner, who will be turned over to the police unless she consents to immediate marriage with Victor King and reveals her knowledge of the hidden treasure.

Rosalind refuses until she is shown from a window a man, whom she is told is Fitz James struggling for freedom. Frantic for Fitz James' safety, she finally consents to the marriage.

Meanwhile the Phantom Raider, searching for his lost friends, goes to the treasure cave to consult with Peg-leg and is horrified when he learns that Peg-leg has unconsciously sprung the trap on the man they both wished to save.

Fitz James, carried out to sea, manages to regain the shore and returns to the castle to learn through Canfield of Rosalind's predicament. With the aid of the Phantom Raider he kidnaps the minister and, donning his vestments, takes his place at the ceremony. Just as the unwilling bride arrives at the altar, Fitz James throws off his disguise and the Phantom Raider appears. Instantly confusion reigns. The raider seizes Spring Gilbert and faces him for the first time unmasked.

No. 10—"Uncut Diamonds"

SPRING GILBERT was terrified when he discovered that the unmasked Phantom Raider was none other than Rosalind's father, Mark Joy, who was believed to have perished in the ashes of the village of deserted men. In the confusion which followed and Rosalind's joy at being reunited with her father, the villains, Spring Gilbert and Victor King, get away and determine to make one last desperate effort to locate the treasure with which they hope to escape from the Island.

They find their way to the cave and finally encounter Peg-leg, who this time makes no mistake in springing his trap. The sinking men come in contact with a huge suspended cage which poves to be the hiding-place of the secret treasure. In their efforts to save themselves and the treasure the cage becomes dislodged and all are dragged down into the sea's depths. Rosalind and Fitz James escape and marry happily.

"OH, WHAT A KNIGHT!"

An Oswald Cartoon
SNAPPY COMEDY

OSWALD, mounted on his mule and singing his best, approached the Castle abode of his lady love. All went well until they reached the moat where several hungry alligators were waiting to welcome them. Fortunately they eluded the beasts with only the mule's tail confiscated. Oswald's whistle brought the lady to her balcony. Aided by his lariat and his helpful mule, he managed to join her in spite of her warnings about an irate parent. Just as they were exchanging most passionate embraces, the lady's father appeared and troubled started. Oswald was terrified but put up a brave fight and finally succeeded in snatching the lady and escaping, only to step out of a tower door into space. Luckily, the lady's skirts made a perfect parachute and when last seen were headed earthward blissfully unconscious of everything but each other.

"THE VANISHING RIDER"

No. 10—"Vengeance"

Universal Chapter Play
With **WILLIAM DESMOND**

WHEN Mary Allen lost control of the car in which Jim Davis resisted the attempts of the Bradly gang to recover the incriminating paper Bradly had signed, the car dashed over a cliff and was wrecked.

The Vanishing Rider, who had followed them at a distance, saw the accident, descended the cliff, and before Davis had recovered consciousness again, had possession of the Bradly document.

Although without evidence, Jim reported to the sheriff. Bradly's gang, realizing that their game was up, make a getaway in the stage.

A few miles from town they were overtaken by the Vanishing Rider.

When the sheriff placed the Vanishing Rider under arrest with the others, Jim Davis cleared the mystery by explaining that he and the Vanishing Rider were brothers in the Secret Service and that the activities of the Vanishing Rider were part of their plan to capture the Bradly gang.

Mary Allen's heart was also captured by the Vanishing Rider.

Universa

"THE WILD WEST SHOW"

Universal Jewel
With **HOOT GIBSON**

RODEO BILL and his cronies vote the small town circus a frost until the horses in the stage coach act bolt and give Bill an opportunity to rescue Ruth Hinson, the circus owner's daughter, who is the heroine of the act. Ruth tells Bill the circus is in financial straits and that her father wishes her to marry Alexander, his business partner, who has promised to put the show on its feet as soon as she marries him.

Hoot Gibson

Bill and his cronies rustle a big crowd from the country-side to see the performance next day when Ruth is to go up in a balloon.

Riding to town Bill sees the balloon, which has escaped its moorings, floating away. He dashes to the rescue and secures the dangling rope to his saddle horn. He is disgusted when he discovers he has rescued Zella the cross-eyed knife thrower, who made an accidental ascension.

Bill joins the circus as a handy man in order to be near Ruth. He incurs the dislike of Alexander, who plots with his henchmen to steal the gate money and incriminate Bill. Ruth, who discovers Alexander's plot, tips off Bill and he, with the sheriff, catch Alexander red handed.

A ravaging tornado hits the circus, blowing down the main tent as Ruth is doing a trapeze act. Bill manages to rescue her just before the crash. Things look bad for the circus but Ruth and Bill are too absorbed in each other to be disturbed.

Synopses

"BUCK PRIVATES"

A Universal-Jewel Production
With **LYA DE PUTTI**

JOHN SMITH left Yale to make the world safe for democracy. After the Armistice he is quartered in a little German village near the Rhine at the home of Major von Hartmann, and here he falls in love with Anne, the gruff Major's daughter.

Lya de Putti

Von Hartmann is president of a Pacifist society and opposed to the army of occupation. To make matters worse, the village officials agree to shear the hair of any of their daughters found fraternizing with American soldiers. Anne is the first to be caught and shorn. To shield Smith from punishment Anne allows the authorities to believe that the man seen with her in the garden was the tough top sergeant whom she despises. The captain threatens to bring him to trial by court-martial unless he agrees to marry the girl.

Anne escapes in a soldier's uniform while her ugly maid puts on the bridal veil and marches to the altar in her stead. Smith, frantic over the outcome, stops the wedding by kidnapping the bride during the ceremony and racing away with her. He is followed by Anne on a motorcycle, but tries to outdistance her, believing her to be a soldier pursuing him. The sergeant's friends finally get the bride away from him and the topper marries the wrong girl while Smith walks away dejected after his apparent defeat. As he nears the gate Anne comes limping in and falls in his arms while the sergeant lifts the bridal veil for the first time and learns that he has married the maid.

"A FULL HOUSE"

Stern Bros. Comedy
Keeping Up With The Joneses Series

PA McGINIS has just drawn the world's best in a little game in his office when Ma and Bella Donna arrive. Ma throws the poker hounds out on their ears and takes Pa to the costumers to select a costume for her masqued ball.

Pa gets into trouble again and escapes in a sailor suit. A passing cop mistakes him for an escaped nut. He chases Pa into a shop where he poses as a figure in the window until he is rescued by Bella Donna.

His Poker friends crash the masked ball and, with Bella Donna's assistance. Pa is enjoying their interrupted game of the morning when Ma again discovers them, uses her strong-arm methods and breaks up the party.

"MADE TO ORDER HERO"

Five-Reel Ranch Riders Picture
Starring **TED WELLS**

BERT LANE, owner of the 3X Ranch, receives word from his sweetheart, Margery Murray, that she is coming for a visit with her aunt Saphrona. Bert is downcast when he reads that the romantic aunt will not allow her niece to marry anybody but a society man or a hero. The ranch riders agree to impersonate the terrible Borden gang of killers and hold up the stage in which the women are expected to arrive. Bert plans to carry out a fake rescue to make himself a hero in the eyes of the aunt.

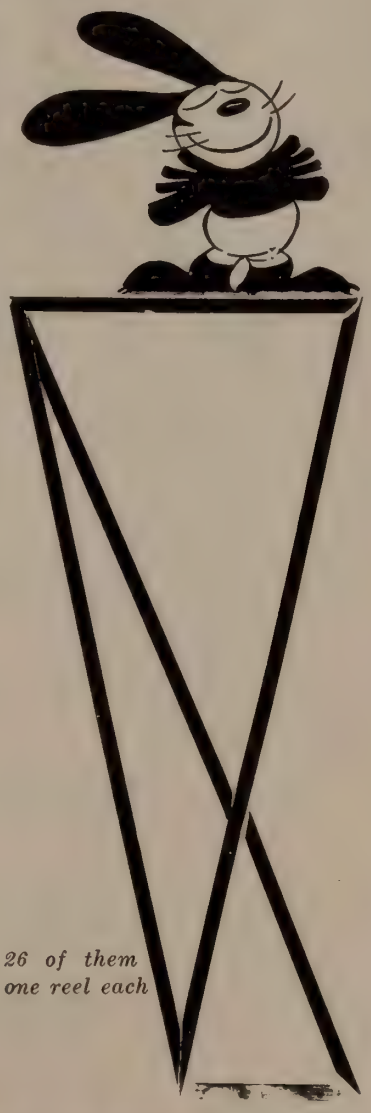
The boys attack the stage as planned, but they are driven off by the expert shooting of a man named Van Ralt, a passenger, who now becomes Aunt Saphrona's hero. She invites him to spend a week at Bert's ranch. The next day a horse runs away with Margery. She is rescued by Bert and faints in his arms. She wakes up in the arms of Van Ralt while Bert is running for a hatful of water. Van Ralt again claims the hero honors.

The ranch riders again impersonate the Borden gang and pull a fake raid on the ranch house, overcoming Bert in a faked fight and abducting Margery and Saphrona, whom they take to a mountain cabin. Bert aims to make a thrilling rescue later, but the plot is overheard by Van Ralt, who hogties Bert and admits that he is Borden, the notorious killer. Borden taunts Bert with the information that he is going to rescue the woman and then make a getaway with Aunt Saphrona's jewels and the girl.

Borden successfully carries out this plan, leaving the ranch boys hopelessly tied and riding away with the women. Bert, in the meantime, has freed himself from his bonds and rides to the cabin where he cuts the boys loose and pursuer "Killer" Borden.

Borden, approaching the canyon entrance to the hideout of his gang, takes Aunt Saphrona's jewels away from her and then forces the girl to go with him to the cavern stronghold. Bert cuts across the mountain to the hideout while the boys follow on the road. He bests the Borden gang in a fist fight and then holds them at bay with a gun tossed to him by Margery. The boys and the aunt arrive. She gets back her jewels and pronounces her blessing on the new hero.

Fun for the Family - - Money for YOU - -



26 of them one reel each

OSWALD
The Lucky Rabbit
Walt Disney Cartoon Creations.
Produced by Winkler Productions
for
UNIVERSAL

"Girl On The Barge" To Be Made in East

(*Continued from page* 17)

appeared are "Slide, Kelly, Slide," "'Frisco Sally Levy," "The Callahans and Murphys" and "The Bachelor's Paradise."

Edward Sloman, who is to direct "The Girl On the Barge," left Universal City last Saturday. He will go first to Albany, thence to Syracuse and Buffalo before coming to New York. The picture will be filmed along the New York water-front, in the Hudson, at Albany, Syracuse and Buffalo, along the Erie Canal. Shooting will begin within two weeks. Miss O'Neil and McGregor will leave the West Coast in time to join the Sloman unit in New York before that date.

Hersholt, now stopping at the Ambassador Hotel with his wife and son, Alan, is in New York for the first time, despite the fact that he has been in pictures in this country since 1914. When he first came over from Denmark, he landed by way of Montreal, where he visited relatives of his wife. From there he proceeded to Hollywood by way of Chicago. His first picture work was in a Universal one-reeler. Later he worked with other companies and then returned to Universal as a stock player. His rise to prominence in unusual character parts has been within the last three years.

He will have two weeks in New York before beginning work. He will spend the time sightseeing.

Glenn Tryon Is Interviewed

(*Continued from page* 23)

office records. Universal gave the leading man a contract and promoted him to stardom or near-stardom. This success, however, has been a little too sudden for Mr. Tryon. He still does not realize it. One of the main objects of his trip East is to ask Universal that its advertisements do not show him as an overconfident smarty in real life. The other is to attend the annual convention of his company."

Yesterday the new star gave his first interview. For all the advice of Paul Fejos, under whose direction he has just completed "Lonesome." Mr. Tryon does not want to play in dramatic roles. He said:

"When people ask me if I don't long for bigger and better pictures, I say, 'And what then?' No, I like comedies. Who are the three outstanding stars today? Well, then. And do you know the proportion of men in any audience attending a comedy? Seven to ten. I figured that out from stock company days, when I was as closely in touch with the box office as with the stage. And did a vegetable ever make any one laugh? Ah, but an onion can make you cry.

"Yes, and what dramatic juvenile is making anywhere near as much as a good comedian? Except those in Westerners, of course. If I couldn't play comedy, I'd buy a big hat and ride a horse in pictures."

MR. EXHIBITOR

Save this issue!

File it along with the other issues about Universal Headliners for 1928-1929. They point the way to bigger and better box-office receipts for next season.

May 5	May 26
May 12	June 2
May 19	June 9

"On Your Toes" Fastest Denny Yet

(*Continued from page* 25)

There was more of the stage for Denny before he went into the movies, driven there for a living by the Actors' Equity strike, after he had returned from fighting with the 28 Londons and the royal flying corps. He was in 'Thirty-Nine East' with Constance Binney; the junevile lead with George Arliss in 'Disraeli,' and the lead with Elsie Ferguson in 'Footlights.'

"Then came 'The Leather Pushers,' and Carl Laemmle's discovery of Denny. He has been under contract for comedies, and, of course, 'On Your Toes' is the latest.

"Here Reginald Denny is seen as Elliott Beresford, the son of a prize fighter known as 'Young Evans,' but kept in ignorance of his father's profession by a dear old grandmother who brings her grandson up to be a dancer instead.

"With grandma's money he opens a sudio in New York and is blithely waiting for patrons, when along come sa girl he knows, whose father is a manager of prize fighters. She and her dad had hoped to find Young Evans' son a worthy successor of his father, but soon abandoned that hope, after they had met him. Still Mary does succeed in arousing his self-respect and making him ashamed of living on his grandmother's money, and a fight in a taxi shows his superiority over a would-be 'champ,' and the Sullivans take him in tow and in time land him in the prize ring.

"Needless to tell more. Denny becomes one of the best of 'em and he wins the girl and everybody is happy, even the old gandmother, so beautifully played by Mary Carr. Playing opposite Denny is Barbara Worth, and working with him in the ring is Hayden Stevenson."

La Plante's Double Draws Patrons In to "Finders Keepers"

LAURA LA PLANTE'S double and a ballot on the exciting problem of whether a man can fall in love after he is thirty kept Cleveland in a state of interest during the run of "Finders Keepers" at the Palace Theatre. Universal Exploiteer A. J. Sharick packed this exploitation stunt full to the brim. First, a high school girl who looks very much like Laura La Plante visited dance halls each night as Miss La Plante's double. The first person in each hall who identified the girl with the words, "You are the double of Laura La Plante, heroine of 'Finders Keepers' at the Palace," received a prize of $5.00

This stunt was well placarded in each dance hall with scenes from the picture and a picture of the double with a mask on. In two halls huge banners hung from the ceiling telling about the stunt. Mr. Sharick used a megaphone in each dance hall to announce when the double had been discovered, introduced her and her finder, and added some publicity about "Finders Keepers."

In addition, the double distributed ballots in each dance hall on whether a man can fall in love after he is thirty. The question was first asked by Will Durant and had had wide publicity in the Cleveland Press. The best answers to Durant's statement that 30 is love's deadline were published in the Press.

These two stunts went over so well that the picture opened to tremendous business, which increased to capacity before the week was over.

THANKS MR. EXHIBITOR

"Every picture on the Complete Service Contract that we have played justified its exhibition from the standpoint of worth, artistry, box-office returns and general satisfaction."

—*W. W. Jobson,*
Hollywood Theatre,
Cincinnati, Ohio

—and there are thousands of other exhibitors who feel the same way about

UNIVERSAL'S
Complete Service Contract

A Welcome Messenger To Millions of Homes!

Carl Laemmle's column, appearing in every issue of The Saturday Evening Post, is a welcome messenger of good cheer bringing the glad tidings of Universal's clean wholesome pictures to millions of homes. This messenger of happiness sits in at the family gatherings—helps select their evening's entertainment — gets their viewpoints on Universal pictures to come —brings conviction to them that Universal pictures are good, honest pictures with the highest entertainment values. This is how Universal's national advertising is bringing your public to your theatre to make profits for you.

Watch This Column

Our Weekly Chat

On the banks of the Rhine, with the American Army of Occupation, after the armistice, two soldiers, one a buck private and the other a sergeant, fall in love with a charming German maid. The prominent citizens of the town don't like it and they issue a warning that any German girl caught fraternizing with the soldiers will have her hair cut off.

Lya De Putti

This briefly is the foundation of ***"Buck Privates"*** a Universal production brilliantly directed by Melville Brown. The picture features the beautiful LYA DE PUTTI and the always popular MALCOLM MacGREGOR, assisted by such clever people as ZAZU PITTS and EDDIE GRIBBON, the latter, the sergeant. The big question is, who gets the girl? See the picture and get your answer there. Then write me your opinion.

Imagine ***"Uncle Tom's Cabin"*** Universal's great special production, drawing as crowded houses in South America, Canada and other foreign countries as in its own home, America. In Spain, the press said it had charmed the people there, so much that King Alphonso has requested a special command showing at his palace.

Virginia Gray as "Little Eva"

LAURA LA PLANTE, the screen's great comedienne, will make five pictures for the 1928-1929 season and in each instance the story is by a writer of prominence. She will make another mystery picture along the lines of ***"The Cat and the Canary"*** — this new picture being a remarkable story adapted from the Broadway stage success, "The Last Warning."

"We Americans," often described as the very best of the melting pot picture-plays, is mowing a wide path into public popularity. The singular thing about it is that no critic has had anything but praise for it. So, watch for it in your neighborhood or, better still, ask the manager of your favorite theatre when it will be shown.

Reginald Denny in "Good Morning Judge"

Take my sincere advice. See ***"The Man Who Laughs,"*** starring CONRAD VEIDT and MARY PHILBIN. Also ***"The Hunchback of Notre Dame,"*** featuring LON CHANEY, which has been re-issued by request.

Have you been following GLENN TRYON, the differ[illegible] Watch for [illegible]

The column at the left appears in THE SATURDAY EVENING POST, June 2, 1928.

UNIV[illegible]EEKLY
VOL. 27
No. 18
JUNE 9,
1928.

Laura La Plante
"Home in James!"
Universal Picture

The Man

Universal's 1928-29 Headliners!

These Four Great Carl Laemmle Super Productions

The Man Who Laughs
Uncle Tom's Cabin
Broadway
Show Boat

---

7 Smashing Laemmle Specials
4 Big-Money Dennys
22 Universal Headliner Jewels
Including 4 Laura La Plantes, 4 Glenn Tryons
8 Hoot Gibson Jewels
22 Five-Reel Western and Thrill Features
5 Amazing Super Serials
Including
TARZAN THE MIGHTY
Complete Service Contract
International Newsreel
The Best Short Subjects in the World

Carl Laemmle

Who Laughs

--is the man who has something to be happy about. That's Carl Laemmle. Laughing because Universal is sitting on top of the world! Laughing because

Universal has the goods! 67 Features! 26 of 'em finished. Showing 'em to exhibitors. Twenty-six of 'em completed. Pictures you can see --right NOW! Plays, stories, titles, casts, directors, PRODUCTION CLASS that you can see. SHOWMANSHIP that you can see. BOX-OFFICE thought in every single picture on the list that is so evident it fairly shouts! Shouts: YOU'VE GOT TO HAVE UNIVERSAL THIS YEAR. Carl Laemmle made 'em. Spent hundreds of thousands of dollars to get the pick of the market in stories, plays, books, etc. Got them. Called for the best in every department. Got it. We know it. You know it. Everybody knows it. UNIVERSAL IS SITTING ON TOP OF THE WORLD. NO WONDER THIS MAN LAUGHS!!

Leads the Way!

Gentlemen

No. 588—Straight from the Shoulder
Talk by Carl Laemmle, President of the Universal Pictures Corporation

I WONDER if anything like this has ever happened before in the moving picture business:

A few weeks ago I wrote letters to the exhibitors who had contracted for "We Americans," telling them that the picture had cost more than I anticipated; that it was a far greater production than I had expected; and asking them to disregard their contracts and either play the picture on a percentage basis or else pay more for it.

Mind you, these gentlemen already had contracts. These contracts were as good as gold, enforceable 100 per cent without any dispute. They knew it. I reminded them of it.

Well, you never saw such a whole-hearted response in all your life. Letters have been pouring in from every part of the country, granting my request and expressing beautiful sentiments right from the heart.

I never realized in all my life how well Universal is liked and how anxious the exhibitors are to cooperate with my company. I always had a feeling that there was such a sentiment but I never had such striking proof of it.

I cannot possibly quote from all the letters, but just as an example of what they are like, please read this extract from

I Thank You

the letter of I. W. Rust, Laporte, Texas: — "Knowing as I do your attitude toward the independent exhibitor and with a desire to, in a manner, show my appreciation for your interest in our welfare, you may instruct your Dallas office to change our contract as per your request."

And F. P. Griggs of Driggs, Idaho, after agreeing to play the picture on my basis, wrote:—"Your Salt Lake Exchange has always been more than fair in my dealings with them. I certainly appreciate the policy of live and let live of your organization and feel that it is only a reflection from your home office."

Then H. H. Daniels of Oswego, Kansas, writes:—"We will be very glad to cooperate with you in this matter. Our experience over a period of fifteen years with the Universal has always been very satisfactory."

I could quote from hundreds of such letters, but that is enough. I want you to know that my heart is filled with gratitude—not on account of the money part of it but because of this nation-wide expression of good will and friendship.

Gentlemen of the North, East, South and West—gentlemen everywhere—I thank you from the bottom of my heart.

And I know that "We Americans" will live up to all I have said about it and all you hope for!

The Flower Short

of the Subject Field!

Laemmle Shows the Way!!

to greater profits for more than 14,000 Exhibitors with the best Short Subjects in the world!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher B'ldg. 730~5th Ave. New York City
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Vol. XXVII JUNE 9, 1928 No. 18

UNIVERSAL MOVIEGRAMS

CASTING has been completed on the Universal Special by Rupert Hughes, "The Girl On the Barge." In addition to Jean Hersholt, Sally O'Neil and Malcolm MacGregor, Edward Sloman has chosen Francis Robertson, a stage player who has never before essayed the films, Henry West, who appeared in "Speedy" and "Anybody Here Seen Kelly?" George Offerman, Jr., Maurice Mackintosh, Nancy Kelly and Rex, a talented mongrel canine actor.

THE work of Duane Thompson, the leading lady of "Phantom Fingers," which Leigh Jason is producing at Universal City, has been so good that Universal has signed her to a long time contract. Other players in this Basil Dickey story are George Hackathorne and Bill Cody.

THE secret is out. Fred Newmeyer, who is directing Reginald Denny in "The Night Bird," by Frederick and Fanny Hatton, is the old renowned baseball pitcher, Bugs Newmeyer. His record of twenty-three strikeouts in one game is still good. Denny's cast, by the way, includes Betty Lee, Corliss Palmer, George Bookasta, Sam Hardy, Jocelyn Lee, Michael Visaroff, Harry Semels and Harvey Clark.

THE first of the Laemmle Novelties, a single reel along entirely new lines, has been started at Universal City under the direction of Jacques Rollens. It is called "Handicapped."

"Collegians" Make Location Trip To Grand Canyon by Airplane

Studio Expedition for Two-Reeler Makes Third Location Trip Picture for Universal—"Girl On the Barge" and "Show Boat" Others

EVERY year Universal has at least one location trip picture. This year it will have three, and possibly more. "The Girl On the Barge," except for the weather, which has been vile so far, is successfully launched on its locations on the Hudson River, Erie Canal and the Champlain Canal. So complete will be this location expedition that Edward Sloman will make the entire picture in the East, having engaged the facilities of the Jackson Avenue Studios at Long Island City for the purpose of making the interiors.

"Show Boat," of course, will have to be very largely a location production. No stretch of the imagination of the production department can possibly visualize the snakev little Los Angeles River, which flows by the studio, bedecking itself to imitate the Father of Waters, which Edna Ferber says is the real star of "Show Boat." Harry Pollard is busy right now picking out the best possible locations for "Show Boat," the while he selects the cast.

UNIVERSAL has, or rather, had, a production on its Jewel schedule by Beatrice Van called "Sex Appeal." It was a story of companionate marriage, and although it treated it from a humorous angle, Carl Laemmle received so many protests against the title that it has been changed to "You Can't Buy Love." Ernst Laemmle will direct as soon as he gets out of the hospital.

A third location trip picture and one which takes a two-reel company farther from the studio than any location trip ever contemplated, is that of "The Collegians" to the Grand Canyon. The opening picture of the third series of "Collegians" is entitled "Calford vs. Redskins" and consists of an athletic competition between the college and a school of Hopi Indians. On one of his trips across the continent, Carl Laemmle, Jr., had become very much impressed with the histrionic ability of the troupe of Hopi Indians which occupies the government reservation at the Grand Canyon and gives exhibitions of Hopi Indian dances, athletic contests and the arts and crafts of the tribe. Inasmuch as he is the production supervisor of this series as well as the author, he decided to make this first production at the Hopi Indian house at the Grand Canyon. The company was sent on ahead. And it is interesting to note that the same players are in their respective roles—George Lewis, Dorothy Gulliver, Eddie Phillips, Churchill Ross and Hayden Stevenson. In order to save practically two days' time, Junior, Nat Ross, the director, Dick Smith, comedy writer, and the assistant directors and cameramen, made the first airplane location trip in history.

"It is only a question of time until the studios adopt this fast means of transportation for general use," said Ross. "The time element, which is so important in figuring the cost of a

(*Continued on page* 32)

"THE MAN WHO LAUGHS" WINS WARM FILM FANS

PATRON COMMENTS POUR IN TO UNIVERSAL HOME OFFICE IN PRAISE OF HUGO CLASSIC

Patron Spellbound By "Glorious" Film

"WITH an army of twelve, I have just left the theatre. It is with pleasure I write to you my view on the photoplay of 'The Man Who Laughs,' a glorious production, another triumph added to your many. It holds you spellbound. The most skillful piece of acting I have ever seen. Conrad Veidt is a cunning master of art, but I found wonder in the entire cast. Mary Philbin is exquisite in her simplicity. You are fortunate, indeed, to have her. It would be hard for me to form into words all the glory I found in the brilliant directed photoplay, with Paul Leni as the masterful director. Such force, such beauty, it would cause another 'man to laugh'—Victor Hugo, if he were here to witness the wonder portrayed by the Universal Corporation of a thing his own. You may well be proud. The picture will remain to your everlasting credit.

"Of course, you may look for a record-breaking run. Could not be otherwise. For those who appreciate art, my criticism is to the point."

—Mrs. K. M. B. Van Rensselaer,
New York. N. Y.

"Man Who Laughs" is Another Laemmle Hit

"I WENT last night to the Central Theatre with my girl friend to see 'The Man Who Laughs.' It is a picture which I shall not easily forget. I assure you that with a critical attitude which I have developed as a result of a college education and courses in English and dramatics, I have concluded you have again triumphed. Victor Hugo's masterpiece has been superbly expressed cinematographically by the Universal Pictures Corporation. Conrad Veidt performs very well in the title role and he deserves a great deal of credit for the success of 'The Man Who Laughs.' We must not forget Mary Philbin, Olga Baclanova and the others who have aided to make it another Carl Laemmle 'hit.' Last, but not least, Paul Leni, the director, is to be congratulated for the direction of such a film. I await with eagerness the time when I can again see one of your films. Let me again say that Victor Hugo's 'The Man Who Laughs' has been well portrayed, as have been the laws and customs in Seventeenth Century England by your film."

—J. D'Angelo,
Brooklyn, N. Y.

College Student Thrilled by Film

"I WAS thrilled with the superb acting, wonderful interpretation, the striking photography and the skill with which the whole was handled.

"As a student at the New Jersey College for Women, I am required to read 'L'Homme Qui Rit' in French. When I heard that they were to produce it as a moving picture in our own country, I was afraid they would spoil the intensity and charm of the story with poor acting. But I was pleasantly surprised and thrilled."

—Ruth G. Donner,
New Brunswick, N. J.

Beautiful Story Finely Produced

"MY husband and myself had the pleasure last Wednesday evening of seeing your picture, 'The Man Who Laughs.' It is a most beautiful production and the director did a fine piece of work—the story is absorbing, thrilling, and Mr. Veidt's acting is wonderful."

—A. Wubbenhorst,
New York, N. Y.

SOUTHERN EDITORS THRILL

As Guests of Clark Howell, Noted Atlanta Journalist, Associated Press Witness Universal's Newspaper Drama

A. P. Invitation Preview To Atlanta Elite Sponsored By* Atlanta Constitution *In Honor of Veteran Editor.

ASSEMBLED in annual conference in Atlanta, Ga., recently, the leading newspaper editors of Georgia, attending the Associated Press Convention in that city, were thrilled by a showing of Universal's great newspaper drama, "The Freedom of the Press," adapted from Peter B. Kyne's stirring story. The editors witnessed the picture as the special guests of Clark Howell, veteran editor of *The Atlanta Constitution,* and one of the country's leading newspaper men.

In order to give a local atmosphere to the dramatic film story of newspaperdom, it was accompanied by several hundred feet of special shots taken of the *Atlanta Constitution* plant, including the editorial offices, the news departments, the press rooms and scenes showing other activities of that big metropolitan daily. These scenes included views of Howell conferring over news stories with Frances W. Clarke, managing editor, and N. S. Noble, the paper's city editor. The special *Constitution* scenes worked in practically as a part of the film drama and made the story all the more realistic.

The following special trailer, tying up the *Atlanta Constitution* and "The Freedom of the Press" was used.

(1) By the way of a prologue to "THE FREEDOM OF THE PRESS" a drama of the newspaper world, Carl Laemmle presents a trip through our own ATLANTA CONSTITUTION

(2) Established sixty years ago, *The Atlanta Constitution* has been, in its more than half century of life, one of the biggest factors in the South's progress and the preservation of Southern Ideals.

(3) City room of *The Constitution.* N. S. Noble, city editor, and Francis W. Clarke, managing editor.

(4) Assigning reporters to their daily "beats."

(5) Hon. Clark Howell, editor of *The Constitution* for thirty-one years, reading "proofsheet" story of the Don Mellett case.

(6) Hon. Clark Howell and Francis W. Clarke confer with Mr. Noble on the story of murder of Don Mellett, Canton, Ohio newspaper editor, who died for the cause of fearless journalism.

(7) The fearless Southern editor expresses himself vigorously regarding the case, paying tribute to Mellett's courage.

(8) Not the least part of service a daily newspaper renders the public is by the newsboys whose "store" is an active corner and whose wares is "the latest news of the world."

(9) A modern newspaper's presses and its pressroom, usually hidden from the public gaze, is a scene of wild activity as the closing episode of "just another day" in the newspaper "grind."

(10) *The Constitution* is glad to endorse the efforts of Universal Pictures Corporation in presenting the drama that follows, a monument to the courage and glory of Don Mellett, Canton, Ohio editor, who died defending "THE FREEDOM OF THE PRESS."

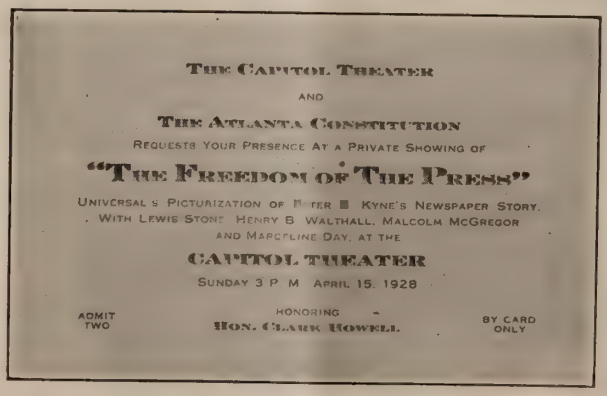
"The Freedom of the Press," which is based on the famous case of Don Mellett, the courageous Canton, Ohio editor, who was murdered by a vice ring because of his reform campaigns, made a distinct impression upon the assembled Georgia editors. Without exception they praised it as a picture and as a true presentation of newspaper activities and ideals. It was hailed as the most realistic newspaper picture ever made.

Clark Howell, editor of the Atlanta Constitution, in whose honor a private showing of "The Freedom of the Press" was given.

The showing proved to be the highlight of the editors' convention. Not only *The Constitution,* but the other Atlanta newspapers carried stories about the picture in connection with the convention, calling attention to the way in which it brings out what has been in the minds of newspaper men for a long time. This idea concerns danger in which an editor often is placed in carrying out his paper's duty to the community.

Howell, himself, in a long editorial, referred to the picture as follows:

"This picture is well worth seeing. It more than satisfactorily exhibits the ethics which a newspaper worthy of the name must observe if it is to gain and keep the confidence of the community it serves, and it exemplifies in a startling way that for which *The Constitution* has always stood in the making and exhibition of motion pictures—


THE CAPITOL THEATER
AND
THE ATLANTA CONSTITUTION
REQUESTS YOUR PRESENCE AT A PRIVATE SHOWING OF
"THE FREEDOM OF THE PRESS"
UNIVERSAL'S PICTURIZATION OF PETER B. KYNE'S NEWSPAPER STORY.
WITH LEWIS STONE HENRY B. WALTHALL, MALCOLM MCGREGOR
AND MARCELINE DAY, AT THE
CAPITOL THEATER
SUNDAY 3 P. M. APRIL 15, 1928
ADMIT TWO
HONORING
HON. CLARK HOWELL
BY CARD ONLY

The invitation to the Clark Howell testimonial preview of Universal's newspaper film brought forth a brilliant audience of Atlanta's most distinguished citizens.

AT "FREEDOM OF THE PRESS"

cleanliness of thought and action.

"The picture is mechanically perfect in showing the manifold workings of the interior of a newspaper in its efforts to give to the public the daily news grist, from the receipt of the news over the wires or by way of the reporters, on through the copyreaders' desk, to the composing room, into the stereotyping department, to the mammoth presses and finally to the hands of the dealers who vend the finished papers to the public.

"Carl Laemmle has given to the public a story not only absorbingly interesting as a romance, but of great educational value, and one which will be enjoyed by every type of a motion picture devotee."

The picture was also the inspiration of a long editorial in the *Atlanta Journal* by John T. Boifeuillet, one of the leading editorial writers of the South.

The reaction upon the visiting editors is mirrored in the following commendations by them:

"It is a genuinely big picture. I enjoyed its presentation very much."—W. G. Sutlive, managing editor, *The Savannah Press.*

"It is a truly wonderful picture, one which teaches a great truth most effectively; a truth which cannot be emphasized too strongly. This picture deserves and will no doubt receive a splendid reception from the public."—Jack Williams, editor and publisher, *The Waycross Journal-Herald.*

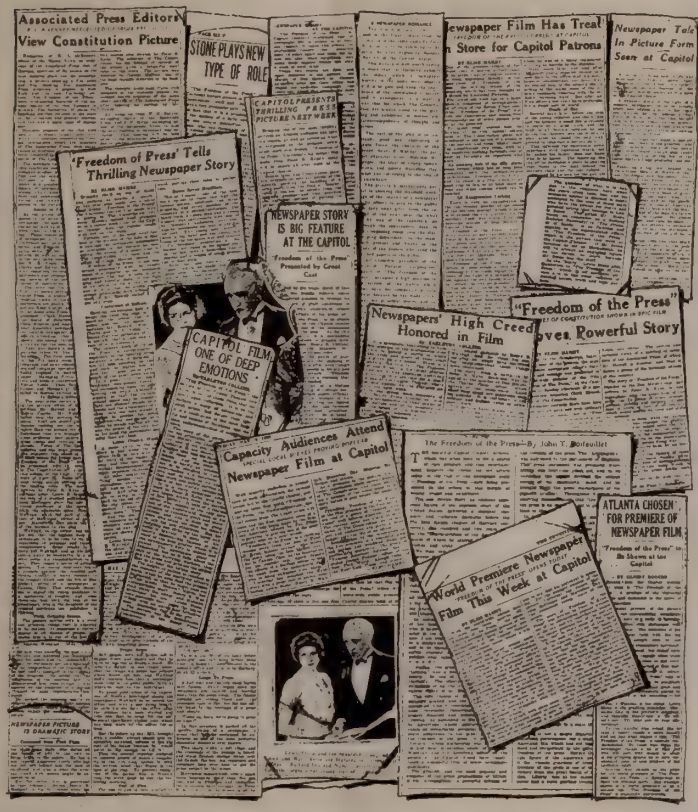
"This is a very good picture and should give the public an idea of what the publisher or editor has to contend with in his fight against rascality."—W. T. Anderson, *The Macon Telegraph.*

"One of the most thrilling pictures ever put on the screen. No person who has an opportunity should fail to see this thrilling picture."—R. L. McKenney, president and editor, *The Macon News.*

"An appealing subject. I enjoyed it immensely."—Millwee Owens, managing editor. *The Augusta Herald.*

"I enjoyed the picture greatly."—Mark Etheridge, managing editor, *The Macon Telegraph.*

"Entertaining and dealing with an interesting story interestingly presented."—Joe Stovall, *The Savannah Press.*



The sponsoring of "The Freedom of the Press" by the Atlanta Constitution reaped columns and columns of newspaper publicity.

In addition to his editorial, Hon. Clark Howell, also made the following commendatory statement regarding "The Freedom of the Press":

"It is a wonderful picture and it carries a moral that should commend it to every community in America.

"One good feature about the picture is that it does not emphasize the fact that it is carrying a moral. It holds the interest from the beginning, and the story is so well told that its moral is impressed unconsciously. It deserves the widest circulation."

As the first result of the Associated Press Convention showing, the *Atlanta Constitution* joined with the Capitol Theatre in Atlanta in making the first public showing of the picture, an invitation pre-view, into a Clark Howell testimonial. The elite of Atlanta and of the State's dignitaries attended. It was one of the most brilliant and successful previews ever held in that city. *The Atlanta Constitution* scenes were incorporated in the picture as before and aroused great interest and enthusiasm. The pre-view, thus established as honoring Clark Howell, beloved by all Georgians, was the big event of the month in Atlanta. Exceptional newspaper reviews greeted this pre-view, with all the papers warmly praising the picture, which opened for a week's run on the day following.

Excerpts from these reviews will indicate the enthusiasm which greeted the picture.

THE ATLANTA CONSTITUTION
(By Elmo Hamby)

Attuned to the thunderous, heart-warming roar of the presses, the saga of a modern newspaper editor's fearlessness and courage was presented in a world-wide premier of the film, "Freedom of The Press," at the Capitol theater Sunday afternoon at a special pre-view honoring Clark Howell, editor of *The Constitution.*

Newspaper pictures there have been before, and all have met with ordinary favor with the public, but in "Freedom of the Press" is presented a picture which meets with the gratified approval of every newspaper man standing as the sole paragon of a cinema story of a newspaper.

Special scenes in the nature of a prologue to "Freedom of the Press," which will be shown during the week of May 14 at the Capitol Theatre, showed Mr. Howell in a "camera interview," which depicts the business life of the editor and the problems he faces every day in presenting truth to the public.

The prologue also gave brief "shots" of the city room of *The Constitution* and the camera stole in on a conference between Mr. Howell, Francis W. Clarke, managing editor, and N. S. Noble, city clerk. The picture also included views of a meeting of members of the Associated Press, of which Mr. Howell is director, and thus is shown a group of the foremost editors of the country.

The story of "Freedom of the Press," founded on the Don Mellett case, and written by Peter B. Kyne, is told throughout with the great hum of the press, the Te Deum of every newspaper man, pulsing and surging its message of truth in face of all the

SOUTHERN EDITORS THRILL AT "FREEDOM OF THE PRESS"

(*Continued from page 9*)

One of the many exciting scenes from Universal's powerful newspaper film founded on the famous Don Mellett case.

evil which would muffle its voice and stifle its message.

And true to form, when the fearless editor who has exposed the grafters of the city who would drive the children into the streets by confiscating the public park for commercial purposes, is murdered by the underworld, his last request before dying was:

"Start the presses, boys, let me hear their music again."

Not alone into the throats of those not of the profession Sunday afternoon, but also those newspaper men, there rose a telltale lump which is produced only by great drama such as this scene.

* * *

Marvelous camerawork tells a much more impressive story than the pen can, and in direction and technique, the producers have brought the Peter B. Kyne story to the screen in all its virgin power. Performances are splendid, but at no time is it possible for any individual role to submerge the great moral of the story.

Certainly, if there is but one film of the year to be seen by movie-goers, then let that film be "Freedom of the Press," which will have its world-wide public premiere at the Capitol theatre week of May 14.

THE ATLANTA GEORGIAN

(*By Tarleton Collier*)

The story of the editor who dies for his principles, in the matter of Don Mellett, the Canton, Ohio, martyr, and of his son, who carries on defiantly to the victory against corruption that was his father's reward, is in itself an enthralling melodrama. And the truth of it—for there is hardly an incident that is not to be matched in current history — makes it a document impressive and valuable in its assurance that truth and public service are the ideals of the worthy newspaper.

The height of pathos is reached in the moment of the martyred editor's death, when he asks that the presses be started, so that he might pass out to their music. Hokum? Maybe; but unforgettable stuff. Henry B. Walthall plays the editor, and Malcolm McGregor his son. Lewis Stone, once romantic hero, plays the heavy villain with an adroit and effective ease. Marceline Day is the girl.

* * *

An interesting outcome of the showing held for the Associated Press convention, according to Universal, is a widespread interest on the part of newspapers in the sponsoring of special previews of this film, similar to the way in which the *Atlanta Constitution* sponsored it. Already, arrangements have been completed by a number of newspapers in various parts of the country to make local scenes of their respective newspaper plants for presentation with "The Freedom of the Press" as a local prestige move. The threatre-men who have first call on the picture in those situations are co-operating gladly. The interest of the *Atlanta Constitution* in this picture is said to have netted more than ten columns of advance publicity in the various Atlanta papers.

There is plenty of conflict between the strong characters in "The Freedom of the Press." Witness Marceline Day and Lewis Stone glaring ominously at Malcolm MacGregor.

HOW THE ATLANTA CONSTITUTION SPONSORED "FREEDOM of the PRESS"

Details of Tremendous Newspaper Sponsorship That Will Suggest Local Cooperation to Exhibitors

THE overhelming success of the joint presentation of "The Freedom of the Press" by the Capitol Theatre and the Atlanta Constitution is a gold mine to the exhibitor who realizes that he can do the same thing with his local newspaper. He, too, can hang out S. R. O. signs with the greatest natural newspaper tie-up that ever has been offered showmen, and gain the everlasting good will of his home paper. The details of the manner in which Clark Howell, editor of the Atlanta Constitution, made his newspaper history famous in Atlanta through his tie-up with Universal's great film pave the way for every other exhibitor and editor in the country to follow suit.

A cameraman toured the "Atlanta Constitution," the greatest newspaper in the South! Scenes were shot of the inside and outside of the building, its editors, reporters, pressmen, newsboys, etc. This material was made into a special trailer and attached to the print of the picture for showing in Atlanta. Titles were added in which the picture was dedicated to the Atlanta Constitution. Thus the "Constitution" became a part of this great picture. Thus it helped present to Atlanta, not only this great drama of the newspaper game but in addition, its own reminder to its readers that it stands for clean, fearless journalism and the freedom of the press!

This was the first time in the history of motion pictures that a newspaper actually participated in the presentation of a motion picture. A cyclone of publicity was the result.

Associated Press of Georgia

The editorial board of the "Constitution" requested that the picture be shown before the convention of the Associated Press of Georgia. Editors from the South acclaimed it. . . were lavish in their praise. A special preview of the film was arranged to honor the Hon. Clark Howell, veteran editor of the paper. The distinguished names of Atlanta composed the audience. Then "Freedom of the Press" opened its run at the beautiful Capitol, Atlanta's finest theatre, to S. R. O.

Rival Papers Add Extra Publicity

The publicity continued daily. Not only the Constitution but the Atlanta Georgian and the Atlanta Journal, added their praise of the film. The picture was presented under auspices of the Constitution . . . dedicated to the Constitution alone. They wanted the public to know that they also stood for the message to the public contained in this picture. So they added their praise of "Freedom of the Press" and its message. Never has a picture received such an ovation from the press. But then of course, Mr. Exhibitor, never has there been a picture so wondrously made to order for newspaper tie-up!

This badge can be used in a live tie-up with amateur journalists who contribute news stories or interviews during the week of the newspaper contest. The prize should be a tryout on the staff of the paper.

EXPLOITATION AIDS

"The Freedom of the Press" is unusually rich in exploitation possibilities. Universal offers a few suggestions for putting over the film in the way the biggest newspaper film of all time deserves.

Students' News Judging Contest

Here's a natural for a picture with a newspaper theme and one that's good for an unusually large amount of publicity. Get your local editor to announce prizes for the best 200 word articles submitted by students of all institutions of learning in your town on the most important news of the week, giving reasons for their choice. Share the cost of the prizes with the newspaper, with cash and tickets as the weekly awards. A medal or a tryout on the staff of the paper can be given as the award for the very best letter of all. The theatre name and playdate, the newspaper sponsoring the stunt and the picture itself can all be given splendid publicity in this contest.

Paper Style Show

A great stunt is for the local newspaper to offer prizes for the best costume made entirely out of newspapers. Have the contestants appear on the stage of the theatre, holding a "paper style show," with the winners to be determined by popular applause. The same idea can be adapted for a ballyhoo stunt with a girl and a man, wearing outfits made entirely out of the local newspaper.

This newsboy's change cap and apron is a big exploitation stunt for any town. The exhibitor should give each newsie in town a set two weeks in advance of the playdate of "The Freedom of the Press," staging a parade and special matinee to drive home the tie-up.

UNCLE TOM'S CABIN

The Greatest Human Drama Ever Screened

CARL LAEMMLE'S Outstanding Achievement—
A Harry Pollard Production

Two years in the making
Produced at a cost of $2,000,000

You'll be GLAD to pay more!

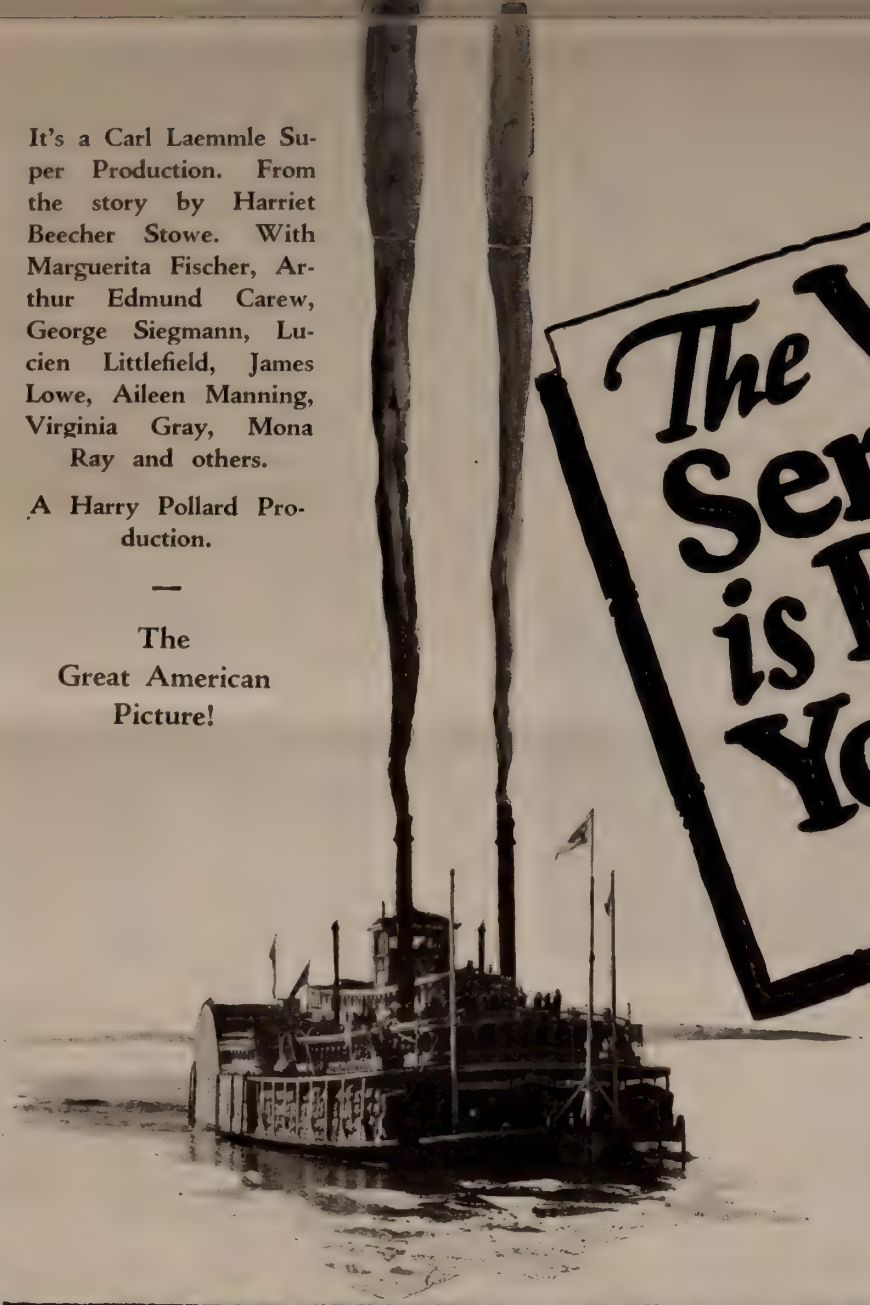
The World's Sensation is Ready for You NOW.

It's a Carl Laemmle Super Production. From the story by Harriet Beecher Stowe. With Marguerita Fischer, Arthur Edmund Carew, George Siegmann, Lucien Littlefield, James Lowe, Aileen Manning, Virginia Gray, Mona Ray and others.

A Harry Pollard Production.

—

The Great American Picture!



Direct from its spectacular six months, run at $2 top—Central theatre, Broadway, New York

Again--UNIVERSAL has the Pictures!!!

CAMERAS START TURNING ON "GIRL ON THE BARGE"

Edward Sloman Assembles Company at Whitehall, N. Y., for Canal Scenes Along the Champlain Ship Canal—Cosine Brothers, New York Product Experts, Associated with Him—Tug, Barge and Cast Arrive Simultaneously.

EDWARD SLOMAN, Universal director who brought a company 3,000 miles from California to film "The Girl On the Barge," from Rupert Hughes' story of Erie Canal life, has assembled his cast at Whitehall, N. Y., and has started camera-work on the first Universal picture to be made in the East in several years.

A new $25,000 tug and a barge loaded with 350 tons of coal as ballast proceeded up the Hudson River from New York City, arriving "on location" Thursday. The locations will be along the Champlain Ship Canal, near Whitehall. After Sloman looked over sites along the Erie Canal, he found the scenery unsuited to artistic picturization, and so turned to the Champlain canal, which is fringed by some of the most picturesque scenery in New York State.

Arthur Cosine, New York production expert, and his brother Ray, are associated with Sloman in the making of "The Girl On the Barge." Arthur is location manager. Ray is the second assistant director, under Jack Voshell, assistant, who accompanied Sloman from the Coast. Jackson Rose, one of Universal's camera-aces, came East with Sloman to take charge of the photography.

After determining the exact locations to be used, the company was faced with a considerable problem in regard to a barge. It finally was necessary to engage a new $25,000 tugboat, the Ronan, from the Matton Towing Company of Waterford, N. Y. The Ronan is an oil-burner fitted with Diesel engines. This was necessary so that no smoke would hamper the photography.

A full-sized barge was next obtained, but it had to be loaded with ballast so it would set right in the water. This necessitated 350 tons of coal, found to be the best material for a quick loading job. The barge was towed from Whitehall to New York with the bargeload of coal. After the up-State scenes are completed, it will be towed back to New York City for additional scenes at the East River terminal of the barge lines. Thus, Sloman is forced to tow 350 tons of coal around with his unit. After the picture is completed, the coal will be towed back to Whitehall again, where it will be sold.

The cast arrived in Whitehall Thursday. Jean Hersholt from New York City, and Sally O'Neill and Malcolm MacGregor from Hollywood.

Jean Hersholt, famous character actor, who will play the leading role of a barge captain in "The Girl On the Barge."

In addition to the three principals, Edward Sloman has chosen Francis Robertson, a stage player who has never been in the movies; Henry West, who appeared in "Speedy" and "Has Anybody Here Seen Kelly?"; George Offerman, Jr., Maurice Mackintosh and Nancy Kelly as the three MacCadden children in the film, and Rex, a talented mongrel canine actor.

Four more players have been added to the cast of "The Girl On the Barge." They left New York last week for Whitehall. The four are: Beatrice Blinn, a cousin of Holbrook Blinn, who has been appearing in "The Song Writer," by Crane Wilbur; Adelaide Rondell, whose experience has been limited to stock; Barbara Barondess, a former Follies girl, and Peggy Shannon, who appeared last year in "What Ann Brought Home" and "Romancin' Around" with Helen MacKellar.

This is the most ambitious location expedition sent out from Universal City since Harry Pollard took his company to Plattsburg, a few miles farther north in the Champlain valley two years ago for ice scenes for "Uncle Tom's Cabin." Universal this year has a number of companies faced with extensive location trips to widely separated parts of the United States.

After the barge and out-of-door scenes are completed, Sloman will conduct his company to a regular motion picture studio in the New York area, where the necessary interiors will be made. Thus the picture will be entirely an Eastern production.

Hersholt in Make-Up Refused Hotel Room

JEAN HERSHOLT, Universal star, now on location making "The Girl on the Barge," at Glens Falls, New York, put one over on the management of the local Queensbury Hotel when he arrived at the desk following a hard day's work.

Dressed as befits a Scotch barge captain having little respect for the Eighteenth Amendment, with a beard, wig and clothing of rough texture, he asked for his room by number. The clerk, who had just come on, curtly explained to him that the hotel was filled already by a lot of those motion picture people and there wasn't a room available. It took Edward Sloman, the director, to vouch for his rough-looking person before he was allowed the key for his room.

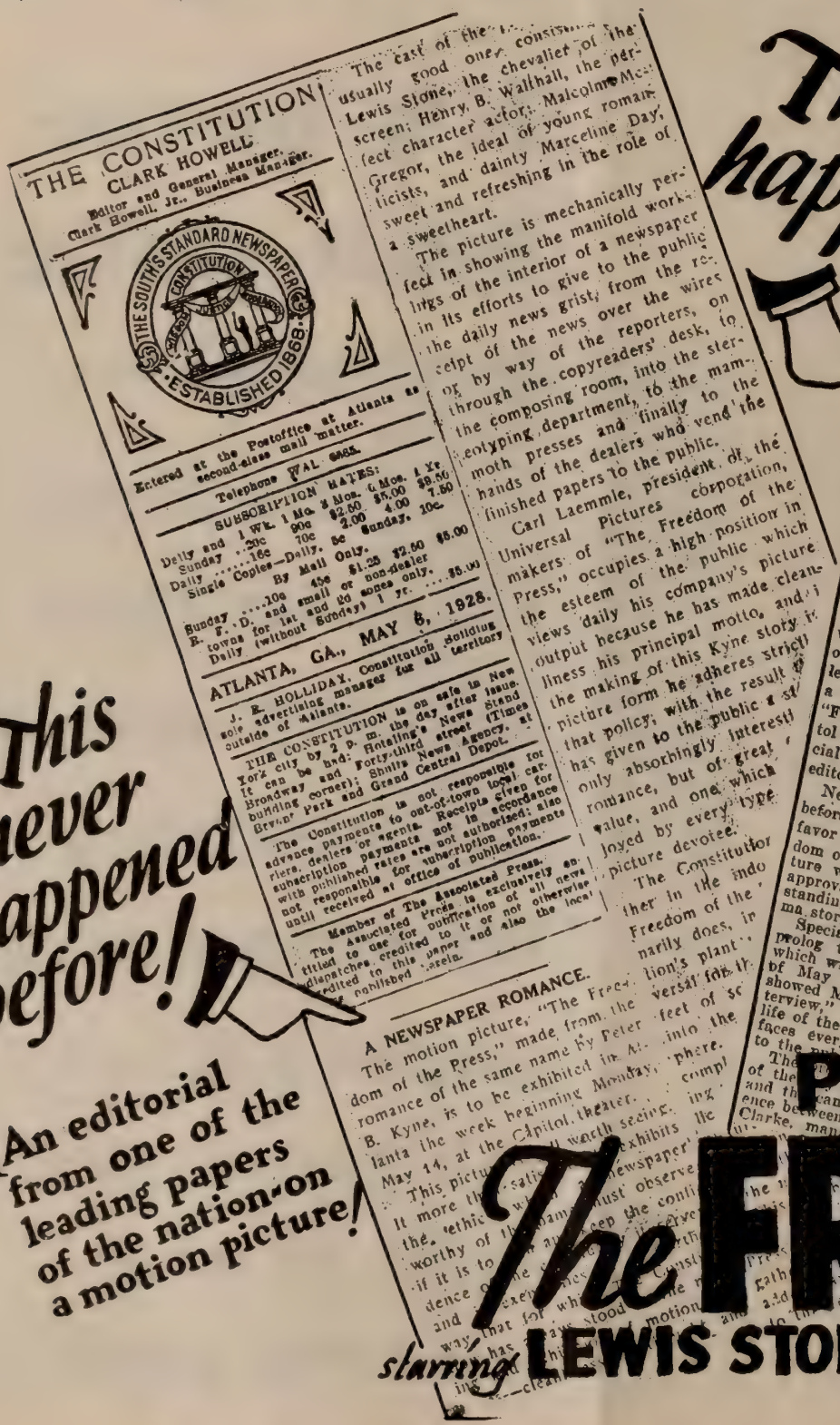
Hersholt will present a different appearance upon his return to New York in two weeks. While his face is entirely surrounded by false hair, it was necessary for him to shave his real moustache.

EXTRA!

It's never been done before—— For the first time in film history one of the country's leading newspapers BACKS a picture and PUTS it over with the public!

READ
the details on the next two pages
BOOK
"Freedom of the Press"
PROFIT
by the spontaneous enthusiasm and natural exploitation value of this remarkable picture!

SMASHING FRONT



THE CONSTITUTION
CLARK HOWELL
Editor and General Manager.
Clark Howell, Jr., Business Manager.

THE SOUTH'S STANDARD NEWSPAPER
CONSTITUTION
ESTABLISHED 1868

Entered at the Postoffice at Atlanta as second-class mail matter.

Telephone WAL 6465.

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Daily (without Sunday)	60c	1.75	3.50

1 yr. ... $5.00

ATLANTA, GA., MAY 6, 1928.

J. R. HOLLIDAY, Constitution Building
sole advertising manager for all territory outside of Atlanta.

THE CONSTITUTION is on sale in New York city by 2 p. m. the day after issue. It can be had: Rotailing's News Stand (Times Building corner); Forty-third street, Broadway and Grand Central Depot. Bryant Park and Grand Central Depot.

The Constitution is not responsible for advance payments to out-of-town local carriers, dealers or agents. Receipts given for subscription payments are not authorized; also not responsible for subscription payments unless made with published rates and to regular agents. Receipts in accordance with published rates are not authorized; also until received at office of publication.

Member of The Associated Press.

The Associated Press is exclusively entitled to use for publication of all news dispatches credited to it or not otherwise credited in this paper and also the local news published herein.

A NEWSPAPER ROMANCE.

The motion picture, "The Freedom of the Press," made from the romance of the same name by Peter B. Kyne, is to be exhibited in Atlanta the week beginning Monday, May 14, at the Capitol theater.

This picture is worthy of the subject. It more than satisfies the ethics of the newspaper profession. It must observe the confidence of the reader and keep the confidence of the reader if it is to be worthy of the confidence of the reader. It must observe the confidence of the reader and keep the confidence of the reader if it is to be worthy of the confidence of the reader.

The cast of the picture is unusually good, consisting of Lewis Stone, the chevalier of the screen; Henry B. Walthall, the perfect character actor; Malcolm McGregor, the ideal of young romanticists, and dainty Marceline Day, sweet and refreshing in the role of a sweetheart.

The picture is mechanically perfect in showing the manifold workings of the interior of a newspaper in its efforts to give to the public the daily news grist; from the receipt of the news over the wires or by way of the reporters, on through the copyreaders' desk, to the composing room, into the stereotyping department, to the mammoth presses and finally to the hands of the dealers who vend the finished papers to the public.

Carl Laemmle, president of the Universal Pictures corporation, makers of "The Freedom of the Press," occupies a high position in the esteem of the public which views daily his company's picture output because he has made cleanliness his principal motto, and in the making of this Kyne story picture form he adheres strictly to that policy; with the result that has given to the public a story only absorbingly interesting romance, but of great value, and one which will be enjoyed by every type of picture devoted.

The Constitution is ... ther in the indo... Freedom of the ... narily does, in ... tion's plant ... versal for it ... feet of sc ... into the ... sphere. ... compl ... ing ... lic ... ...

This never happened before!

An editorial from one of the leading papers of the nation on a motion picture!

This never happened bef...

ASSOCIATED PRESS SERVICE

THI...

VOL. LX., No. 327.

Freedom of ...

SCENES OF CONSTITUTION S...

Proves Powe...

BY ELMO HAMBY.

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Noble, ... included ... bers of the ... Mr. Howe... shown a gr... of the coun...

The story ... founded on t... written by ... throughout wi... press, the Te... perman, pulsin... sage of truth ... which would m... its message.

And true to fo... editor who has ... of the city who ... dren into the st... the public park ... poses, is murdered ... his last request be... "Start the ... their ... Not ... of ... were rose a tell... produced ... only b...

PETER B. KY...

The FREEDO...

starring LEWIS STONE and MARCELINE D...

PAGE PUBLICITY!

Smack on the Editorial Page--that's only part of the enthusiastic campaign waged on behalf of this picture by this great newspaper—Your own local newspaper is waiting to do the same—Don't make them wait—Give'em the good news now—Start the profit ball a rolling!

...re!

...ATLANTA CONSTITUTION

ATLANTA, GA., MONDAY MORNING, MAY 7, 1928.

ONLY MORNING NEWSPAPER PUBLISHED IN ATLANTA

...Press"
...N EPIC FILM ::
...! Story

The picture also ... meeting of mem... ed Press, of which ...tor, and thus is ...foremost editors ...

...om of the Press," ...ellett case, and ... Kyne, is told ...at hum of the ...every newspa... ...ging its mes... ...all the evil ...ice and stille ...

...the fearless ...he grafters, ...e the chil... ...onfiscating ...rcial ...

...ES Sensational Drama

...M OF THE PRESS

with HENRY B. WALTHALL and MALCOLM McGREGOR

bring truth to the public. He has a ... some typical American youth, who has ... not yet left behind him the toys of ... childhood, and who is what the aver... age youth with money might be ex... pected to be.

For the editor, who, is portrayed by that dramatic veteran, Henry B. Walthall, a big day comes when his son is to go into the city room of the paper and begin his career. But an all-night party has delayed the boy, and he arrives at the office several hours late to be sternly reprimanded by his father and told that he must consider himself as any other staff man.

Lewis Stone, another veteran of the films, is cast in a marvelously different sort of antagonistic role as Daniel Steele, the political power behind the mayor. He has a ward, a charming girl with whom Bill, the editor's son, falls in love. Thus is the initial development of a plot which later is to grip viewers of the film with impelling force.

Tragic Scene.

Bill pleads with his father not to expose Steele and points out that he is to be married to Steele's ward. He tells his father, in one tragic scene, that the things his paper is about to do will cost him public faith at least and cost to the individual.

To avoid publication of the exposes of Steele's henchmen ... Walthall ... the ... been started and ... must fill the old, ... shows alpaca coat which ... worn by the editor for so ...

But the following day, Bill, brought with a sudden, abrupt smash into responsible manhood, refuses to don the coat of his father, because he "would never be big enough to fill it."

Then the special reporter assigned to uncover proofs of Steele's complicity in the vice ring, dashes in with the written proof that Steele is the boss of the ring. To prevent reelection of the mayor who is Steele's tool, the story must be run the following morning.

Test of Fire.

The test of fire is then applied to the youthful editor. His fiancee, with Steele, enters the office and pleads with him, and calls upon their love for each other to prevent publication of what she thinks are untruths about her guardian. But the boy, with his tragic and never-to-be-forgotten lesson learned at the deathbed of his father, tells her that regardless of the cost, the truth will be printed. The girl hands him the engagement ring and the boy is left alone.

Steele returns to ... the following ... calls ... Let her ...

A du... into fl... occupan... down in... already ... pressmen turn to flee, but th...

...tor leaps to the ... and shouts:

"Come on, boys, w... on time!"

In that sequence is ... terrific drama of a ... scene that will be ac... diences as one of the ... cinematic moments ever...

Two sharp clicks, a ... the crescendo of the pre... and while firemen shove ... the flames, the boy, his ... pressmen leap over hose ... press output to the street.

Marvelous camerawork ... more impressive story tha... can, and in direction and ... the producers have brought ... B. Kyne story to the screen ... virgin power. Performances ... did, but at no time is it pos... any individual role to subme... moral of the story.

...tainly, if there ... ...world ... ...ic pre... ...k of M...

If public approval means anything—

If box-office results mean anything—

If successful pictures mean anything—

LAURA LA PLANTE

is

"The Screen's Great Comedienne"

UNIVERSAL

Ray Taylor Directs New Ted Wells Film

"RIIN' ROMANCE," Ted Wells' newest Western starring picture for Universal, will be directed by Ray Taylor, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

Taylor first became recognized as a director of serial productions. He wielded the megaphone on "The Scarlet Arrow," "The Vanishing Rider," and others. He was chosen for "Ridin' Romance" because of his ability to picturize suspense, action and mystery, all of which play a major part in the picture.

William Lord Wright will act as production supervisor. The supporting cast will be announced shortly as production is scheduled to start within a few weeks.

Universal Chain Appoints Garman

UNIVERSAL CHAIN THEATRICAL ENTERPRISES, INC., announces the appointment of L. M. Garman as manager of its Uptown Theatre, Kansas City, Mo. Garman will also supervise the Apollo, Lincoln, Isis, Gilham and Gladstone Theatres, other units of the "U" Chain in this city.

Martin Finkelstein has been appointed assistant supervisor of these theatres, having been promoted from the ranks.

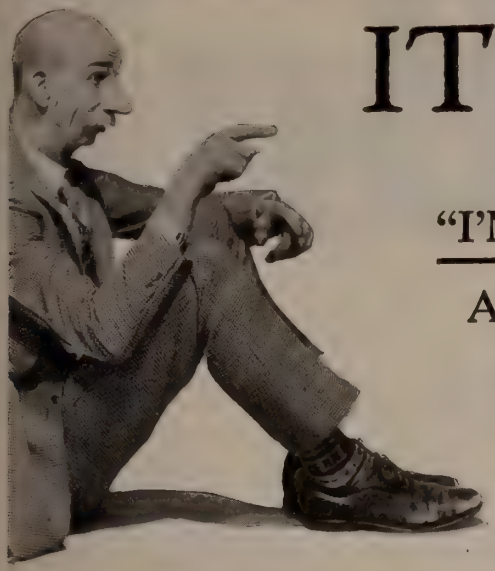
Duane Thompson Cast In "Phantom Fingers"

THE role of Crystal Annie, the leading feminine part in "Phantom Fingers," will be portrayed by Duane Thompson, it was announced by Carl Laemmle, president of Universal Pictures Corporation.

"Phantom Fingers' is an original screen story by Basil Dickey and its cast is headed by William Cody, with George Hackathorne in support. It is the second of seven pictures with underworld themes that will be produced at Universal under the direction of Leigh Jason. "The Body Punch" was the first. Production will be supervised by William Lord Wright.

Other pictures in this series of melodramas are "The Price of Fear," "Beyond the Law," "Wolves of the City," "Midnight Mystery" and "Maciste—The Hero of the Circus."

IT AIN'T TRUE



"I'M the Original Andy Gump And I Can Prove It," says Joe Murphy

JOE MURPHY denies most emphatically the assertion of David A. Hoag of Canandaigua, N. Y., that he is the original of the famous Sidney Smith comic strip from which the Universal two-reel comedies were adapted. Mr. Hoag has had the temerity to claim that the cartoonist stole his funny face, due to an operation at Johns Hopkins, for the model of the Andy Gump caricatures. On the grounds that the cartoons have brought "hatred, contempt, ridicule and obliquy" to Hoag, he is suing the Syracuse Post-Standard in the Supreme Court for $1,000,000 in violation of his facial copyright.

Neither the Post-Standard, Sidney Smith nor Joe Murphy seems very much concerned about the suit. Mr. Smith says he never met Mr. Hoag in his life, nor did he receive information about him from his brother, James Smith, who lived in Canandaigua for a time.

Joe Murphy will continue to ignore this latest claim as he has others of the same ilk during the last ten years. He knows he is the original Andy Gump and he can prove it!

There's No Blarney In Dublin Critic's Praise of Universal

WILLIAM BAURESS may be a warm-hearted Irishman as well as a Dublin critic, but there's no doubting the sincerity of his letter to Carl Laemmle in which he praises the entire Universal product.

"I cannot let this opportunity pass without again complimenting Universal on the excellence of its product. Two of this month's general releases, as you know, are 'The Chinese Parrot' and 'Back to God's Country'—two of the finest pictures seen here for a very, very long time. I could not explain in writing the great effect 'The Chinese Parrot' had on me (and the entire capacity audience), when I saw it first run here, and I would be very much obliged if you would convey to Mr. Paul Leni, for me, and on behalf of Universal fans, our heartiest congratulations on his phenomenal success.

"Any other large film producing unit could not compare their average film to that of Universal. There is something about Universal pictures that cannot fail to attract—the sure-fire box-office title, the color-crammed flashy posters, the superb photography, etc., cannot fail to attract the thousands that flock to the cinemas regularly to the delight of the sensible Universal exhibitor.

"I trust you will fully understand that we, here in Dublin, are sincere in our enthusiasm for Universal's product.

"To you, dear Mr. Laemmle, are we deeply indebted for your arduous work in trying to give us the very best there is in motion pictures, and I think you have more than accomplished your aim."

Glenn Tryon Starts On "The Gate Crasher"

"THE GATE CRASHER," Glenn Tryon's new comedy, is now under production at Universal City with Patsy Ruth Miller appearing in the leading feminine role.

Tryon, who has only recently become recognized as one of the most promising comedy stars on the screen, is reported to have in his new picture a funnier vehicle than "Painting the Town," "A Hero for a Night" and "Hot Heels," his past successes for Universal.

William Craft, who has directed most of Tryon's pictures, is again wielding the megaphone on "The Gate Crasher," and Harry Decker is supervising production. In the cast are T. Roy Barnes, Beth Laemmle, Tiny Sanford, and others.

Lotus Thompson Cast Supporting Ted Wells

LOTUS THOMPSON has been signed as leading lady for Ted Wells, Western star, in "The Crimson Canyon," his forthcoming picture, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation. Ray Taylor will direct.

Others in the supporting cast who have already been named are Wilbur Mack and Buck Connors. William Lord Wright will supervise the production, which will be the first of seven Western pictures starring Wells and directed by Taylor.

John Bull

You'll
Be Glad
to Pay More!

It's a Carl Laemmle Super Production starring CONRAD VEIDT and MARY PHILBIN with Olga Baclanova, Caesar Gravina, Brandon Hurst, George Siegmann, Sam De Grasse, Stuart Holmes.

A PAUL LENI PRODUCTION

VICTOR HUGO'S

The Man W

Again Universal has the Pictures!

Goes Wild!

"'THE MAN WHO LAUGHS' is one of the best films America has given us." *Reynold's Illustrated News.*

"'THE MAN WHO LAUGHS' is one of the best half dozen pictures made in America." *Weekly Dispatch.*

"'THE MAN WHO LAUGHS' is worthy to be ranked with the world's best." *Sunday Graphic.*

"'THE MAN WHO LAUGHS' should prove an enormous success." *Manchester Dispatch.*

"'THE MAN WHO LAUGHS' is a 100 per cent entertainment." *Daily Sketch.*

"'THE MAN WHO LAUGHS' is another unusual film." *News of the World.*

"'THE MAN WHO LAUGHS' is a lavish effort." *Morning Post.*

"'THE MAN WHO LAUGHS' is a wonderful picture." *Westminster Gazette.*

"We would not miss a single foot of 'THE MAN WHO LAUGHS'." *Daily Renter.*

"'THE MAN WHO LAUGHS' has tremendous box-office possibilities." *Cinema.*

"'THE MAN WHO LAUGHS' should prove a big box-office attraction." *Sunday News.*

Who Laughs

Again! Carl Laemmle Shows the Way!

Dorothy Coburn brings her blue-eyed, black-haired good looks and a nice comedy sense to the "Let George Do It" series.

Left: Betty Welsh's curly head is one of the new attractions of the "Mike and Ike" comedies.

Right: Harriet Mathews shares the feminine honors with Miss Welsh in "Mike and Ike."

Derlys Perdue, former Wampas Baby Star, will be Snookums' screen mother in the 1928-29 "Newlyweds and Their Baby" series.

NEW FACES MARK LINE-UP OF STERN BROTHERS COMEDIES

Larger Casts Including New Comedians Presage Faster and Funnier 1928-29 Product

NEW faces, new comedians and larger casts will mark the Stern Brothers Comedies for the coming year, according to an announcement just made by Julius Stern, head of the Stern Film Corporation. Almost a complete turnover has been made in acting personnel for the Stern two-reelers. With the exception of such outstanding stars as Snookums, the baby star of "The Newlyweds and Their Baby" series, Sid Saylor, the star of the "Let George Do It" series, and Arthur Trimble, the Buster of the "Buster Brown" Comedies, an entirely new group of stars and players has been assembled.

With great care, the Sterns have picked an array of principals and supporting players of established comedy experience and with distinct screen personalities. This change in casts, coupled with the engagement of new gag-men and other studio experts, combines to assure comedies for the new season on a much higher plane than ever before turned out, Stern asserts.

Snookums Has New Parents in "Newlyweds" Comedies

For the 1928-29 series of thirteen "Newlyweds" comedies, Snookums, the baby star, will be supported by a new pair of parents. They are to be Jack Egan and Derlys Perdue. Egan is well known as a screen comedian. Following a long experience on the stage he turned to the screen and has established himself as a first-class comedian. His most recent work was as one of the principals in "Harold Teen," for First National. Miss Perdue is a former Wampas Baby Star and has been a favorite among comedy fans for several years. She also has played in a number of features, including "Daytime Wives," "The Bishop of the Ozarks," "Quick Triggers" and other F. B. O. and Universal pictures. Before starting in pictures she had several years' experience on the stage as a dancer, in stock and in road shows. She is a tall, pretty brunette who screens exceptionally well and is said to fit the character of Mrs. Newlywed perfectly.

Little Merry Mae McKeen, 14 months' old sister of Snookums, is the latest addition to the Buster Brown comedies.

Sid Saylor Has New Team Mate and Blue-eyed Leading Lady

Sid Saylor, the star of the "Let George Do It" Comedies, now recognized as one of the most promising

(*Continued on page* 23)

New Faces Mark Line-up of Stern Brothers Comedies

(*Continued from page* 22)

comedians in the short subject field, has been provided with new supporting principals for his forthcoming two-reelers. Harry Martell, long a favorite in screen comedies, has been engaged to team up with Saylor in this series. He formerly was a "heavy" in comedies, but recently has developed into a first-rate straight comedian.

In addition to Martell, Saylor will have pretty Dorothy Coburn with him as leading lady. This young screen favorite has been seen in many Hal Roach comedies and also has played ingenue leads in other productions. She is blue-eyed and black-haired, with a distinct flair for comedy.

New "Mike and Ike" Still Look Alike

For the "Mike and Ike" series, the Stern Brothers have acquired an entirely new line-up of principals. Mike and Ike, those two funny fellows of the Rube Goldberg cartoons, will be played by Joe Young and Ned La Salle. Young is a recruit from the Mack Sennett lot, where he has established himself as a top-notch laugh-getter. La Salle, who has a stage career behind him and who has played many juvenile roles in feature pictures, was "discovered" by Mr. Abe Stern, as a possible comedian. His work so far in the "Mike and Ike" comedies proves that he has distinct comedy ability. Young and La Salle make a well-teamed pair. They are good-looking and know how to wear clothes. This gives an excellent background for their comedy antics.

Supporting Mike and Ike is a pair of well chosen girls, Harriett Mathews and Betty Welsh. Both are pretty and both are well experienced in comedy. Miss Mathews played in many of the "Collegians" and in other comedies. Miss Welsh, who is a daughter of William Welsh, a popular screen character man, has done ingenue leads in a number of features in addition to lighter roles in short comedies.

Buster Brown Adds Lots of Little Playmates

It is in the "Buster Brown" comedies that the Stern Brothers believe they have the most fortunate array of new talent. In the first place, there is a new Mary Jane, selected from a field of 500 applicants. She is little Lois Hardwick, one of the screen's brightest youngsters. She will be remembered as Alice in the "Alice" comedies of last year. She also has played in a number of features, among them "Seventh Heaven," "The Enemy," "The Crowd" and "Lilac Time." Then there is Oatmeal, small and dark, a little colored boy discovered by Julius Stern while playing a diminutive role in the plantation scenes in "Uncle Tom's Cabin." This little dash of chocolate in the "Buster Brown" comedies is said to be good for a laugh every move he makes, and some without moving.

Another new screen personality has been added to this series of comedies. She is Merry Mae McKeen, the 14 months' old sister of Snookums McKeen, and who promises to push her older brother aside for juvenile honors. She is roly-poly and full of capers and has been found to be an important addition to the "Buster Brown" two-reelers. The cast of these fun-films also has been augmented by Bobby Newman, a fat boy, and Bobby Lloyd, another well known child actor. Buster's bunch has grown considerably and promises wholesale attacks on the ribs of the nation next season. Buster and Tige are played by the same favorites as always, little Arthur Trimble and Pete the dog. This new and very young blood in the Buster Brown Comedies for the next year assures comedy fans of something to write home about.

Harry Martell and Dorothy Coburn add to Sid Saylor's humor in "Sailor Suits."

Joe Young and Ned La Salle are telling a whopper to Betty Welsh and Harriet Mathews in "Fish Stories."

Lois Hardwick and Arthur Trimble try peroxide on the black "Oatmeal" in "Buster Trims Up."

He's sittin of the

They'll
Be Glad
to Pay More!

Universal's 1928-29 Headliners!

Four Great Carl Laemmle Super Productions

The Man Who Laughs
Uncle Tom's Cabin
Show Boat (Now in Production)
Broadway (Now in Preparation)

7 Smashing Laemmle Specials

The Foreign Legion **The Michigan Kid**
Lonesome **The Girl on the Barge**
Give and Take **The Last Warning**
The Cohens and Kellys in Atlantic City

4 Big-Money Dennys

22 Universal Headliner Jewels

Including 4 Laura La Plantes, 4 Glenn Tryons

8 Hoot Gibson Jewels
22 Five-Reel Western and Thrill Features

Tarzan the Mighty
and 4 Other Amazing Super Serials

Complete Service Contract
International Newsreel
The Best Short Subjects in the World

59293 5 26

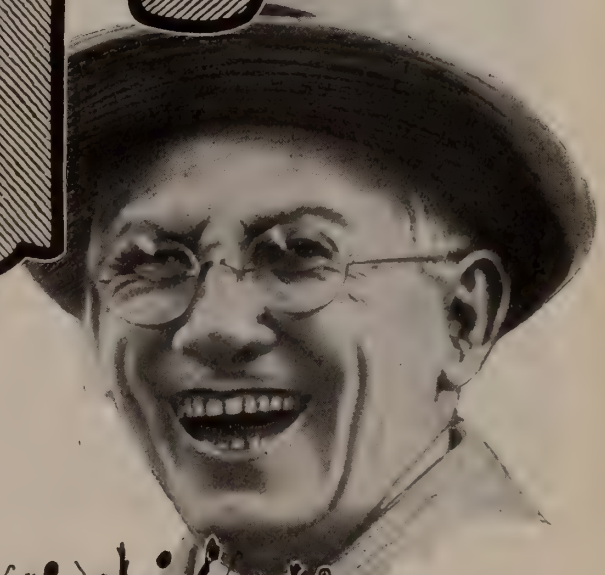
and 10,000 sitting there

Of course he's happy. twenty-six of his sixty-sev 1928-1929 READY NOW see.

And exhibitors are hap buy. Finished pictures. actually ready now in th season. It's never been mle's done it. Twenty-si Exchange Manager. He to show.

Carl Laemmle

g on top world



Exhibitors are with him!

y shouldn't he be. With Universal Headliners for the exchanges for you to

They can see before they pleted pictures. Pictures rst weeks of the selling e before. But Carl Laem- ady. Ask your Universal ot 'em. And he's rarin'

shows the way!

Rochester Showman Presents Gold Pass to Chief of Police At "Shield of Honor" Opening

Chief Andrew J. Kavanaugh of the Rochester Police Department being presented with a gold pass to the Madison Theatre by Earl Wellman in connection with Universal's film, "The Shield of Honor."

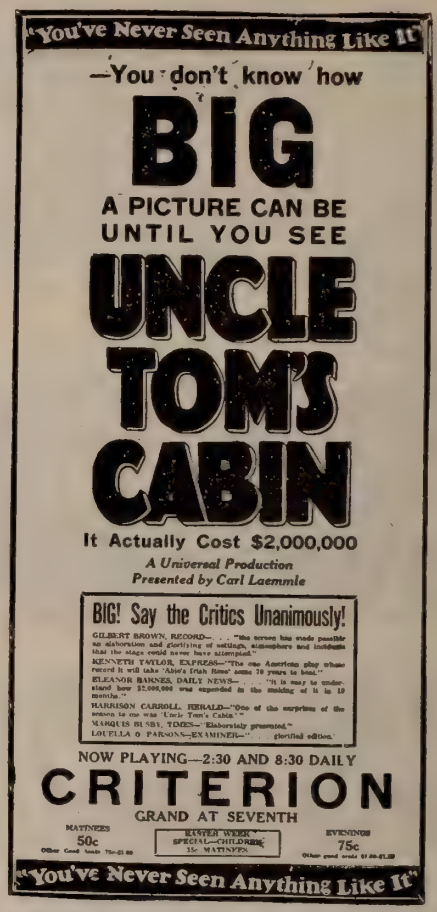
THE showing of Universal's police picture, "The Shield of Honor," was made the occasion of a burst of civic enthusiasm in Rochester. Earl Wellman, manager of the Madison Theatre, presented Chief of Police Andrew J. Kavanaugh with a gold pass good until 1999. The ceremony took place on the front steps of police headquarters, and elicited much interest as well as amusement at Manager Wellman's prediction of longevity for the police chief.

The film was dedicated to Kavanaugh, the Commissioner of Safety and the Director of Police. City officials, members of the police and their families were invited to the theatre on the opening night.

Chief of Police Kavanaugh broadcast over radio station WHEC on the subject of "Making Rochester a Better and Safer City."

The result of the tie-up was an exceptionally good run for the picture.

"The Shield of Honor" is an Emory Johnson production with Neil Hamilton, Ralph Lewis, Dorothy Gulliver, Claire McDowell and Joe Girard cast in the main roles. It has proven a film with exceptional exploitation angles due to its glorification of the police. In Grand Rapids, Michigan, a policeman's popularity contest was a great hit.



This ad, which appeared in the Los Angeles Examiner, shows how a canny exhibitor can get behind a big picture and plug it for all it's worth. Box-office records have proven that the Criterion's statements are not exaggerated.

Prominent San Diego Citizen Recommends "We Americans"

THE following letter received by the San Diego Union expresses the sentiment of many of the newspaper men, educators and representative men and women who attended the local preview at the West Coast, California:

"The cast of 'We Americans' is so large and the story so true to the lives of the people represented that by publishing of the names of the cast in every way possible through the Program and Newsette, newspapers and posters, I believe the patrons would be able to follow the inner feelings, thoughts and ideals of these future Americans through the personal interest created.

"To me the picture is so intensely a story of the lives of thousands living in the large Eastern cities, that the generations living on the West Coast may have forgotten the sacrifices that their grandparents made to make it possible for them to enjoy the comforts and pleasures that their forefathers paid so dearly for. I believe that it will awaken in the hearts of every viewer that forgotten episode in their family that opened the glory of this land of liberty and freedom to them, and brought their present happiness and prosperity.

"This picture is a departure from the general run inasmuch as it unfolds to you just how the old-time prejudices and aloofness that existed between the descendants of the 'Mayflower' cult and the Nineteenth Century immigrant was accomplished.

"I enjoyed the picture and will enjoy seeing it again and I think that will be the case with thousands. I know it will bring tears to many eyes, but they will enjoy crying.

"HENRI JULES PINCHON."

Mrs. Hersholt and Son Return to Hollywood

MRS. JEAN HERSHOLT and Jean Hersholt, Jr., left last Friday on the Twentieth Century for Los Angeles following their first visit to New York.

Mr. Hersholt arrived on location at Glens Falls, New York, last week and commenced work at once on exteriors on the Champlain Ship Canal for his forthcoming picture adapted from Rupert Hughes' story, "The Girl On the Barge," under the direction of Edward Sloman, with Sally O'Neil and Malcolm MacGregor.

Jean Hersholt, Jr., whose primary object in accompanying his father East was to visit Coney Island, achieved his ambition and never had a better time in his life. "Worth coming three thousand miles to see," was his verdict.

Carl Laemmle Denies Universal Is Involved in Pool

CARL LAEMMLE, president of the Universal Pictures Corporation, arrived back in New York several days ago from Louisville, Ky., and emphatically denied that Universal is linked up with any pool of film companies, as was reported several days ago.

"There is not one word of truth in the story published about the Universal pooling with any other company or companies," he said. "Such a thing has not even been discussed nor considered."

Mr. Laemmle witnessed the Kentucky Derby while in that state. He went thence to Chicago where he was joined by Lou B. Metzger, general sales manager for Universal, on his way back to New York after a month of country-wide sales conventions.

Mary Nolan To Be Featured By Universal

MARY NOLAN, the blonde beauty recruited by Universal from the musical comedy stage and seen in several recent Universal pictures, will be featured in a picture for next season, it is announced at the Universal home office. The picture will be "Come Across," from a story by Charles W. Tyler. J. Grubb Alexander is doing the continuity. William Wyler will direct the picture, which is of the underworld type.

Miss Nolan's latest two Universal roles were in "Good Morning, Judge," with Reginald Denny, and "The Foreign Legion," with Norman Kerry. She has been characterized as the most glorious blonde on the screen.

"U" Accessory Mgr. Visiting Exchanges

DAVE BADER, Universal accessory manager, who attended the three Universal sales conventions in Atlantic City, St. Louis and San Francisco, is now visiting various exchanges in the West and Middle West on his way back East. He will stop off at Los Angeles, Salt Lake City, Denver, Kansas City, Omaha, Des Moines and Chicago, to carry the message of bigger and better accessories.

The PUBLIC
is going for him more and more every day!

A HERO FOR A NIGHT: Glenn Tryon—This boy is a comer, watch out Lloyd, Chaplin, and all you clever comedians as Carl has a very clever boy. The picture is extra good. Worth showing in any house. Six reels.—E. L. Wood, Coliseum theatre Edmore, Mich.

PAINTING THE TOWN: Special cast—55%. very clever and laughable comedy drama. Glenn Tryon has every comedian on the screen today backed off and down when it comes to personality. Keep on giving him good gags and a good plot and he will stand at top of comedy ladder in the public's estimation.—Philip Rand, Rex theatre, Salmon, Idaho.

THE TOWN, starring Glenn Ruth Miller (six reels). An Tryon, is a wonabsolute knockout. This man, interesting in comedy roles. The story is the captions are very, very clever. Every- nounced it a scream. Play it and boost Thurs. Rating, 100 per cent. Film —C. H. Cotton, Nujoy, Hitch.

A HERO FOR A NIGHT: Glenn Tryon—Another good picture for Tryon. If he sticks to his peanuts, automobile trick devices and genial personality, he will push Lloyd for king of comedy honors.—Geo. E. Fuller, The Playhouse, Fairhope, Ala.

These clippings from Ex. Herald and M. P. World and Greater Amusements.

GLENN TRYON
in William James Craft Productions with Patsy Ruth Miller

"HOT HEELS" is his latest scream

REGINALD DENNY

— the name that keeps the ticket roll unwinding. The name that thousands of exhibitors depend on for averages as certain as the tides. The name that always spells BIG MONEY——

REGINALD DENNY

Presented by Carl Laemmle

Through UNIVERSAL

Cast Has Been Completed For "Girl on the Barge"

EDWARD SLOMAN, who is directing Jean Hersholt, Sally O'Neil and Malcolm MacGregor in the principal roles of Universal's production of Rupert Hughes' story "The Girl on the Barge," has completed casting the production.

Those who are now on location along the Champlain Ship Canal at Glens Falls, New York, include Francis Robertson, an actor who has never before essayed the films; Henry West, who appeared in "Speedy" and "Has Anybody Here Seen Kelly?" George Offerman, Jr., Maurice Mackintosh, Nancy Kelly and Rex, a talented canine actor.

The barge, a tug and three hundred and fifty tons of coal, rented new from local companies and made old "a la the movies", form the important properties in this picture. The loaded barge was towed to Glens Falls and will be towed back to New York as scenes are made along the Hudson. MacGregor is captain of the tug, Hersholt of the barge and Miss O'Neil, his daughter.

Weather permitting, the company should arrive here within two weeks to make scenes around New York harbor.

Duane Thompson Signed By Universal For 5 Years

DUANE THOMPSON, who plays the leading role in "Phantom Fingers," the mystery thriller now in the process of production under the direction of Leigh Jason, has been placed under a long term contract by the Universal Pictures Corporation. Miss Thompson will continue to play leads in the series of melodramas which will follow the completion of "Phantom Fingers."

Other pictures in this series will include "The Price of Fear," "Beyond the Law," "Wolves of the City," "Midnight Mystery" and "Maciste—The Hero of the Circus."

George Hackathorne, who has been absent from the screen for a long period, will be seen in "Phantom Fingers" as well as Bill Cody.

Universal Renews George Lewis' Contract

GEORGE LEWIS, Universal's collegian star, will remain with that studio, the option on his contract having been taken up, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

The popular player first came into public view two years ago as star of Universal's "Collegian" series. Following that he appeared in "Honeymoon Flats" with Dorothy Gulliver and more recently in "We Americans" and "Give and Take."

His initial production under the new contract will be the first of the third series of the "Collegians" in which he will again be the star under the direction of Nat Ross. The company is now in the Grand Canyon.

So popular have the "Collegians" pictures been that two more series, the third and fourth are planned for release during the forthcoming year. Carl Laemmle, Jr., is responsible for the production of the series, which he has supervised since their release. The cast includes such popular actors as Dorothy Gulliver, Eddie Phillips. Churchill Ross and Hayden Stevenson.

"SURRENDER" MAKES A HIT AT NEW FILMARTE THEATRE

Los Angeles Theatre Uses Mary Philbin Film To Carry Out Its Policy of Unusual Offerings

THE Filmarte Theatre in Los Angeles made announcement recently that it intended to run artistic pictures, no matter where they are made. The policy has been followed with the happy result that not only the fans but the critics seem to be more than satisfied. "Surrender," with Mary Philbin and Ivan Mosjoukine, received unusually fine press notices, as the following excerpts will indicate:

THE HOLLYWOOD CITIZEN
By H. E. S.

Billed as proving that "art is not foreign to Hollywood," the Filmarte Theatre last night presented "Surrender," a Universal production, which will run for one week.

"Surrender" IS artistic, but nonetheless entertaining, and a film which probably would be well received by any ordinary film fan, in any regular motion picture theatre.

Mary Philbin, prettier than ever, plays the leading role in "Surrender," which is laid in Galicia and deals with the Russian march into that country at the outbreak of the war.

* * *

"Surrender" is finely drawn and well acted, with beautiful photography and settings prevailing.

LOS ANGELES TIMES
By Philip K. Scheuer

"Surrender" was directed by Edward Sloman, who engineered the production of "We Americans," which presented an old theme refreshingly handled and was exhibited a few weeks ago. The current offering goes back even further than the other for its inspiration—to biblical times and the passages about Esther, in fact—but again Sloman has brought to bear a valued intelligence and fashioned a photoplay of authentic content and absorbing drama.

* * *

Mary Philbin, whose work under the guiding hand of D. W. Griffith in "Drums of Love," achieved something of the nature of a triumph, is cast in "Surrender" as Lea Lyon, the girl of the people. Without minimizing the quality of the spell Griffith exerted, it must be said that Miss Philbin's performance here is one of rare excellence. In her is epitomized the morbid mood which hangs like a pall over the narrative, and the pace of her slow, plodding clop-clop walk is the pace of the picture.

LOS ANGELES RECORD
By Llewellyn Miller

Mary Philbin does an arresting study of idealistic inarticulate girlishness. She contrasts a glowing starry-eyed shyness with a weary passivity, and with a terrified defiance. This with a beautiful restraint and simplicity that make it an almost perfect piece of work. She is lovely in none too graceful peasant costume.

Ivan Mosjoukine is a slick exotic villain of a Russian prince. Otto Matieson is excellent in an important supporting part, as is Nigel de Brulier.

LOS ANGELES EXAMINER
By Patterson Greene

. . . Mary is a first rate emotional actress, and she isn't afraid to upset her face when she wants to register deep feeling. I liked her best when she was walking to the Russian general's tent, past the sniggering soldiers, to pay and pay.

George Rotsky got

$14,000

for the Palace Theatre, Montreal Canada, for one of the

best grosses of the year

Palace (F. P.) (2,700; 35-60).—"Hunchback of Notre Dame" (reissue). George Rotsky struck little gold mine with this.

Only ran six days, owing to change in policy starting new pictures Saturdays instead of Sundays and gave one of best grosses of year with $14,000.

The clipping above is from VARIETY

Play it again and again-- it always gets the money!

UNIVERSAL SYNOPSES

"THE SPEED SHEIK"

Featuring **ARTHUR LAKE**

ARTHUR is intent upon winning the auto race from his rival, for Mary, the girl he adores, has promised to marry the winner.

Arthur Lake

Anything is fair in love and war and the contestants pull many stunts during the race.

Arthur's rival throws a hand grenade, which bounces back into his car, and exploded, wrecking the car and leaving Arthur undisputed winner of the race and the girl.

"THE SCARLET ARROW"

Universal Chapter Play

No. 3—"Desperate Men"

CAPTAIN BOB subdues Brodsky, and dives into the river to rescue Kathleen. Getting ashore, they are met by the hermit who takes them to his cave. On regaining consciousness Kathleen recognizes him as the robber of Masterson's safe. He tells her of the Indian cave discovered by her father and Masterson and the map torn in two as a pact of friendship, of Masterson's duplicity and his stealing the map for her. Kathleen discovers she has lost her half of the map. The hermit suggests that she return to the fur shop for further reconnoitering while Captain Bob goes in search of the fur thieves.

Meanwhile Carey has escaped and goes to the Mounties for aid. Masterson, abandoning the map, returns to town intent upon a get-away. Bob is again captured by the fur thieves, but frees himself and dashes back to town only to be trapped with Kathleen by an explosion in the dance-hall. Taking advantage of the confusion, Brodsky double-crosses Masterson and makes off with the furs.

No. 4—"Wild Bullets"

THE hermit and Baptiste rescue Kathleen from the ruins of the dance-hall and carry her to the hermit's cave. Bob is helped from the debris by the Mounties. Knowing Kathleen is safe they pursue Brodsky.

Masterson and Fay are planning a get-away when Casey walks in on them. After a fight he is imprisoned and Masterson and Fay escape.

When Kathleen comes to, in the cave, she insists upon finding Bob. She and Baptiste go to the fur store and discover the imprisoned Casey. The hermit warns them with a missiled arrow that Bob has been taken prisoner in a distant cabin by the fur thieves. They make for the cabin and Kathleen gives up to Brodsky the piece of map given her by the hermit to save Bob's life. At this juncture Masterson and Fay arrive. In the confusion Kathleen and Bob escape to a near-by cabin. Their safety is only momentary, however, as a pile of tremendous logs, which Casey has accidently loosened, crash down the hillside and bury them in the debris of the cabin.

"THE COUNT OF TEN"

Universal Jewel

With **CHARLES RAY, JAMES GLEASON and JOBYNA RALSTON**

JOHNNY McKINNEY is a rising, young prize-fighter whose aim is the middle-weight championship of the world. Jimmie, his manager, takes him to Chicago to arrange a championship fight when Johnny falls in love with Betty, a glove clerk in a department store and marries her. Her father and brother move in on them and live off the money which Johnny earns. Betty, with more money than she has ever had as a clerk, spends it lavishly and soon gets her husband into debt. In a charity bout, Johnny breaks a bone in his hand and has to lay off fighting. At the same time, Betty's brother asks her for $7,000 to cover a gambling debt. Betty refuses and when Johnny finds her in tears he is told by the brother that she is expecting a little stranger and needs the money for hospital bills. Johnny rushes to Jimmie asking to borrow $7,000 and refusing to say what it is for. The manager refuses, saying he will not be made a leech of by Betty's family. The fighter breaks with him and challenges the champion in order to get the money. Arthur, the brother, manages him. Johnny loses the fight as he is unable to use his right hand and Jimmie, sitting in the audience, cannot watch his punishment or the mistakes of Arthur who is in Johnny's corner. He throws in a towel as an admission of defeat. The fighter, broken physically and mentally, will not see his wife as he realizes that her family have brought him to his present position. Jimmie, who has been most bitter against them, brings about a reconciliation between the fighter and his wife, and the brother and father are ordered from the house.

SAILOR SUITS

Stern Brothers Comedy

"Let George Do It" Series

Featuring **SID SAYLOR**

WANDERING in the park, George and his "Buddy" find themselves rating less than zero, for it's Sailors' day off, and the girls can't see anything but the Navy. They hit on the ingenious plan of swiping a couple of smocks from some artists and sailor hats from two small boys. All set for action they soon discover a "sweetie" rowing on the lake. Their efforts to double-cross each other and make a date with her lead to many laughs. Finally George wins just as the Navy "M. P.," who mistakes the boys for sailors, orders them back to the ship. They get out of this squeeze just in time for George's date. When they arrive at the girl's house they find that she has double-crossed them both and invited them to her wedding with a real sailor.

Sid Saylor

"THE IRON CODE"

Western Featurette

With **JACK PERRIN**

HAPPINESS reigned at the Chaudet home in the Canadian wilds, for it was Marie's wedding day and she was expecting her sweetheart, Bob Frazer of the Mounties.

Wolf Baptiste, who had been unsuccessful in winning Marie, dashed in announcing that Bob had been hurt and was calling for Marie.

Wolf and Marie were scarcely out of sight when Bob appeared. The confused report of Marie's father convinced Bob of foul play.

As they were starting in pursuit Bob saw the flash of the M. P. signals directing him to go at once to Indian Gulch, where the Elk Horn bank robbers were in hiding.

Torn between duty and inclination Bob sent Marie's father to headquarters for help in seeking her and went to the Gulch, where to his surprise he found Babtiste's headquarters and Marie held prisoner.

The gang succeeded in binding Bob and departing with the unwilling Marie. Starlight, Bob's almost human horse, freed him. Help came from headquarters and the gang was captured.

"Sex Appeal" Now "You Can't Buy Love"

IT HAS been announced that Universal would make a picture titled "Sex Appeal" to be shown this coming season. The title has been changed to "You Can't Buy Love."

"You Can't Buy Love" is a story treating with companionate marriage in a humorous vein. The adaptation has been prepared by Beatrice Van.

The picture promises to be one replete with box-office appeal. The new title will prove a drawing card and the lighter touch applied to a problem so much in the public mind will be a distinct comedy relief.

Ernst Laemmle is scheduled to direct this production and will commence when he is discharged from the hospital where he has been confined following an automobile accident in which he suffered some painful injuries.

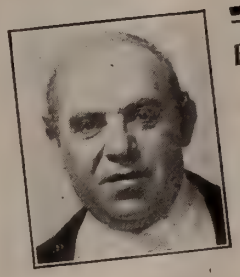
"Collegians" Are In Clarksdale, Ariz.

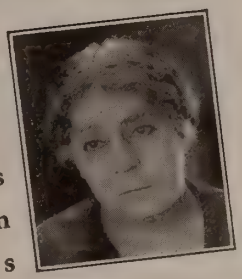
UNIVERSAL'S "Collegians" are now on location at Clarksdale, Arizona, where they are filming scenes for "Redskins Versus Calford," the picture featuring athletic competition between teams of Hopi Indians and Collegian players.

Following the shooting at this place the company will move to a point on the Grand Canyon where they will take scenes with the natural settings of the gorge as background. In filming the third series of "Collegians," of which "Redkins Versus Calford" is the first unit, Universal plans to use many of the famed scenic spots of the United States as backgrounds.

Carl Laemmle, Jr., author of the stories, is acting as production supervisor. Nat Ross is directing and George Lewis and Dorothy Gulliver appear in the leading roles. In the cast are also Eddie Philips, Churchill Ross, Yvonne Howell, Hayden Stevenson, Tiny Hanlon and others.

We Americans


George Sidney


Berryl Mercer

Believe your trade papers. This one is knocking 'em over with its tremendous story of youth in leash and love against obstacles. Hundreds of exhibitors have already increased the amount of their rental on this one. They know what they've got. Take their showman's tip.—

Patsy Ruth Miller

George Lewis

Eddie Phillips

John Boles

double your playing time—and you'll double your profits—

IT'S A LAEMMLE SPECIAL

With George Sidney, Beryl Mercer, George Lewis, Patsy Ruth Miller, Eddie Phillips, John Boles, Albert Gran.

From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn. AN EDWARD SLOMAN PRODUCTION.

Hoot Gibson Chosen As Guest of Honor At Sacramento Fete

AN invitation by the city of Sacramento to be guest of honor at the "Days of '49" celebration, to be held there June 1, 2, and 3, has been extended to Hoot Gibson, famous Universal screen cowboy. Gibson has wired his acceptance of the signal honor.

The actor plans to give an exhibition of riding and driving as a feature of the celebration. He is said to be the winner of more prizes for horsemanship than any other film player. Among his prizes is the championship cup for being best all-around cowboy at the Pendleton, Oregon, Round-up of 1912.

Gibson has just completed work on "The Danger Rider," his newest Universal release, most of which was made at Bishop, Cal., under the direction of Henry MacRae. Eugenia Gilbert is Hoot's feminine lead in this picture.

Universal Finishes Forest Series Film

"THE FIGHTING FORESTER," first of a series of twelve pictures written around the United States Forestry Service, has been completed at Universal City under the direction of Joseph Levigard, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

Edmund Cobb plays the starring role and Vonceil Viking appears in the feminine lead. Miss Viking is noted as having ridden across the United States on horseback in 120 days, the first equestrienne to have accomplished that feat.

Miss Viking will bring to the Forestry series unusual horsemanship, youth, blonde good looks and a tremendous amount of publicity which accrued from her cross-country ride.

Other units of the series will be started shortly, Laemmle announced. "The Fighting Forester" was written by George W. Pyper and was supervised by William Lord Wright.

"Collegians" Make Location Trip

(*Continued from page 6*)

production, justifies paying the higher rate for air travel. I save two days by taking the air route and arrive in time to make preparations for the players who come by train."

"Calford vs. Redskins" is not the only location trip that the third and fourth "Collegians" series will make during the year. A number of famous spectacles, historical locations and spots of scenic grandeur will be utilized by this most famous two-reel series the industry has ever produced.

Jocelyn Lee Signed For Denny Film

JOCELYN LEE has been signed by Universal to play an important role in "The Night Bird," Reginald Denny's comedy of the prize ring, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

"The Night Bird" was written by Frederick and Fanny Hatton. Earle Snell adapted it for the screen and wrote the continuity.

Fred Newmeyer is directing it. Included in the cast are Betsy Lee, leading woman, Sam Hardy, Harvey Clark, Corliss Palmer, Michael Visaroff, George Bookasta, Harry Semels and others.

Ted Wells Starts "Crimson Canyon"

TED WELLS, Universal Western star, has commenced filming his first picture for next year's program of eight titled "Crimson Canyon," under the direction of Ray Taylor and the supervision of William Lord Wright.

"Crimson Canyon" was written by George Morgan. Lotus Thompson will play the leading role, while Wilbur Mack and Buck Connors will play prominent roles.

Young Players Get Comedy Leads

ARTHUR LAKE is to star and Lillian Gilmore will play the leading feminine role in "Horace of Hollywood," a comedy series of one-reelers to be made by Universal, according to an announcement by Carl Laemmle, president of Universal.

Lake and Miss Gilmore are two of the youngest leading players on the Universal lot. Doran Cox will direct them under the supervision of William Lord Wright.

You said it - - Mr. McKenny!

THE COHENS AND KELLYS IN PARIS: Special cast—It was one of the best pictures I ever had the pleasure of showing in Iona. If some other company had this picture they would have road-showed it at $2.20 top, but **Uncle Carl is a real man for us little fellows. Broke house records for Sunday night in fifteen years. Book it, boys, and step on it hard. It sure is a fine feeling to go to the door and see them go out with that big smile and say, "Mac, get some more like it." Uncle Carl sure has the pictures this year. Eight reels.**—C. J. McKenney, Majestic theatre, Iona, Minn.—

(*from Ex. Herald and M. P. World*)

UNIVERSAL sure has the pictures!!!

More than 2200

signed contracts to date. That's the amazing record piled up by

UNIVERSAL'S COMPLETE SERVICE CONTRACT

and the best proof in the world that

Carl Laemmle Leads the Way!

Coming Events Cast their Shadows Before

The column at the right will appear in the Saturday Evening Post of June 16, 1928.

Every Universal picture is given its share of national advertising in this column. Every Universal picture is an event in the lives of millions of movie fans throughout the country. Every Universal picture casts its shadow of sure-fire profits before it for the wise exhibitor who gets in line for Universal!

Watch This Column
Our Weekly Chat

It has always been more or less of a habit of moving-picture producers to change the author's version of a story in order to insure the happy ending. So far as Universal is concerned, this has been the result of popular demand.

Mary Philbin in "The Man Who Laughs"

People did not want to see the hero and heroine robbed of their rightful rewards. They wrote me hundreds of letters demanding the happy ending, and saying that they go to the theatre to be pleased and not to be saddened.

Have any of you changed your minds? Would you prefer now to see the story faithfully produced? At all events Universal proposes to produce several pictures in which the stories will be followed just as the authors wrote them, and the ending will be the natural ending. Let's see how you like them. I'll confess that I am very curious and will eagerly await the public's verdict. What do you think about it?

No picture produced in recent years has received the generous and enthusiastic praise which the great newspapers of America are giving ***"We Americans."*** On the occasion of the recent presentation in Washington, D. C. the Star, Post, Times, Herald and News published elaborate reviews, and united in declaring it one of the outstanding and original pictures in screen history.

Hoot Gibson

HOOT GIBSON'S new picture ***"The Wild West Show"*** is bound to be received with pleasure by the great mass of people who love Westerns. The greatest rider of them all has a splendid story. You'll like it, I am positive.

The New York World describes Universal's production of ***"The Man Who Laughs"*** as "a beautiful and dignified picture" The masterful interpretations by CONRAD VEIDT in the star's role, and the charming acting of his co-star, MARY PHILBIN, are worthy of far more than ordinary praise.

Arthur Edmund Carew in "Uncle Tom's Cabin"

"Uncle Tom's Cabin" bids fair to become one of the greatest pictures of the year. For a story of 70 years old, this is remarkable, yet as produced it is "a spectacle of grandeur and magnificent acting", as one critic said.

Have you seen LAURA LAPLANTE the screen's greatest comedienne, in her newest picture ***"Finders Keepers,"*** or GLENN TRYON, the screen's different comedian, in ***"Hot Heels"***? Better ask your favorite theatre for them.

·Carl Laemmle, *President*

If you want to be on our mailing list send in your name and address

UNIVERSAL PICTURES

"The Home of the Good Film"

730 Fifth Ave., New York City

UNIV[illegible] WEEKLY
[illegible]
July 28, 1928

Glenn Tryon

The Yankee Doodle Dandy of the Screen in

"HOW TO HANDLE WOMEN"

with

Marian [illegible]

This is booking time

but you must book the pictures listed on this page IF YOU WANT THE BIG MONEY THIS YEAR . . . . . .

Carl Laemmle Super Specials

UNCLE TOM'S CABIN
THE MAN WHO LAUGHS
BROADWAY SHOW BOAT

Laemmle Golden Special

THE FOREIGN LEGION

Laemmle Specials

THE MICHIGAN KID
THE COHENS AND KELLYS IN ATLANIC CITY
GIVE AND TAKE
THE GIRL ON THE BARGE
THE LAST WARNING

4 BIG MONEY DENNYS

22 Headliners Jewels

4 GLENN TRYONS
4 LAURA LA PLANTES
FREEDOM OF THE PRESS
ANYBODY HERE SEEN KELLY?
MAN, WOMAN AND WIFE
RED LIPS
HONEYMOON FLATS
THE SHAKEDOWN
THE PLAY GOES ON
THE CHARLATAN
JAZZ MAD
COME ACROSS
SILKS AND SADDLES
THE GRIP OF THE YUKON
PHYLLIS OF THE FOLLIES
YOU CAN'T BUY LOVE

8 HOOT GIBSON JEWELS

Quality Must Prevail,

says Carl Laemmle

BOOKED by the WORLD'S GREATEST SHOWMEN!

Skouras Bros. Circuit

EXECUTIVE OFFICES
AMBASSADOR THEATRE BLDG.
SEVENTH AND LOCUST

St. Louis, Missouri

CHARLES P. SKOURAS
GENERAL MANAGER

June 25th, 1928.

Mr. Carl Laemmle,
Universal Film Exchanges, Inc.,
730 Fifth Ave.,
New York, N.Y.

My dear Mr. Laemmle:

We have just screened "Uncle Tom's Cabin" and I want to take this opportunity to give you our reaction to this film version of the most famous play the American stage has ever known.

There is no need to recall what "Uncle Tom's Cabin" achieved as a play. We are interested in what it will do as a motion picture. Truthfully, we are of the opinion that it will be one of the outstanding popular-priced successes of the screen.

Transcription has been wonderfully well handled and we believe the picture has a mass appeal that will sweep the country from coast to coast. As far as St. Louis is concerned, we confidently expect to reach new records in both the deluxe and subsequent run theatres.

Permit me to congratulate you upon your vision in picturizing the story and to congratulate your production staff upon its splendid execution.

Sincerely yours,

Charles P. Skouras

CPS/C

YOU CAN HEAR IT AS WELL AS SEE IT

and now—

LAURA LA PLANTE

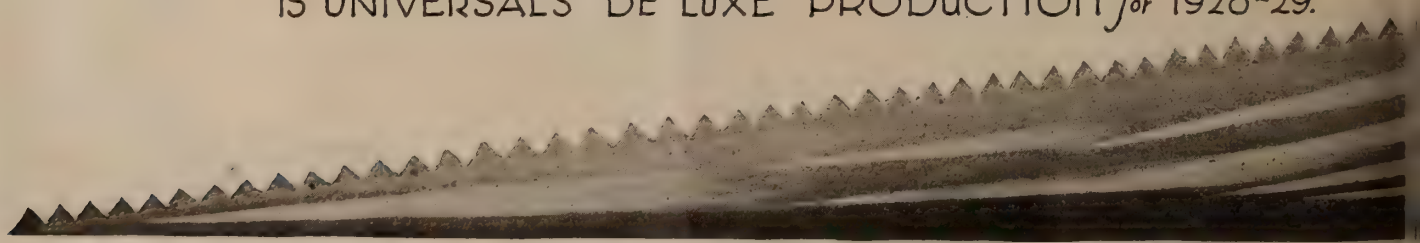
"The Magnolia of 'Show Boat'

now takes her place in the forefront of the biggest box office stars...

The fact that she has been chosen to play the most sought after part in the gift of the motion picture industry immeasureably enhances her value in the eyes of the public and makes each new Laura La Plante picture an event of greatest importance to every exhibitor....

"SHOW BOAT"

IS UNIVERSAL'S DE LUXE PRODUCTION for 1928-29.



ANNE

Your audiences can now HEAR as well as see the tremendous epic sweep of this Victor Hugo masterpiece. They can HEAR as well as see the mighty roar of the crowds at the Southwark Fair.

The clanging of the main gates at the Queen's palace.

The clatter of the soldiers spears and armour.

The blowing of the horns at the Queen's Concert.

The raucous laughter in the House of Lords.

The shrieking of the crowds in the man-hunt for the Man Who Laughs.

The barking of the dogs at the gate of the palace

The howling of the mobs.

The whistling of the wind thru the rigging of the vagabond ship.

The blowing of the horns, the ringing of the bells and the rolling of the drums at the Southwark Fair.

The ringing of the bell at the secret panel.

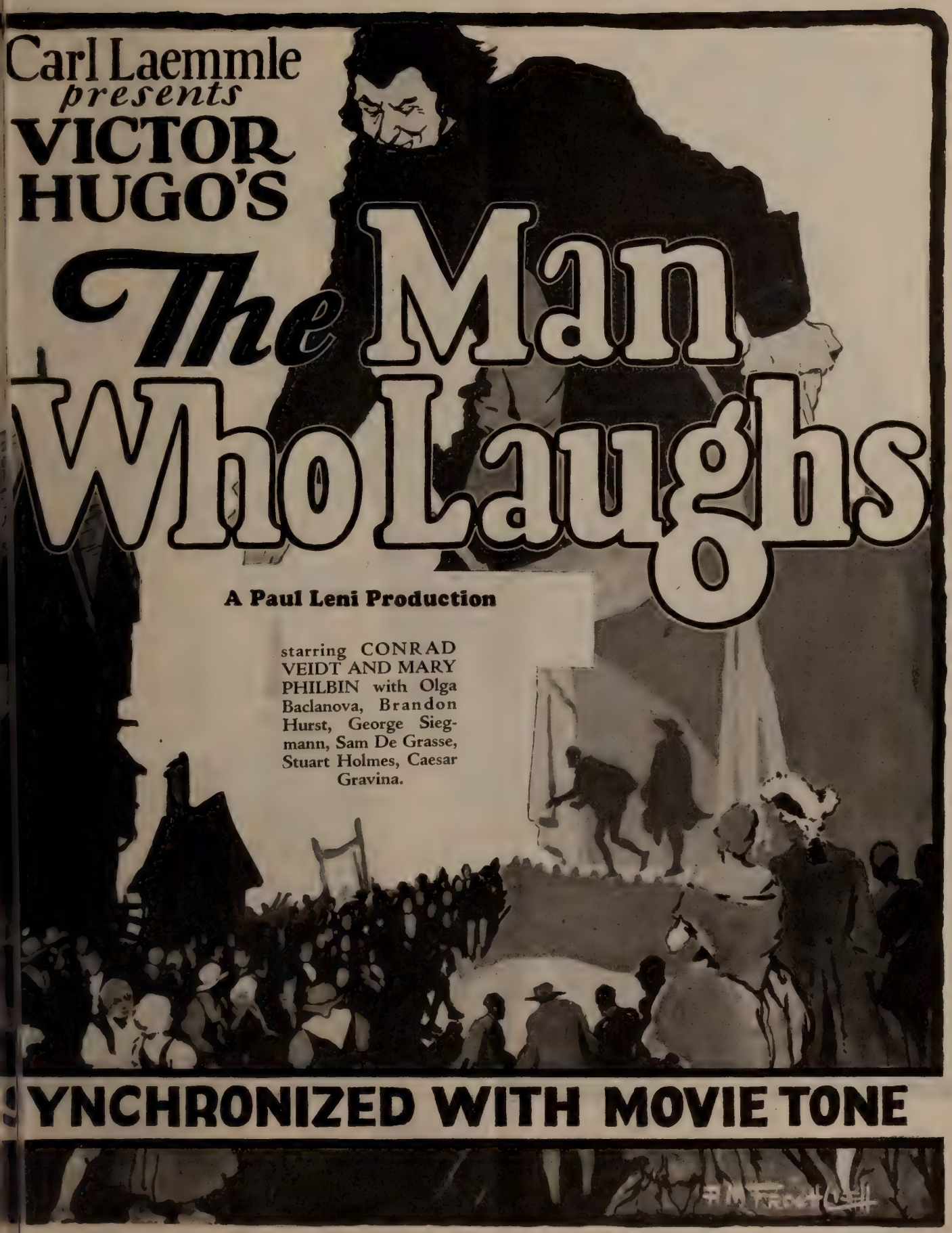
The clatter of the horses' hoofs going thru the Royal gates.

The crash between the green van and the King's coach.

The hoof-beats of the cavalry.

And an Augmented Symphonic New York Orchestra.

HEAR IT AS WELL AS SEE IT·


Carl Laemmle
presents
VICTOR
HUGO'S
The Man
Who Laughs
A Paul Leni Production
starring CONRAD
VEIDT AND MARY
PHILBIN with Olga
Baclanova, Brandon
Hurst, George Sieg-
mann, Sam De Grasse,
Stuart Holmes, Caesar
Gravina.
YNCHRONIZED WITH MOVIE TONE

TARZAN THE MIGHTY
EDGAR RICE BURROUGH'S
JACK NELSON
sensational stories
IT'S A UNIVERSAL

Was too Ritzy

I always figured it undignified and unprofitable to play serials in my house. But—

When I saw how my competitors were cleaning up with Universal Chapter plays I fell in line.

Now, I can't wait until I get TARZAN THE MIGHTY which must be a knockout and the wonder serial of them all, judging by the advance stills. And I'll book THE FINAL RECKONING, THE MYSTERY RIDER, THE PIRATE OF PANAMA, and THE DIAMOND MASTER as fast as I can get them.

To hell with dignity! From now on I'm going to cash in on Universal serials because Universal serials always get the money!

UNIVERSAL SERVES EVERY WEEK in UNITE

No. 595—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

MORE than ten thousand exhibitors in the United States and Canada get their pictures—all or part of them—from the Universal every week! To be exact—12,553.

Nearly a third of this vast army of theatres use everything Universal releases!

To keep these thousands of theatres supplied, our exchanges in the United States and Canada carry over 161,000,000 feet of positive film. And to this we add every week the steady flow of 2,400,000 feet of new positive prints!

Nearly 900 experts give all their time to the shipping and inspecting of these miles and miles of film — that it may reach our customers on time and in good condition. They inspect and ship 79,426 reels of film every week!

While the film is inactive it is stored in 110 fire-proof vaults in all parts of the country.

I could give you other interesting statistics, but these will be enough to show you what a vast machine has been geared up to handle your business.

12,553 EXHIBITORS

D STATES and CANADA

The amazing feature of this story is the fact that although more than ten thousand customers are taken care of every week; and although more than 79,000 reels of film are inspected and shipped every week; and although millions of pieces of advertising accessories are delivered to our thousands of customers—the mistakes are so few as to be almost unworthy of notice.

This same expertness, this same exacting care is exercised by Universal offices in every other civilized part of the world. Deliveries of good pictures are prompt and in good order in spite of the fact that we have to use every known form of transportation including railroads, automobiles, airplanes, horses, camels, wheelbarrows and even the sturdy shoulders of human runners.

While this tremendous and intricate machine is performing its functions 24 hours of every day, the Universal studios—by far the largest and best equipped in the world—are feeding it its needed supply of fine pictures of every type and length and description, from the mightiest of super - productions down to the one-reel comedy.

If you are not a member of this far-reaching family, why dont you join it and partake of its strength?

Carl Laemmle

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730~5th Ave. New York City
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Vol. XXVII **JULY 28, 1928** **No. 25**

UNIVERSAL MOVIEGRAMS

"UNCLE TOM'S CABIN" has been synchronized in Movietone with the Dixie Jubilee Singers and a highly realistic accompaniment of sounds of all kinds, and is now ready to be heard as well as seen.

NEELY EDWARDS has been chosen to play the part of Schultzie, the stage manager of the little theatrical company in "Show Boat," Elise Bartlett the leading lady, Ellie, and Harry Holden, the character actor, Mr. Means. Gertrude Howard, who was the Aunt Chloe in "Uncle Tom's Cabin," will play the role of Queenie, the cook on the show boat.

FIVE more players have been added to the already imposing cast of "The Last Warning" in support of Laura La Plante. They are Charles French, Tom McGuire, Ella McKenzie, Fred Kelcey and Harry Northrup. Paul Leni is rapidly completing the production.

LESLIE FENTON, the brilliant young character actor who scored such a stage triumph in "An American Tragedy," has been added to the cast of "The Play Goes On" in support of Conrad Veidt, under the direction of Paul Fejos at Universal City.

TOM REED is the first title writer at Universal City to whom has been assigned the duty of writing talking dialogue for a synchronized picture. It's for "Lonesome."

The Gleasons Will Star In "Shannons of Broadway" A Universal Talking Picture

Famous Broadway Play and Its Stars to Be Produced at Universal City as Remarkable Talking Picture for Which James Gleason Is Already Preparing in California

ON Saturday morning, Universal signed contracts by proxy with James Gleason, author and star, for the purchase of "The Shannons of Broadway." The fact that Mr. and Mrs. Gleason were in California and the necessity for providing for the various kinds of rights which moving pictures now require, such as synchronization, dialogue, television, novelization, etc., demanded a new form of legal contract, which has now been perfected by Siegfried F. Hartman, General Counsel for Universal, used for the first time in "The Shannons of Broadway."

"The Shannons of Broadway" will in all probability be a complete talking picture. At any rate, Universal has the right to make it such. Furthermore, it will have the services of Mr. and Mrs. James Gleason, who starred in the New York production at the Martin Beck Theatre.

By the terms of the contract, Universal will not be permitted to release "The Shannons of Broadway" before February 1, 1929, although the picture can be completed and held in the exchanges for release on that date, if Universal is so minded. In fact, Mr. and Mrs. Gleason are foregoing several offers to act this fall in order to hold themslves available to Universal for appearance in the moving picture production of "The Shannons of Broadway."

Elaborate preparations are already under way under the direction of Mr. Gleason for preparing the script and devising a synchonizing technique which will do away with the present crudities of talking pictures.

"The Shannons of Broadway" enjoyed a remarkable run on Broadway in a season which found musical comedy hits the big outstanding draw. It closed only recently and will reopen again on September 24th in Philadelphia, and will play successively Baltimore, Washington, Newark, Boston, Cincinnati and Cleveland, reaching Chicago just after Christmas for a run.

The roles played on the stage by Mr. and Mrs. Gleason will be assumed by Harry Tyler and Gladys Crolius. These two players were promoted to feature prominence because of their remarkable work as Eddie and Alice Allen in the original production.

Laemmle Discloses Sound Plans

Expenditure of Million and a Quarter in Universal City and Fort Lee Authorized and Work Far Advanced Toward Completion—Movietone Actually in Use on "The Last Warning" Set and the Interiors for "Show Boat"—Details of the Equipment Being Installed at Universal City.

"TALKING pictures will only be permanently successful when an entirely new technique is utilized in their production," says Carl Laemmle, president of Universal Pictures Corporation, in disclosing the results of three months' intensive work, investigation and study of sound synchronization. This investigation has been going on at Universal City and in the New York laboratories of the company ever since it made its agreement with the Electrical Research Products, Inc., three months ago. In these three months, plans involving the expenditure of over a million dollars at Universal City and $250,000 in the laboratories and studio at Fort Lee have been drawn, and the materials required have been ordered, and insofar as Universal City is concerned, are already being installed.

"There is a novelty, it is true, about hearing the human voice on the screen, which is a distinctly box-office draw at this moment," continued Mr. Laemmle, "but as soon as the novelty of this phenomenon has worn off and audiences have become accustomed to hearing the characters talk, they will no longer overlook the crudities of the technique of what is commonly called the talking picture of today. Unless a new technique is devised, a new technique of directing, of acting, and of cutting and titling, we will be right back where we were before, except that audiences will be yearning for the good old days when the moving picture was the silent drama, and they were glad of it.

"In the development of our sound activities at Universal City, and at New York, we have been proceeding cautiously, with a view to making our sound pictures as technically new and advanced as a new art deserves to be. For, to my mind, talking pictures presents an entirely new situation. Moving pictures did not become an art until they entirely divorced themselves from the stage method of telling a story. They developed their own method of story telling. Now, with the new dimension, as it were, our organization is struggling, as probably every other one is, to fit it in artistically, effectively and in a manner which will be purely moving picture and not theatric.

"In carrying out this plan, Universal has experimented not only with its authors, scenarists and literary people, but with the various media which are available at the present time. Under our contract with the Electrical Research Products, Inc., we are officially using a process similar to the Movietone process and equipment for two sound stages, Monitor room and projection rooms has been received at Universal City.

"Several weeks ago we broke ground for three units in a space in Universal City which we have been saving for years for just such an emergency. The buildings we are erecting now can be enlarged to two or three times their capacity. In addition to the apparatus installed at Universal City, we will proceed immediately with plans for converting the studio at Fort Lee into a sound-proof studio. It is certain that we will need a studio as well as laboratory and projection room equipment in New York, and it is fortunate that we have such a splendid framework upon which to impose the sound-proof studio as we have in Fort Lee. When this studio was built, it was acknowledged to be the finest studio in the east. And while it has been anti-dated in many of its features since that time, it has not been allowed to run down.

"Roy Hunter, the expert at Universal City, who will have charge of the mechanical end of our sound processes, has been in the east for the last three weeks, going over the apparatus with the Electrical Research Products' engineers and with them mapping out the requirements for equipping the Fort Lee laboratory and studio. It will be several months before the work of equipping these will be completed, although the laboratory work is well under way under the direction of Irving Stolzer.

"At the same time, elaborate tests of actors' voices have been undertaken with the apparatus which is going to be used for "Show Boat" and which is now installed on one of the sets for "The Last Warning." These tests were both indoor and outdoor. The utdoor tests were under what might be called normal conditions, but the indoor tests had to be taken on a stage which was not built for sound production. Nevertheless, the results were astounding to all of us. Universal finds itself in an exceptionally gratifying position in regard to Movietoning its stars.

"Joseph Schildkraut, Reginald Denny, Glenn Tryon, Conrad Veidt and Jean Hersholt have all had splendid stage experience and their voices register 100 per cent. Kathryn Crawford, the new beauty for whom great things are being predicted at Universal City, also registers splendidly, as might be expected of the star of "Hit the Deck." There are a number of players, also, who have had stage experience, like Otis Harlan, Eddie Phillips, Hayden Stevenson and John Boles and whose tests have all been splendid.

"Our plans for synchronization include 'Uncle Tom's Cabin,' 'The Man Who Laughs,' 'The Last Warning,' 'The Girl on the Barge' and 'Give and Take.' But more elaborate technique will enter into such pictures as 'The Cohens and Kellys in Atlantic City,' with George Sidney and Vera Gordon; Reginald Dennv in 'Red Hot Speed,' an automobile story; 'Man Woman and Wife,' with Pauline Starke, Norman Kerry, Kenneth Harlan and Marian Nixon; 'Lonesome,' the Paul Fejos special. Others will be added to the list of this year's pictures as they go into production and we determine what treatment is best to use with them.

"Next year's pictures are already being planned with sound. They include the first moving picture musical comedy based upon Carl Laemmle, Jr.'s 'The Collegians,' 'The Minstrel Show,' an interesting innovation; in another stage field, 'The Shannons of Broadway' with Mr. and Mrs. James Gleason in their original roles; 'The World Tomorrow,' a story based on an idea by Leonard Fields, eastern scenario editor, in which we will attempt to show, both visibly and audibly, a story of the next generation; 'The Braggart,' a play written especially for sound reproduction with Jean Hersholt in mind for the title role, by Benjamin Kutler.

"It is quite possible that some of these novelties can be finished and released this year. At any rate, Universal feels very happy at the progress it has made in the last three or four months in solving the problem of the new technique required for sound pictures."

(*Continued on page* 14.)

Toot-Toot-

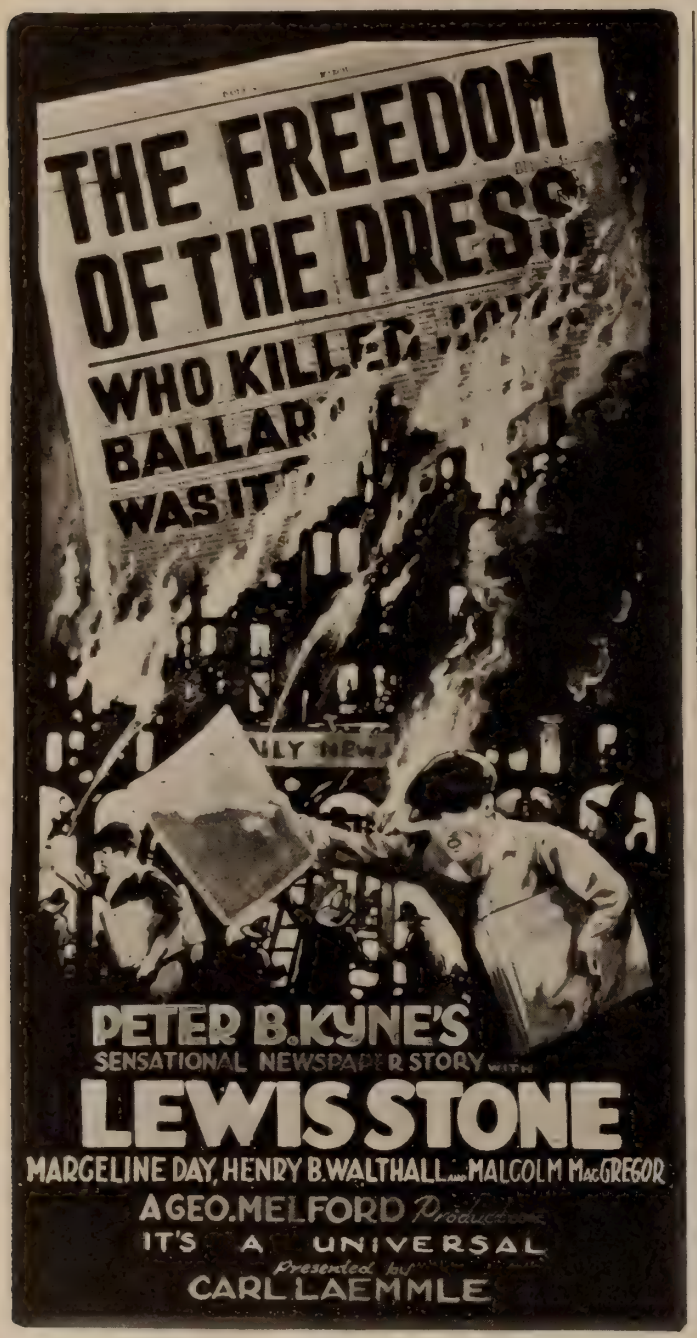
Here they come—with a train-load of NEW gags—new ideas — more laughs — bigger laughs — with an augmented cast and the same SUREFIRE principals.

Starring
GEORGE LEWIS
with Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross. Directed by Nat Ross. Written and supervised by

Carl Laemmle Jr.
Universal Junior Jewels.

Nothing on the entire short pare with CARL LAEMMLE

eel market can begin to com-
JR'S "THE COLLEGIANS".



It's a WOW of a newspaper picture with a SUREFIRE exploitation angle. Ask your Universal Exchange Manager to tell you about the ATLANTA CONSTITUTION - CAPITOL THEATRE tie-up that sold it right up to the hilt in Atlanta, Ga.

Laemmle Discloses Sound Plans

(*Continued from page* 11.)

GROUND was broken July 2 at Universal City for the erection of Unit Number 1, in the new mammoth soundproof-stage system which is being installed upon orders of President Carl Laemmle. The first group consists of three sub-units; a Main Stage, 60 by 100; a combined Theater and Monitor room, 35 by 50; and an Apparatus Section, 73 by 53. This new Unit will be the nucleous of Universal's comprehensive synchronization plant, sufficient ground space being allowed for expansion as future requirements will demand.

The main stage is of the truss type. The walls will be built of sound-insulating material and the floors are to be insulated separately from the balance of the building to obviate ground noises, such as passing motor trucks. The ceiling has been especially designed to prevent overhead sounds, such as heavy winter rainstorms, and passing airplanes from penetrating the "shooting" chamber. There will be a soundproof vestiblue wide enough for a truck to deliver props and equipment to the studio direct. This will be a one-way passage.

The Theater and Monitor room will house an expert who controls the microphones and sound volume by a remote control system. The monitor hears only the recorded voice although he is able to see the players through plate glass windows. He is thus able to modify or enlarge the voices or atmosphere sounds.

The theater itself will be built in absolute proportion to an actual theater. The screen, projection "throw" and sound volume will be proportionately diminutive so that actual theatrical conditions can be simulated. Projection rooms are to be built so that a picture can be screened into the main stage itself to accommodate post-synchronization when a hundred-piece orchestra may be required, for example.

The Apparatus Section will house a Generator Room, a Battery Room, Amplification Room, two Recording Rooms, Stock Room, Test Rooms, Office, two Cutting Rooms, Disc-Shaving Room and Rest Rooms. The Recording and Amplifying rooms will be vibrationless, special concrete piles being sunk to separately support these two chambers. The new Units will be built to accommodate both disc and film synchronization devices.

An interesting feature of Universal's sound proofing system is, in addition to the special lining material, a network of tracks to accommodate heavy baffling curtains to be used in isolating the subjects to be photographed, or to be more specific, "audiographed." These are portable sound-deadeners, or "baffles," a new word in the shifting cinema dictionary.

The cutting rooms will be adjacent to the theater, as the cutter of the future will have to edit his films by sound as well as by sight. Special space will be devoted to the Synchronization Department in the laboratory which is being enlarged to accommodate the new device.

Exhaustive tests of every sound—and vibration-proof material extant were taken by studio officials before construction contracts were finally awarded. A novel use of science was made by Universal when a seismograph was utilized to determine the exact degree of vibration which is to be the allowable maximum for the Amplifying and Recording Rooms.

Universal Chain Theatres Spend Half Million in Sound Devices

UNIVERSAL Chain Theatrical Enterprise, Inc., will invest close to half a million dollars in the installation of sound devices in strategically located theatres throughout the country according to announcement from Charles B. Paine of the "U" Home Office. nouncement from Charles B. Paine of the "U" Home Office. Universal already has three houses equipped and running

(*Continued on page* 32)

Skouras Bros. Book More Universal Than Ever Before

Contract with St. Louis Theatre Magnates Heads Week's List of Big Bookings—Koppin Deal in Detroit Closed for 21 Theatres

BIG deals continue to pour in from the selling forces, deals involving for the most part 100% contracts for Universal pictures.

On a flying trip to St. Louis during the hottest spell of the year, Lou B. Metzger, General Sales Manager, and Fred J. McConnell, Short Product Sales Director, returned with the most complete contract which Universal had ever been given by Skouras Brothers. They attribute their success in great measure to the outstanding quality and merit of Universal product this year and the fact that it was possible to show these theatre magnates, who dominate the St. Louis territory, so many of these pictures. The fact that Universal already has thirty pictures in the exchanges, ready for exhibitors to see, has had a tremendous influence on the way Universal is regarded in the market this year, and the fact that the product is so outstanding and of such high quality has more than convinced exhibitors this year of the gigantic stride forward which Universal took last year when Carl Laemmle decided to move out to California and personally supervise Universal productions.

Under the terms of the Skouras deal, "Uncle Tom's Cabin" and "The Man Who Laughs," the synchronized pictures, will play in the Grand Central Theatre, which is the Skouras synchronized house in the district, while the majority of the other product will play in the beautiful Ambassador and Missouri Theatres, the finest houses in the Middle West. One unusual feature of the contract was the fact that although it is for next September, the bookings begin immediately.

"The Foreign Legion" opened in the Ambassador Theatre July 13th and in spite of the heat, its opening elicited on July 13th the following telegram from Spyros Skouras:

"CONGRATULATIONS ON BOX OFFICE SUCCESS FOREIGN LEGION PLAYING AMBASSADOR THEATRE. DESPITE SPECIAL HOT WEATHER CONDITIONS PICTURE HAS GONE AHEAD EVERY EXPECTATION. KINDEST REGARDS."

There will be a succession of three Universal pictures in a row at the Ambassador — "The Foreign Legion," "The Michigan Kid," opening July 21st, and "Red Lips," opening July 28th.

The booking of short product by Skouras Brothers was just as favorable to Universal proportionately as the features. As it happens, "The Collegians" have never played in St. Louis, and now they will have their first opportunity at the beautiful Ambassador Theatre, a fact which opens up the entire territory to "Collegians" pictures. Other product includes the Stern Brothers Comedies, the Oswald Cartoons, the Laemmle Novelties, the "Horace in Hollywood" series, and International News. It is also a matter of extreme interest in the territory that "Tarzan the Mighty," the lead-off serial, will go into the splendid Ambassador Theatre.

Another deal just completed is the almost 100% deal with the Koppin Circuit of twenty-one theatres in and around Detroit. This deal was closed by Salesmen McCoy and Fowser under the direction of Ray Moon, manager of the Detroit Universal office. The contract covers practically all of Universal's feature and short-reel product.

The Koppin theatres are the Ferndale, Wayne, Picadilly, Harmony, Garden, Park, Comique, New Home, Ambassador, Norwood, Lakewood, Uptown, Ramona, Republic, Koppin, Rosebud and Rialto of Detroit, the Durant and Strand of Flint, Mich., the Calvin of Dearborn, Mich., and the Irving of Broodmoor, Mich.

Earl Kramer of the Big U, not satisfied with the tremendous Broadway bookings which he has secured within the last two or three weeks, has closed "Uncle Tom's Cabin," "The Man Who Laughs," "The Foreign Legion" and "The Michigan Kid" for the new 5,000-seat Stanley Theatre in Jersey City. The Stanley has already begun to play the contract on these four pictures, with more to follow.

J. M. Skorey of Denver, who at the present reading has the position of No. 1 salesman in the Universal national rating, just sent in another 100% contract for the Kimo Theatre of Albuquerque, New Mexico, Bachechi's beautiful 1,350-seat house. This is only one of a succession of deals closed by Skorey and is the best reason why he is No. 1 salesman in the United States at the present moment.

Reginald Denny Ready for "Red Hot Speed"

WITH "The Night Bird" completed and its preview showings disclosing the finest Denny picture yet, Reginald Denny is getting himself all set for a real talking picture. Its title is "Red Hot Speed."

When "Red Hot Speed" was written by Gladys Lehman last year, there was no thought of synchronization in making it, but the developments of the last few months determined Universal to make a talking picture of "Red Hot Speed." For the last three months, Miss Lehman has worked with Faith Thomas, adaptor, and Matt Taylor in whipping it into a technique which may set a standard for moving picture productions of this character because it will be one of the first, if not the very first picture, to reach the screen with all the new technique thoroughly thought out and worked out before the picture went into production in the studio.

Joseph Henaberry has been engaged to direct the production, and he, too, has been interested in the production of talking pictures for the last few months, with a view to utilizing his former stage experience with the San Carlo Opera Company in the new angles developed by sound. It will be like old home week to Henaberry to come back to Universal City, because, in common with so many other first-class directors, he virtually started his picture career on the Universal City lot. It was eighteen years ago that he went into pictures. He is one of the real veterans.

THRILL

MICHIGAN KID
RENEE
ADOREE
CONRAD
NAGEL
REX BEACH
A Laemmle Special

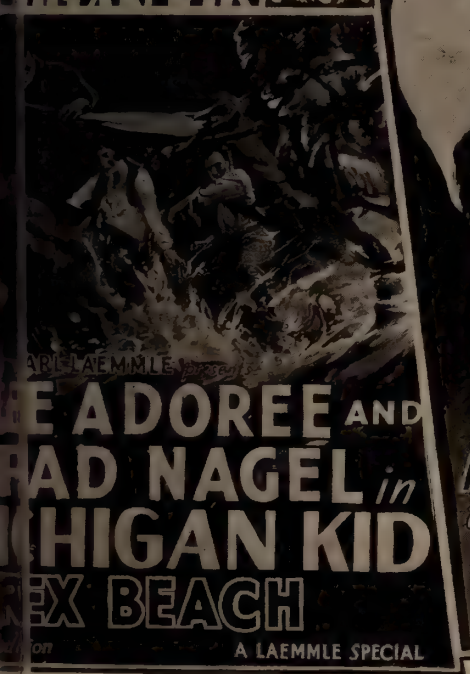
CARL LAEMMLE presents
RENEE ADOREE
AND
CONRAD NAGEL

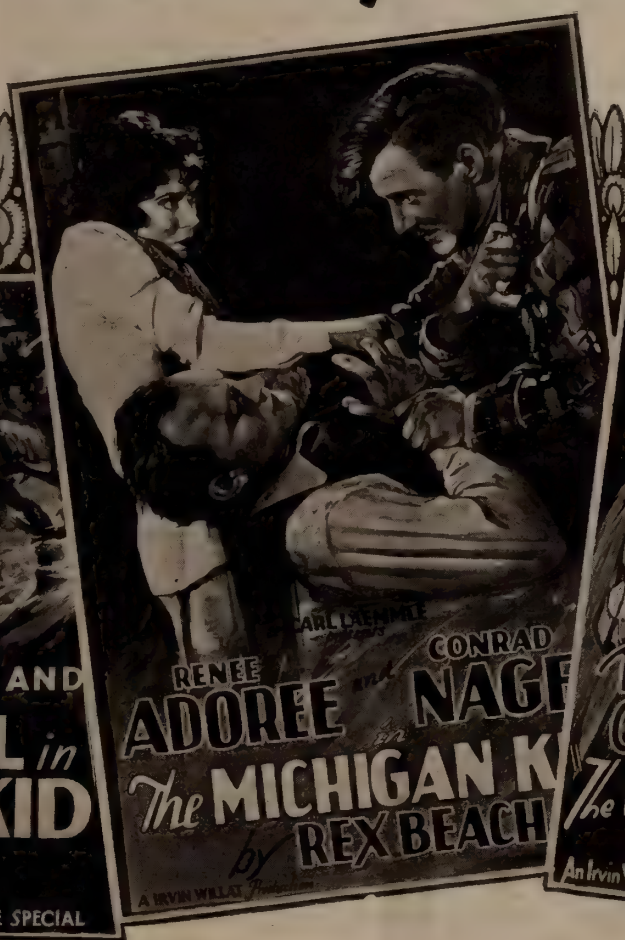
THE MICHIGAN KID
STARRING
RENEE
ADOREE
AND
CONRAD
NAGEL
REX BEACH
AN IRVIN WILLAT production
A LAEMMLE SPECIAL

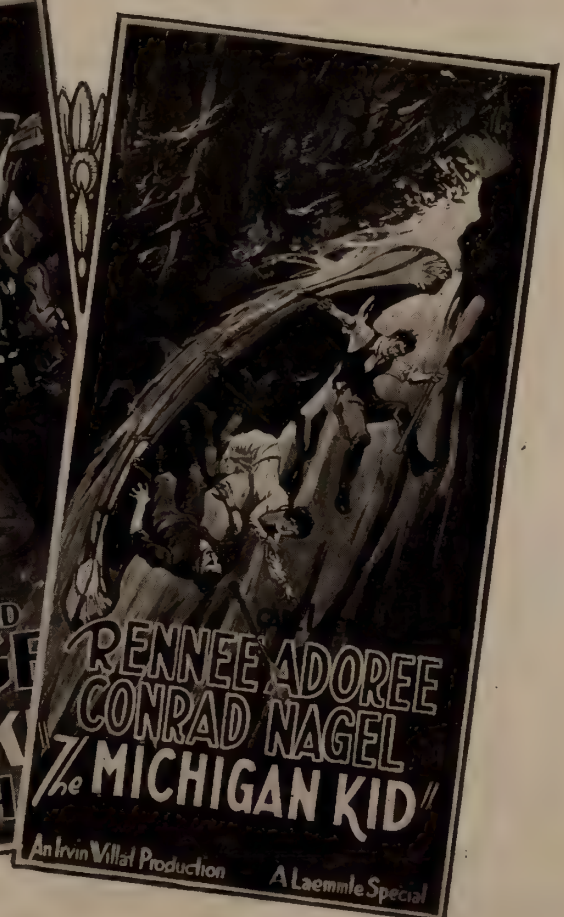
CARL LAEMMLE presents
RENEE ADOREE & CONRAD NAGEL
in "The MICHIGAN KID"
by REX BEACH
A LAEMMLE SPECIAL

POSTERS

for the greatest "thrill" picture since "The Storm"







"LONESOME" is Declared Exceptional Picture

Highest Designation in Its Power Given to Universal Special by Committee on Exceptional Photoplays — "Handicapped", First Laemmle Novelty, Shown on the Same Bill.

THE National Board of Review has declared "Lonesome" an Exceptional Picture through the action of its Committee on Exceptional Photoplays. This is the highest honor which can be paid to a film by the National Board of Review.

To signalize this honor, the National Board asked the Universal for the privilege of presenting "Lonesome" to the hundreds of interested men and women in and around New York City who support the work of the Committee through their personal efforts, money contributions and their intense interest in the betterment of motion pictures. More than seven hundred prominent New Yorkers from every walk of life witnessed this special showing of "Lonesome" on the evening of July 10th in the Intimate Theatre in the Engineering Society's Auditorium, 29 West 39th Street.

The showing was under the auspices of the Committee of Exceptional Photoplays and was preceded by a short talk from Alfred Kuttner, Review Secretary of the National Board of Review. The audience was specially invited as the guests of the Board and included leaders in the various professions and arts and members of the discriminating motion picture audience which the National Board of Review has built up over a period of years. In speaking of the occasion, Dr. Kuttner said:

"In selecting 'Lonesome' for its third invitation presentation of 1928, the National Board of Review is continuing a policy begun many years ago, under the auspices of its Committee on Exceptional Photoplays, of showing from time to time such films as are outstanding.

"These special showings of the National Board have made history in the progress of motion pictures toward a higher entertainment and artistic level.

"They constituted the first attempts in this country to distinguish the exceptional film and bring it to the attention of a public open-minded as to the possibilities of the screen and interested in tracing its actual achievements.

"They served to focus attention on the unusual film. The aim was, and is, steadily to increase public sentiment for the finer qualities to be found in screen entertainment and to provide a leadership in developing discriminating taste in pictures.

"You are invited tonight to help us gather an informed and authoritative appraisal of screen values as represented by the film presented. Our thought is to bring merited recognition to the cinema as it attempts a more individual method of expression. We believe that the critical appreciation and discernment of groups such as this will go far toward safeguarding the power and virtue of the screen and setting them in their proper light.

"It is a great mistake to suppose that the Exceptional Photoplays Committee isn't interested in pictures which have the possibilities of wide interest and success as well as those which are exceptional purely from the artistic standpoint. The National Board believes that a picture can have both a wide popular appeal and at the same time certain features which indicate the technique and imaginative growth of the motion picture art. Such a picture the Board feels 'Lonesome' to be, as it felt that 'The Cabinet of Dr. Caligari,' Charlie Chaplin's 'The Kid' and 'Passion' were and proved themselves to be."

Though the night was one of the hottest that New York experienced in its hottest spell of the year, every seat in the hall was filled and the reaction of the audience was spontaneous and would have delighted the heart of Dr. Fejos had he been there to witness it. At the end, it was accorded a burst of applause which is seldom if ever heard in the typical moving picture theatre, and one which was surprising, indeed, from an invited audience.

The music was supplied by Joseph Cherniavsky, musical director of Universal Pictures Corporation. On the same bill with "Lonesome" there was shown the first of the Laemmle single-reel Novelties, "Handicapped," written by Sam B. Jacobson and directed by Jacques Rollens. This also provoked genuine applause and interest.

"Lonesome" as a picture is an expression of the higher quality of production which Carl Laemmle has definitely set for himself and which the product of 1928-1929, already made and shown, has gone very far to demonstrate.

Carl Laemmle became thoroughly convinced that more artistic and more significant pictures could be made without in any way detracting from their popular appeal and understanding. His belief was thoroughly concurred in by Carl Laemmle, Jr., whose youthful enthusiasm is expressing itself in so many directions at Universal City.

It was Carl Laemmle, Jr., who persuaded his father to put Dr. Fejos under a long-term contract. It was he more than anyone else who was responsible for the way in which "Lonesome" was developed and translated to the screen. He saw in Fejos a genius who needed the encouragement and backing of a great moving picture company to give his advanced and artistic ideas the concrete and substantial setting which gave production value and commercial attractiveness to Fejos' idealism. The result was, as Carl Laemmle, Jr., expresses it, "art, but art for the masses."

So keen is Carl Laemmle, Jr., to have everything possible done to "Lonesome" which would tend to make it a perfect expression of art and box-office value that the studio has recalled the negative to Universal City, where it will be equipped not only with a full synchronization in Movietone, but will be given half a dozen talking sequences in important dramatic points, which will still further

(*Continued on page 32*)

FIRST RUNS WELCOME NOVELTY, "HANDICAPPED"

ROXY had the honor of showing the very first of the Laemmle Novelties, "Handicapped," at the Roxy Theatre beginning July 7, and both Roxy and his audiences were extremely pleased with it. In spite of the fact that the novelty of this Novelty might have been worn off somewhat by Roxy's showing, the National Board was glad to include it in its exceptional program when it paid its tribute to "Lonesome" on July 10th.

Its next triumph was at the El Capitan Theatre in San Francisco, where it was booked by manager Ackerman on sight. W. J. Heineman of the San Francisco exchange screened it for Mr. Ackerman the moment it came in, and it was booked for the following Saturday, July 4th.

"Handicapped" is the kind of picture that will meet a first-run reception everywhere it is shown, because it is first-run theatre material and because first-run picture material is none too plentiful.

What a Representative Southerner Thinks of "Uncle Tom's Cabin"

ALTHOUGH the *Motion Pictures Times*, one of the Associated Publications, Inc., and published in Dallas, Texas, doesn't make a practice of reviewing pictures, still its editor, V. W. Crisp, after seeing "Uncle Tom's Cabin," felt that his rule should be broken for this one time at least. Mr. Crisp reviewed "Uncle Tom's Cabin." Furthermore, he reviewed it as a southerner, a representative southerner in a representative southern city and in a representative widely circulated southern paper.

In addition to being a splendidly written article, Mr. Crisp's viewpoint and views are of interest to the entire screen. Mr. Laemmle has secured permission of Ben Shlyen, President of Associated Publications, Inc., to reproduce in the *Universal Weekly* this excerpt from the *Motion Picture Times*. Here it is:

Universal's "Uncle Tom" Should Live Forever

By V. W. Crisp

Bob McIlheran screened "Uncle Tom's Cabin" Tuesday. It was a bare screening in a bare projection room, but how it did go over with those to whom pictures are mere everyday trifles. As the scenes of Uncle Tom passed in view, one recalled the eternal "Birth of a Nation," and to say that the two films can be compared for likeness is indeed a tribute to the current production of Carl Laemmle.

In massiveness of production Griffith probably surpassed, although the snow scenes and the daring flight across the river of ice blocks, when Eliza struggles for the safety of her boy, are yet to be outdone. That is one place where your interior organs try to escape through your esophagus.

Emotion is There

There are so many points of intense emotion in the film that any audience will assume the angle of interest—that of leaning forward to the screen. The death of Eva will bleed a heart as big and strong as the Rock of Gibraltar. The scourges and death of Uncle Tom will bring the pity and fire the anger of the most loyal Southerner. It's too big a story to attempt justice in a review here. It is great. Performance of the characters of Uncle Tom, Topsy, Eva and Simon Legree will go down in film history.

Offensiveness is Gone

The Southern exhibitors only anticipation has been the book story of "Uncle Tom's Cabin," in itself obnoxious to the red blood of the South. But get this right, Universal has stayed reasonably within the story of the book and has woven a tragedy into the production that will offend nowhere. The film version of "Uncle Tom's Cabin" will provoke sympathy, it will flame the heart, it will soothe the mind and help to strengthen the brotherliness now moulding so tightly the South and North. Slavery was a grave evil. That is admitted. It is a joy that it is gone, but no film or any other medium will ever justify the means and the sorrowful desolation through which this evil was removed.

Yet this point has nothing to do with Universal's big film. Any exhibitor in the South can play it to big profits, without apology, and patrons will shake the hand of exhibitors who bring the picture to their towns. Among the cast will be found many well-known and popular players, including Margarita Fischer as Eliza; Arthur Edmund Carew as George Harris; James B. Lowe as Uncle Tom; Mona Ray as Topsy; Virginia Gray as Eva; George Seigmann as Simon Legree, and Gertrude Howard as Aunt Chloe.

Where Honor is Due

To Uncle Carl Laemmle we raise our hat in thanking him for this great production—one that will put money into the exhibitor's box office. To Harry Pollard, we extend our felicitations for his unadulterated skill in assembling and controlling these many units of production, and for building a story of action that will live forever.

SYNCHR PICTURES

Here are the first ten of the 18 pictures to be synchronized by Universal!

"UNCLE TOM'S CABIN"

"THE COHENS AND KELLYS IN ATLANTIC CITY"

GLENN TRYON in
"THE LIFE OF THE PARTY"

LAURA LA PLANTE in
"THE LAST WARNING"

REGINALD DENNY in
"RED HOT SPEED"

"THE MAN WHO LAUGHS"

JEAN HERSHOLT and SALLY O'NEIL in
"The GIRL on the BARGE"

CHARLES ROGERS and MARIAN NIXON in
"RED LIPS"

NORMAN KERRY and PAULINE STARKE in
"MAN, WOMAN AND WIFE"

LAURA LA PLANTE in
"THAT BLONDE"

ONIZED ARE GREAT!

BUT

the only basis that spells success for big box office receipts for SYNCHRONIZED PICTURES is

GOOD PICTURES

and that's where

UNIVERSAL *LEADS* the *Entire* Field!

CAST OF "SHOW BOAT" IS NEARLY COMPLETE

Neely Edwards and Elise Bartlett Latest Additions to Universal Film

HARRY POLLARD yesterday announced the engagement of Neely Edwards to play the part of Schultzie, the stage manager of the show boat company in "Show Boat." At the same time it was announced that Elise Bartlett would play the role of Ellie, leading lady of the show boat company, and Harry Holden will play Mr. Means, the old character actor in the same company.

With these selections, the company which gave the performance on the show boat is at present made up as follows:

Leading man, *Gaylord Ravenal*.....Joseph Schildkraut
Ingenue, *Magnolia*.....Laura La Plante
Heavy woman, *Julie*.....Alma Rubens
Character man, *Means*.....Harry Holden
Leading woman, *Ellie*.....Elise Bartlett
Stage Manager, *Schultzie*.....Neely Edwards

Gertrude Howard, who was Aunt Chloe in "Uncle Tom's Cabin," has been chosen for the role of Queenie, the cook on the show boat.

Old Auto Exploits "Buggy Ride"

IN an age when last year's model is a bit outclassed each spring, a thirty - eight - year - old automobile attracts as much attention as a hooped skirt. When Laura La Plante's comedy, "Thanks for the Buggy Ride," played at the Keith-Albee Theatre in Boston, Samuel Grant, publicity director, got hold of a two-cylinder model with a speed of eighteen miles that proved to be an attention-catcher of the first water.

As the illustration above shows, the wheels of the car look more like those of a buggy than a motor car. The engine is in the rear of the car and the antiquity is cranked from the rear also. The sign on the front of the machine broadcast the playdate of the Universal film wherever the car went. An attractive girl to sit beside the much-begoggled driver lent the necessary human-interest touch and significance to the title of the picture.

The stunt proved exceedingly effective and drew a fine attendance.

This high-stepping 1890 *model attracted a lot of attention in Boston when it was used to exploit "Thanks for the Buggy Ride" at the Keith-Albee Theatre.*

Exceptional Cast For "Last Warning"

THREE rather exceptional players were yesterday signed by Paul Leni for bits in "The Last Warning" in support of Laura La Plante. Tom O'Brien and Fred Kelcey will play detectives and Harry Northrup was signed to play the coroner.

The cast is an exceptionally large one and the castings have been made with the utmost care, to have each actor exactly fit the role he is to undertake. It already includes Laura La Plante, John Boles, Roy D'Arcy, Mack Swain, Burr McIntosh, Bert Roach, Margaret Livingstone, Mme. Daumery, Slim Summerville, Montagu Love, D'Arcy Corrigan and Torben Meyer.

Work on "The Last Warning" is being pushed as rapidly as possible to permit Laura La Plante time to prepare herself for her big role of Magnolia in "Show Boat."

Duane Thompson Leads with Ted Wells

DUANE THOMPSON has been assigned the leading feminine role opposite Ted Wells in the Universal Western star's next picture, "Beauty and Bullets," now in production.

Ray Taylor is directing under the supervision of William Lord Wright.

Miss Thompson was recently placed under a long-term contract to Universal. Some of her recent roles have been played opposite William Cody in "The Price of Fear," "The Stool Pigeon" and "Midnight Mystery."

Harry Gribbon Signed For "The Shakedown"

HARRY GRIBBON, character actor, has been signed to play the bouncer in "The Shakedown," William Wyler's next directorial vehicle for Universal, according to an announcement by Carl Laemmle.

"The Shakedown" is the story of a boy's hero-worship for a boxer and how the kid's confidence in him helped the boxer go straight. The prize ring and the burlesque stage are backgrounds for the story, which is an original by Charles A. Logue, who also wrote the continuity.

James Murray will play the leading role in the picture, which will be made under the supervision of Harry Decker.

Milwaukee Paper Reviews 3 Universal Productions Before They Are Booked

Universal Newspaper Stunt Reintroduces "Uncle Tom's Cabin," "The Man Who Laughs" and "The Foreign Legion" to Milwaukee Audiences

By Nancy Lee

THERE is one Universal exchange which has such a drag with the daily newspapers that it is possible for it to secure reviews of forthcoming pictures in the papers before they are even set in the theatres where they are ultimately to play. This exchange is the Milwaukee exchange, which is under the management of George L. Levine. Ann McDonough, however, is the little person to whom credit for the securing of three reviews in the Sunday issue of the *Milwaukee Journal* is due. The pictures Mrs. McDonough showed to Nancy Lee were "Uncle Tom's Cabin," "The Man Who Laughs" and "The Foreign Legion," and this is what Nancy Lee said about them:

COMING to Milwaukee in time for early fall release will be a rip-roarin' melodrama of the kind you have not seen on such a lavish scale in some months of motion picture going—"Uncle Tom's Cabin," the great melodramatic classic.

This in itself should tend to make the wilted spectator revive, but there is another special production booked for early showing—Victor Hugo's "The Man Who Laughs." Each is notable for an entirely different set of reasons. Each will be equipped as a sound production. Then, of only slightly less importance, is a third picture, "The Foreign Legion," which can be rated as a pretty good program picture.

A short time ago we saw the above mentioned pictures at a pre-showing. Here's some dope on them:

"UNCLE TOM'S CABIN"

Produced by Universal

The cast:

Eliza.....Margarita Fischer
George Harris
Arthur Edmund Carew
Uncle Tom.....James B. Lowe
Topsy.....Mona Ray
Eva.....Virginia Gray
Simon Legree.....George Siegmann
Aunt Ophelia.....Aileen Manning
Shelby.....Jack Mower
Mrs. Shelby.....Vivien Oakland
St. Clare.....John Roche
Mrs. St. Clare.....Gertrude Astor
Cassie.....Eulalie Jensen

"Uncle Tom's Cabin" is the darling of the troupers. It comes up—in one form or another — as annually as grass. Its ripe old age gets riper and riper. Probably a century or two from now it will be considered the typical melodrama of the nineteenth and early twentieth centuries.

It's like the perpetual bedtime story where the child remarks: "But mama, when are you coming to the ogre part?" For the crossing of the ice by Eliza certainly has the importance of that. If mentioned casually, "Uncle Tom's Cabin" is sure to draw the comment from someone, "Oh, yes, Eliza crossing the ice!"

The only change in the reception of the piece, so far as we can judge, is that "Uncle Tom" is not, in this modern age, treated with the dread seriousness it once provoked. When the wisecrackers got hold of it, some of the tears went out.

But getting down to brass tacks: The present production has been made with all modern available resources—sound, photography, lighting and sets—and it may justly be pronounced mechanically perfect. It is clear and smooth. Many of the scenes are taken on the Mississippi and they are all beautiful. Stern wheelers paddle up and down the river; white southern mansions are seen in the white sun; pickaninnies scramble around and there is a lazy, hazy atmosphere that undeniably belongs to the South.

And right into this pretty picture walks the most ferocious of all villains, Simon Legree. He is excellently portrayed by George Seigmann. Leering, brutal, quick on the whip, possessed of maniacal fury and the simplest of superstitions, Legree is indeed a choice morsel of the theater. He has a pair of eyes which, when you see them in a close-up, will tell you instantly that here indeed is a super-villain.

The cast has been chosen rather well. Little Eva is quite as the book has her, but Topsy looks too old for her role. She is rather clever about it, nevertheless. Margarita Fischer, who as Eliza supplies most of the romance and the melodrama, acts as naturally as it is possible for anyone to act with all that weighty tradition behind her.

Then there is Uncle Tom himself. His role is one of the most natural and casual in the picture. The negro actor who takes his part must also have felt the tradition behind him, but in a far less artificial manner than that of Miss Fischer.

The ice scene is very well done. Eliza whirls down the ice with her cloak flapping and her child clutched in her arms. The water seethes and rushes and just before the torrent goes over the falls, Eliza is rescued by a Quaker on the opposite bank—the bloodhounds yapping across the way. The rescue might possibly arouse incredulity. The Quaker, hanging face downward over the roaring current with his feet wrapped around a limb of the tree catches Eliza by the hands. Just how the three manage to extricate themselves from this position is left unexplained by a fade-out.

Toward the end soldiers march in a photographic background through the picture as a symbol. But they emerge from their misty background to be used in the climax. This extra book touch is effective.

However you look at it, "Uncle Tom's Cabin" is decidedly worth your time. It is a treat of melodramas.

(*Continued on page* 32)

The New Pictures

'Uncle Tom' and 'The Man Who Laughs' Are Specials; 'Foreign Legion' a Program Film

CARL LAEMML

NORMAN KERRY A

The FOREIG

With MARY NOLAN AND JUNE MA

From the story "The Red Mirage" by I. A. R. Wylie

AN EDWARD SLOMAN PRODUCTION

A LAEMMLE SUPER PRODUCTION

'U' PICTURE TOPS B'WAY RECEIPTS AT ROXY RUN

First-run pictures had a fair week on Broadway, ending on Saturday. The Fox organization refused to issue any figures for its Broadway houses.

The Roxy topped all the rest with $90,000, with "The Foreign Legion," Universal picture. The

DAILY REVIEW EXHIBITORS

Hate, Passion
Soldiers and
Strife with th
most famous
military
organization
in the worl

It topped Broadway receipts at the ROXY THEATRE where it had its premier and topped the previous week's receipts at the ROXY by more than $20,000.00. That's going some!

But the FOREIGN LEGION is so big in theme, cast, direction and audience appeal that Carl Laemmle selected for it a brand new name all its own.

It is a Laemmle Golden Special - - and it is a surefire golden bonanza for every exhibitor who plays it!

HOOT GIBSON

and his crew of thrilling

Devil Riders

in the new product western

"CLEARING THE TRAIL"

Olympic Teams Train On Universal Pictures

The President Roosevelt of the U. S. Lines with the Olympic Teams and Universal Pictures.

WHEN the *President Roosevelt* of the United States Lines sailed out of New York harbor on July 11th for Amsterdam, she carried the entire contingent of the American Olympic Teams with her. The United States Lines had fitted up this splendid vessel with all of the conveniences and necessities for athletic exercises which the teams demand to keep in training.

But the most important of these conveniences and necessities was a commodious and comfortably fitted up projection theatre and plenty of first-class Universal pictures to run in the projecting machines. During the War, the United States Government learned the lesson that human beings, particularly under stress and strain, absolutely require relaxation and the opportunity of forgetting themselves in the pleasant or exciting make-believe of moving pictures . They realized that the troops in th front line trenches needed this relatation most of all.On the same hypothesis, the United States Lines and the Olympic Committee agreed that moving picture relaxation was of primary importance in keeping our athletes on edge for the Olympic battles ahead of them.

Martin Petry of the United States Lines, and Herman Stern of the Big U Exchange collaborated in picking out a program of pictures which would have a splendid psychological effect on the teams and also satisfy its mixed component elements, since a third of the contestants are women.

The pictures chosen were "The Count of Ten," starring Charles Ray, a prize-fight story, and "Love Me and the World Is Mine," starring Mary Philbin and Norman Kerry, a romance of the world war. Since "The Collegians" are athletic in almost all of their chapters, two episodes of "Collegians" were included, as well as a "Newlyweds and Their Baby" comedy with Snookums.

Universal Films Booked for Rancocas Racing Stables

THE Big U Exchange is constantly finding unusual and non-competitive spots in which to place Universal pictures. Herman Stern of the Big U yesterday made an unusual booking at Red Bank. This was with the Rancocas Stables, owned and operated by Harry F. Sinclair, just outside of Red Bank, N. J.

The films are booked by the management and with the purpose of giving entertainment and relaxation to the boys, without the danger of their overstaying their training hours by going into the cities for less wholesome amusement. The contract was signed by Mark Fator, brother of the famous jockey, LaVerne Fator, and pro-

(Continued on next page)

Selected as Captain Andy

Otis Harlan, in the character of the tug boat captain, in Mary Philbin's picture "Forbidden Son," who has been chosen by Harry Pollard as the Capt. Andy of "Show Boat."

UNIVERSAL FILM BOOKED FOR RANCOCAS RACING STABLES

(*Continued from preceding page.*)

vides for the showing of pictures on Wednesday and Saturday nights in a specially fitted up community room of the Rancocas Stables.

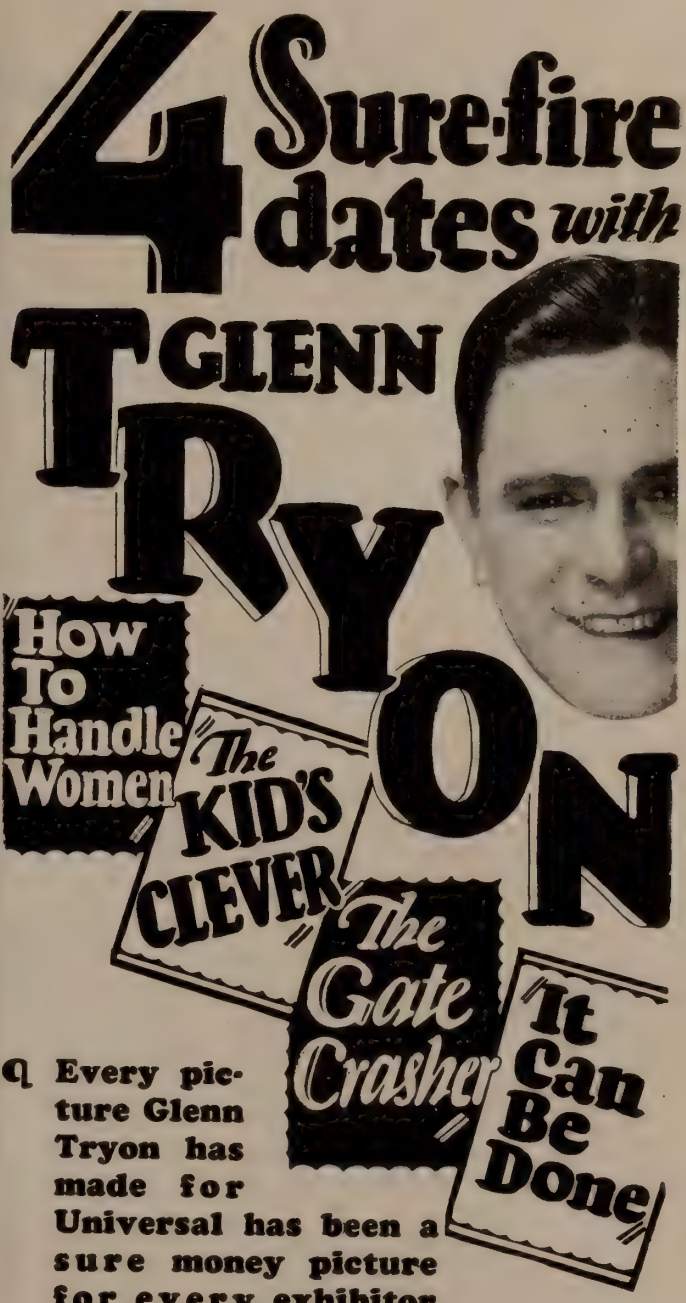
The contract begins the last week in July and extends for ten weeks or through the racing season. At each showing there will be a feature picture, a serial and a comedy and a news reel. The serials will alternate on Wednesday and Saturday,—"Blake of Scotland Yard," starting on Wednesday, and "Trail of the Tiger" on Saturday.

There are more than twenty jockeys and two or three times as many stable boys and attendants who will provide the audience for these Universal pictures.

Universal Chooses Philbin Film Title

"NO PLACE TO LOVE" has been selected as the title for a forthcoming Mary Philbin starring vehicle, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

"No Place to Love" is an original story now being written by Will Chappel, screen author, and will probably be directed by Wesley Ruggles.



¶ **Every picture Glenn Tryon has made for Universal has been a sure money picture for every exhibitor who has played it!**

¶ **Every picture Glenn Tryon has made for Universal has added to his "fan" popularity.**

¶ **Book Glenn Tryon in the four pictures listed above for 4 SUREFIRE dates this year!**

Universal Synopses

"ROPIN' ROMANCE"

Western Featurette

Featuring **Newton House**

YOUNG Bobby Warren and his sister, Mary, in quest of a new home in the great Southwest discovered a deserted cabin and took possession.

With the aid of "Silent Bill", a young settler, who befriended them set up housekeeping, unconscious that a notorious gang of train robbers used the cabin as a cache.

Discovering that the cabin is occupied Bart Wilson and his gang determine to drive the squatters off. When Bobby starts for the post for grub they descend upon Mary and order her off the premises.

Meanwhile other members of the gang had pursued Bobby, fortunately Bill came to his rescue and, fearing cabin. A terrible fight with the gang Mary's safety, they returned to the followed. The situation looked desperate until Bobby cleverly made his escape and brought aid from the post. With the gang apprehended the Warrens were left unmolested and a romance soon developed between Mary and Silent Bill.

"THE SCARLET ARROW"

Adventure Picture

Featuring **Francis X. Bushman, Jr.**

No. 9—"Guardians of the North"

BOB and Kathleen are captured at the river ford. The troopers take Bob to headquarters for identification, while Masterton, claiming guardianship over Kathleen, takes her away secretly to a lonely mountain cabin where he tells her she will be detained because she knows too much of his sinister dealings.

Meantime, Casey has convinced Fay that Bob and he are her friends and that he loves her. She realizes her love for him and is dismayed when Brodsky and his men on their way back to loot the Indian cave of its gold suddenly surround and capture Casey. Fay realizes she must continue her role as a member of the gang, planning to trick Brodsky and help Casey escape. She accompanies Casey to Brodsky's cabin where he is placed under guard, Brodsky continuing on his way to the Indian cave where he and the gang are captured by Bob.

The hermit has trailed Masterton and Kathleen to the cabin and hearing Masterton plotting to loot the Indian cave, follows him. Catching him in ambush, he drags Masterton from his horse, but during the fight the hermit loses his footing and plunges over a steep cliff where he is found by Casey and Fay.

As Bob is marching his prisoners to headquarters he is ambushed by Masterton and forced to release them under the threat that Kathleen is in peril and will never be seen again. Bob complies and is himself tied to a tree while Masterton hurries back with the gang to get Kathleen and make his escape. Bob is found by two troopers and with them he sets out in chase of the gang.

Kathleen, who now has possession of half the torn treasure map given her as useless by Masterton, tricks the old woman left guarding her and locks her in a closet. But as she dashes from the cabin she is surrounded by Masterton and the gang.

"THE NEWLYWEDS' HAPPY DAY"

Junior Jewel

"Newlyweds and Their Baby" Series

WHILE they are on a camping trip, Snookums and his Dad are chased by a bear and the Newlyweds decide to return home immediately. They have no sooner reached there than they receive a telegram announcing the arrival of Snookums' wealthy grandfather.

The Newlyweds, with an eye to the future, make elaborate plans to entertain the old gentleman. Snookums has a grand time at the expense of the assembled relatives, who depart much annoyed.

Mrs. Newlyweds' tears over Snookums bad behavior are quickly turned to smiles when she discovers that father-in-law is so tickled with Snookums' antics that he declares him his sole heir.

"McGINIS vs. JONES"

Stern Bros. Comedy

Keeping Up With the Joneses

MA McGINIS feels she has arrived socially when a golf match between Pa and Mr. Jones is scheduled at the club. What Pa don't know about golf doesn't matter for Bella Donna, who acts as caddy, and Ma gives him a helping hand at every opportunity.

Before the match is over Pa is so weary that Bella Donna wheels him from shot to shot in a wheel barrow. Things look bad on the 18th hole until, by a fluke, Pa makes it in one flat and establishes himself as the winner.

"THE SCARLET ARROW"

Adventure Picture

Featuring **Francis X. Bushman, Jr.**

No. 10—"Held by the Law"

TRAPPED as she is, attempting escape, Kathleen is told by Masterton that he intends taking her over the border where Brodsky as her husband will know how to tame her. But Masterton's plans are upset by Bob and the troopers who have hotly pursued the fur robbers to the hut.

Kathleen, realizing rescue is at hand, flees into another room while the old woman of the hut shows Masterton, Brodsky and henchmen a secret floor trap leading into the cellar and thence thru a passage out to the nearby hillside.

Kathleen and Bob are re-united just as Casey and Fay bring in the totally injured hermit. With his dying breath, the hermit reveals that he is Kathleen's own father and that the real treasure hoard lies under the altar of the Indian cave.

Masterton, outside has doubled back to the hut and spied—thus overhearing. He finds his horse and dashes for the cave. But Brodsky seeing this pursues him. Bob sees the horsemen surging by and with Kathleen and the troopers gives chase. A thrilling dash for the cave ensues, Masterton reaching it first.

He discovers the hidden treasure chest but is overtaken by Brodsky. In a terrible fight between them Masterton shoots Brodsky and escapes just as Bob and the troopers surge in. Mortally wounded Brodsky confesses that Masterton is the man behind the fur thefts. A spectacular race takes place between Bob and Masterton, Kathleen trailing. Bob finally bulldogs Masterton from his horse and as the two men battle on a narrow ledge below Bob snaps the handcuffs on his quarry. In due course, Bob and Kathleen are happily married.

"THE KING OF SHEBAS"

Snappy Comedy

ARTHUR took Mary for a spin in the flivver and felt like the world's best until Billy Fox pulled up along side and threatened to cramp his style. Arthur, however, managed to get Mary away. Billy followed in hot pursuit—and so did a motor cop.

It was Arthur's luck, for he shook the cop and got Mary to promise to elope.

All went well until, as Mary was climbing out the window, the respective fathers happened on the scene. Mary was marched into the house and Arthur to the woodshed.

Billy, meantime, got into a mix-up with the motor cop's daughter which nearly landed him in jail.

When Billy and Arthur compared notes they decided to be off of women.

Baron Holds Laemmle Week

USUALLY it is the releasing com anies which think up sales angles and distribution plans for the exhibitor. Now comes an exhibitor who thought one up for himself. Not only did he make money with it, but he has written a letter to Carl Laemmle, president of Universal, which registers better than any other words the success of the plan he himself suggested.

This plan was a Carl Laemmle week and was to consist of the showing of pictures which have been outstanding in the past life of the Universal company. When this exhibitor, Samuel Baron, suggested it first to Earl Kramer, manager of the Big U, Mr. Kramer told him he thought it was a splendid idea and that he would do everything in his power to get prints of the subjects he wanted, for the unique showing at the St. George Playhouse, 100 Pineapple Street, Brooklyn. This is a particularly fashionable neighborhood, being ar und the corner from the Hotel St. George. The subjects the exhibitor wanted were "The Hunchback of Notre Dame," "Blind Husbands," "The Last Laugh," "Merry Go Round," "Painting the Town" and "Skinner's Dress Suit."

Here is Mr. Baron's letter to Mr. Laemmle:

"Quite naturally you will be interested to know the outcome of my Carl Laemmle Week. Since it was my own suggestion, I am also very glad to tell you how successful it was to me and interesting to my patrons. Naturally, I think it is a good idea, since I suggested it, but if it had not been a big success, I would be the first to admit it.

"Permit me to cite why I feel that films produced years ago and accredited to be masterpieces, after thousands of pictures put before the public, still retain and improve in quality—because by comparison they shine.

"It is only fitting and proper that I should select Universal as a medium for a week of 'revival films,' for it is common knowledge that under your supervision Universal has produced some of the most outstanding pictures.

"My revival policy consisted of 'The Hunchback of Notre Dame,' 'Blind Husbands,' 'The Last Laugh,' 'Merry Go Round,' 'Painting the Town' and 'Skinner's Dress Suit'."

FOUR-PERIOD WARDROBE MADE FOR "SHOW BOAT"

A WARDROBE including costumes of four different periods, ranging from 1885 to the present, had to be assembled for "Show Boat," Universal's production of Edna Ferber's world-known novel.

The garment list which Director Harry Pollard gave to Johanna Mathieson, head of Universal's wardrobe department, was one of the most difficult to fill in screen history, according to the wardrobe mistress.

"This is among the few pictures ever made that required costumes of four different periods," said Miss Mathieson. "There are pictures that need two, and sometimes three, but rarely four."

When Edna Ferber was writing her famous novel from which the film is adapted, she could not be accused of planning it with an eye to the screen rights. She made it about as difficult as any book has ever been to transfer into a motion picture. Pollard is now faced with the job of making this great story, which extends through three generations, into the picture.

The costume periods needed will be that of 1885, 1896, 1901 to 1905, and the present.

"During the forty or more years covered by the story many changes took place in the American style of dress," Miss Mathieson said.

"In the middle-eighties women went in strongly for bustles and wide-shouldered dresses. About 1896 the 'leg o' mutton' sleeves were the keynote for style. This was accompanied by the 'hour glass' waist. Around 1901 to 1905 came the regime of the Gibson girl. She wore a flowing princess dress, with a wide ruffled skirt. Soft pompadours and curls went with this ensemble.

"From that time to the present the change has been revolutionary. There is very little left of the former styles in modern dresses. With the modern costumes we had no trouble, of course. But I had to spend over three weeks of research before I was able to start desinging the rest of the costumes," she concluded.

Leslie Fenton Is Cast In "The Play Goes On"

LESLIE FENTON, youthful character actor, has been signed to to play the dramatic role of Buffo in "The Play Goes On," according to an announcement by Carl Laemmle, Jr., who will personally supervise the production, which is to star Conrad Veidt.

Fenton, in spite of his youth, has given a number of great character portrayals to both the stage and screen. His stage role of the boy in "An American Tragedy" is especially remembered, and under the direction of Fejos, director of "Lonesome," he is expected to add to his laurels.

The original story and continuity of "The Play Goes On" were written by James A. Creelman.

Hungarian Author is Signed by Universal

COINCIDENT with Universal's purchase of "Spring Shower," an unusual original screen story for Mary Philbin, the author, Ilona Fulop, has been placed under a long-term contract, according to an announcement by President Carl Laemmle.

Her first assignment is the preparing of the continuity of her own story.

Miss Fulop is a noted Hungarian writer, having written two novels in book form, twelve novels which were serialized in newspapers and magazines and has had more than 500 short stories published.

She was born in Szabadka, Hungary, and came to America ten years ago, carrying on her writing in New York.

She went to Hollywood two years ago and recently entered motion picture work, her latest effort being the scenario on "Good Time Charlie."

Ted Wells Finishes "Beauty and Bullets"

"BEAUTY AND BULLETS," starring Ted Wells under direction of Ray Taylor, has been completed by Universal, according to an announcement from the studio.

Val Cleveland and Vin Moore wrote the story and continuity and George Plympton the adaption.

The cast of the production, which was supervised by William Lord Wright, includes Jack Kenney, Wilbur Mack, Dad Leonard and Alpha Orba.

YOU CAN COUNT ON DENNY

AGAIN THIS YEAR BECAUSE

DENNY ALWAYS DELIVERS!

Book every DENNY picture this year and take advantage of his magic box office name!

Commends "Tarzan the Mighty"

"Tarzan the Mighty" Production Values Lifted to Par of Features, Says Editor Wilkerson.

WHEN William Wilkerson took over by purchase the *Exhibitors Daily Review*, he started in the trade paper field with an experience such as very few trade paper owners and editors have enjoyed. Mr. Wilkerson has had the advantage of occupation in many branches of the industry, like film selling, the management of exchanges, the actual production of moving pictures, and a knowledge of studio work and problems from the inside.

Last week he saw the first three episodes of "Tarzan the Mighty" for the first time. As a film salesman, a theatre manager and an exchange man, he saw the serial from a practical viewpoint. As an editor, he tells you about it in the Wednesday, July 18th issue, in his own column, headed "Observations." Editor Wilkerson has permitted us to reproduce this comment, and it is herewith reprinted.

OBSERVATIONS

Chapter Plays

When we used to sell them they were known as "serials." Now they have gotten a bit high-hat and are called chapter plays and until yesterday, "by any other name . . .". You know the rest.

Different

Paul Gulick, the genial p.a. of Universal, invited us to a showing of the first three episodes of "Tarzan The Mighty," Universal's new chapter play. We were greatly surprised. This one is different and is going to have a wide appeal, in that it is going to create a new audience for this type of entertainment.

The Change

Someone around the "U" office evidently had a bright idea. Figured that serials (beg pardon) "chapter plays" were getting to be known as strictly an entertainment for kids. Exhibitors were booking them for Saturday's and playing them only at matinees. Something had to be done. And they have done it.

Story

They have taken a story that is plausible, given it excellent direction and a superb cast. But the big kick of the chapters we saw were furnished by the animals. Real actors and have a very important bearing on the story. Animals are always interesting. These more than ever.

Adults

Adults will go for this one with more interest (if possible) than the kids. They will not have to stretch their imagination to be entertained nor will they snicker at the impossibility of the story or situations. The production values have lifted to the par of feature productions in that the sets and the camera work are superb. Exhibitors would do well to look at this one before booking it. They will forget about the "for matinees only" and run it all day and maybe more.

WILKERSON.

READ 'EM AND REAP!

There Are Profits for Exhibitors in Universal Pictures That Bring Such Letters as These to Carl Laemmle

"Hot Heels" Grabs Laughs

"SATURDAY I had the pleasure of seeing my favorites, Glenn Tryon and Patsy Ruth Miller, in 'Hot Heels.' It was just full of big scenes—the one at the opera house, the the hotel, then at the boatside and in the salon, and, at last, the big race. 'Hot Heels' just tumbles along, grabbing the laughs, where 'Thanks for the Buggy Ride' grabbed the giggles. Glenn Tryon is absolutely the most amusing 'eccentric dancer' in captivity, and he deserves his picture in the Kellogg Pep ads. 'No Misfits With A Tryon'!"

—D. W. Brown, Plymouth, Mass.

"Good Morn'g, Judge" Is Simply Great

"I SAW 'Good Morning, Judge' at the Liberty Theatre Saturday. Think it great. Denny is one of my favorites. Miss Mary Nolan is a beautiful girl and did fine acting. Dorothy Gulliver was excellent. The Judge was human enough to get even by giving the boy $100 fine. When Miss Hanington's secretary told Freddy Gray (John D. Smith) to take a shower bath, that he may as well get used to it—that was the limit! He did not know that the poor boy had been used to them and that he lied like a prince. Then Miss Hanington told Miss Gray that the boy had never had a chance: that the family was all crooks. That was rich."

—J. E. Glyn, Oklahoma City, Okla.

Fine Fight Scenes In "Count of Ten"

"'THE COUNT OF TEN' is a great picture. The entire cast headed by Charles Ray gave a great performance. Mr. Ray has a great chance to display his great ability, and he does. The fight scenes are handled great. In fact, they look so real that one wonders how the actors survived the punishment. The story is something new on the screen, and Universal once more is first with the latest."

—Duncan Boss. Paterson, N. J.

"MAN WHO LAUGHS" IS GREATEST FILM IN SEVERAL YEARS

"LAST evening I had the great pleasure of witnessing 'The Man Who Laughs.' Seated next to me was Mr. A. G. Young, the eminent publisher of 'Publisher and Editor.' Together we studied the merits of this stupendous production which you flashed before us on the screen. There was pathos in this film — heartrending stirring of the human emotions. Doctor, lawyer, banker and critic felt it —there was no gainsay to the unutterable dramatic portrayal of the Laughing Mountebank by the master actor Conrad Veidt.

"In my opinion, 'The Man Who Laughs' is the greatest screen play and the most outstanding I have seen for several years. The gross Hollywood humor was happily missing. I shall not hesitate to recommend this picture to anyone."

—H. Howard Kafka, New York City.

"We Americans" Touches Boy

"THIS evening has been one of very great enjoyment to me—not that gained from humorous entertainment, but that enjoyment, special and very satisfying, which results from, perhaps, art, a good book, or, as it did for me tonight, from sympathetic acting and direction, and a simple and oh, so human story, deftly handled.

"I am a boy, eighteen soon, and as I sat through 'We Americans' tonight, I, who thought I had perfected for myself an impeccable philosophy (and very sophisticated) of emotions, found myself wiping my eyes and wondering whether I should be amused, ashamed or angry because I found it necessary to do so. I have, I suppose, a rather impossible but sincere request. I wish you could tell them all for me how fine they were and how much I enjoyed them."

—Robert Offergeld, Bay City, Mich.

Hoot Gibson's Best Has Everything

"'THE WILD WEST SHOW' is the best Hoot Gibson Western. It contains humor, love, good direction and wonderful scenery. The 'running shots' of Hoot Gibson riding are scenes that, if the picture had been made in Europe, the critics would be raving about the camera angles, etc. The episode of the cross-eyed knife thrower was great."

—Duncan Boss, Paterson, N. J.

Laura La Plante A Laugh Riot

"'THANKS FOR THE BUGGY RIDE' was an awfully good picture. I love to see people sing in that comically solemn way. Laura La Plante was a perfect riot in black face. She looked just like a grown-up Topsy. Glenn Tryon is a good actor, not just a funny one. He's believable when he's 'Smarty,' but more likable otherwise."

—Eleanor Merriam, Chicago, Ill.

"Good Morn'g Judge" Sets New Comedy Pace

"THE 'Ace of Comedians'—everyone knows this means Reginald Denny—is in town again—this time in his latest, 'Good Morning, Judge.'

"This picture is a laugh riot from beginning to end; Miss Nolan, the marvelous blonde, is on the verge of switching it to drama; but what person lives that could look at Denny, much less Otis Harlan, and keep a straight face. This pair of clowns will make a sphinx laugh out loud.

"'Good Morning, Judge' has given us a new plane for comedies, which I am afraid will be hard to reach. There have always been pictures with the philanthropic theme, but none with such 'gags' and new ideas as you spring on us this time. The titles, too, are great, the audience was in an uproar so much that it was impossible to hear the good music accompanying the picture. I want to say, honest and sincerely, that this is the best, cleanest and most novel comedy that you have given us to date. More of them, please."

—Thornton T. Fridell, Seattle, Washington.

Milwaukee Paper Reviews 3 Universal Productions Before They Are Booked

(*Continued from page* 23)

"THE MAN WHO LAUGHS"
Produced by Universal

Gwynplaine (The man who laughs) *Conrad Veidt*
Dea ..... *Mary Philbin*
Barkilphedro ..... *Brandon Hurst*
Duchess Josiana ..... *Olga Baclanova*
Ursus ..... *Cesare Gravina*

One sits in grim appreciation through this treatment of Victor Hugo's story and marvels at the acting of Conrad Veidt. He out-Chaneys Chaney. The grin which he holds upon his face by muscle power alone is at once a fascinating and fearful thing. In a normal sense, his mouth has no expression at all. It is all the more remarkable that Veidt can express the shades of feeling with his eyes, forehead and hands. Veidt gives a remarkable performance.

It is a story of the reign of Queen Anne and James II. Brutality and wanton cruelty were at their heights. And so it happened that because the king was angered, the son of one of his subjects was given to the Compraccicos. These strange people made their living by kidnaping children and so changing their features by surgery that they became unrecognizable.

Gwynplaine suffers this fate. Then he is cast off and allowed to wander in a storm. He comes upon a blind baby and takes her, as it chances, to the cabin of old Ursus the philosopher. A few years later, Ursus runs a traveling circus. Gwynplaine is the great attraction in it while Dea (Miss Philbin) is one of the players.

Circumstances make known Gwynplaine's birth and he goes to court, and the house of peers. Wherever he goes, people are moved to tremendous riot by his comical face.

He meets the errant duchess of the court (Baclanova), but she only drives him at last to the waiting arms of Dea.

Paul Leni, the director, has done an outstanding piece of work. He is intelligent, skillful and knows how to get the best results from his actors. All praise to him.

"The Man Who Laughs" abounds in incident. All sorts of queer characters and faces peer at you from the camera. They stay but a minute, yet establish the fact perhaps that Compraccicos treat their wives rudely; that in a circus where the audience roars its delight someone may be moved to pity by the antics of the performers; that in medieval days the more cruel the superiors the more cruel their henchmen.

One of the surprising things about the picture is the definite atmosphere that seeps from it. You can't avoid it any more than you can your tax bill. It hits you straight in the face. Compounded in it are fear, horror, fascination, pathos, pity, desire for revenge and a great impulse to see the thing through to the end.

For "The Man Who Laughs" contains the Victor Hugo elements of tragedy. The story has been admirably turned to the screen.

Growing on another bush entirely is "The Foreign Legion." As might be supposed at first, the film is not a saga of the Legion itself. Rather it is the story of one man's contact with it.

He (Kerry) did some fibbing in London to save the honor of the girl he loves. The girl is already married and it's her husband who is the villain. Feeling himself disgraced in the eyes of society he joins up with the Legion, not knowing that his father, whom he has never seen, is in charge of one regiment.

The girl (Mary Nolan) goes to Africa, where her husband also becomes a member of the Legion. The drama is heavy and fast now. Only the little sister (June Marlowe) knows that the hero is true and straight. She saves things at the last moment, but not before the father (Lewis Stone) must sentence his own son to death for some insubordination or other out in the desert. Stone's performance is memorable.

The story moves quickly and interestingly. Kerry is good. Africa has been duplicated beautifully. A sandstorm on the desert is one of the high spots.

This picture is worth a trip from wherever you are to wherever it is showing.

"Lonesome" Declared Exceptional

(*Continued from page* 18)

heighten its dramatic climaxes. Fortunately, the two principal players, Glenn Tryon and Barbara Kent, have excellent screen voices, if that term may be used. Tryon for some years before going into screen work was playing in stock, vaudeville and touring companies and is thoroughly at home in the new talking medium. Barbara Kent has had no experience of the stage, but she has a splendid and cultivated singing voice.

Tom Reed, the first Universal title writer to utilize his talents in devising talking dialogue for pictures, is already hard at work on the title episodes of "Lonesome." He wrote the titles for the production and has the new sequences very nearly completed. Fejos will undoubtedly direct them before he starts on the Conrad Veidt vehicle, "The Play Goes On," which also will be developed as a talking picture.

One of the impressive features of "Lonesome" is an entirely new three-color device which is used in the sequences in Coney Island. It is particularly expressive to denote the lapse of time while the boy and girl are so interested in each other that they fail to notice the approach of night, while they are on the beach, and this transition from daylight to night, with its brilliantly illuminated pleasure palaces, flashing lights and multi-colored advertising signs, is most artistically depicted by this new colored process.

Another outstanding feature of "Lonesome" is the opportunity it gives to Glenn Tryon to prove his thorough histrionic ability. So far, Universal pictures have only expressed his comic side, but in "Lonesome" he will be revealed to his public as an actor of surprising depth and feeling.

Universal Chain Theatres Spend Half Million on Sound Devices

(*Continued from page* 14)

with sound pictures, these being the Kenosha Theatre, Kenosha, Wisconsin; the Capitol Theatre, Grand Island, Nebraska, and the Broadway Theatre, Santa Ana, California. These houses are equipped for Vitaphone and Moviephone presentations.

Location of the houses selected for the installation of Vitaphone and Movietone equipment will be announced shortly. H. M. Messiter, assistant to Mr. Paine, is now arranging for the buying and booking of sound and "Talkie" entertainment for the theatres which will get the new equipment. This equipment will be available for both Vitaphone and Movietone reproduction. Installation will proceed immediately.

Edmund Cobb Film Complete at "U"

THE completion of *"The Boundary Battle,"* an Edmund Cobb starring production under direction of Joseph Levigard, has been announced by Universal. The picture was one of the Forest Ranger series, based on the life of the men in the United States Forestry Service.

Lillian Gilmore appears in the feminine lead with David Dunbar and Clark Comstock in the cast. William Lord Wright supervised production.

—LISTEN BROTHER!

The only buy in this industry as good as a UNIVERSAL COMPLETE SERVICE CONTRACT is another UNIVERSAL COMPLETE SERVICE CONTRACT! More than 12,500 Complete Service Contracts have already been signed. That's evidence that *is* evidence.

Better than a Circus Parade!

The selling value of Carl Laemmle's weekly column in the Saturday Evening Post outlasts that of a dozen circus parades.

It goes straight to the homes of more than 15,000,000 movie fans all over the country.

It is a DIRECT MESSAGE TO THE FAN FROM EVERY UNIVERSAL EXHIBITOR that the best movie entertainment in the world may be found at his theatre.

Watch This Column

Our Weekly Chat

MORE than ever I am convinced that moving-picture patrons should co-operate with their favorite neighborhood theatres and tell the managers what pictures they would like to see. One is just as deeply interested as the other, and far from resenting requests and suggestions, the managers will be delighted to receive them. If, for example, you desire to see Universal's spectacular production of *"Uncle Tom's Cabin,"* or Victor Hugo's *"The Man Who Laughs,"* *"Show Boat,"* *"Broadway,"* or *"Lonesome,"* just mention it by telephone or post-card to the manager of your favorite theatre. And just now is the time to do it. Theatres all over the land are making their bookings for Fall. Help them. And incidentally help yourselves. — C. L.

All of you who have read the "Tarzan" stories, by Edgar Rice Burroughs, will be pleased to know that Universal has one of these tales of jungle life in work, starring FRANK MERRILL and that charming young actress NATALIE KINGSTON. Lovers of the "Tarzan" stories are numbered by the thousands and in producing *"Tarzan the Mighty"* we are responding to a popular request from the readers of this column. *"Tarzan the Mighty"* is an original serial produced by Universal by special arrangement with Edgar Rice Burroughs, author of "Tarzan of the Apes," "The Cave Girl" and other stories.

Natalie Kingston

I have received so many requests from picture-fans for HOOT GIBSON pictures that I have issued orders to secure for this most popular of all the screen-cowboys the very best stories available—stories that are out of the beaten path. One of them is entitled "Clearing the Trail," it is one of the best West- ... of recent years and ... is supported ... HY GUL- ... cast of ... Eason ... himself ... credit in the

popularity ... ing by leaps and ... will add many admirers when his pictures for the coming season are shown. MR. DENNY assisted the story committee in the choice of material for his new pictures and he is tickled pink with the selections made.

Write to me for a list of the forthcoming releases of Universal—there are many surprises in store for you. Meantime keep in mind *"The Man Who Laughs,"* with CONRAD VEIDT and MARY PHILBIN, *"Lonesome,"* that exceptional picture produced by Dr. Fejos in which there are two in the cast, yet thousands who take part. GLENN TRYON and BARBARA ... performances will delight you

Reginald Denny

Laemmle, President

The column at the right will appear in the July 28, 1928, issue of THE SATURDAY EVENING POST.

Are you one of the 10,327 exhibitors who are profiting by this great campaign?

UNIVERSAL WEEKLY
VOL. 28, NO. 13 NOV. 3, 1928

Laura La Plante

in Universal's Greatest Production

"SHOWBOAT"

DIRECTED BY HARRY POLLARD

What do you think when you see these three words on the screen:

"CARL LAEMMLE Presents——"

When Carl Laemmle authorizes the use of these words—this is what it means to you and to every other Exhibitor:

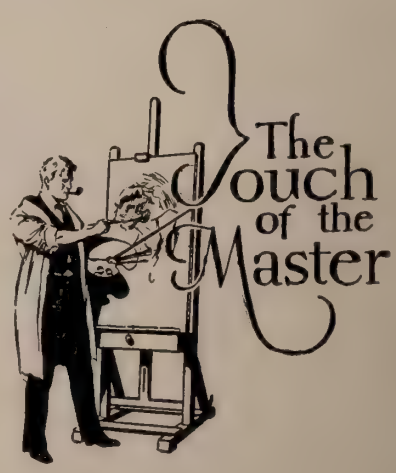
It means here is a picture that from opening frame to final fade-out represents loving care all along the line. It means that the most thoughtful consideration has been given the selection of the story. It means that the development of that story has been done by the finest collection of Motion Picture brains that money and the persuasive personality of Carl Laemmle himself could attract to the Universal Organization.

It means that the Directing, the Acting, the physical make-up of the Scenes and Settings, the selection of authentic properties, the Costuming, the Camera-work, the Editing and the Titling are all in the hands of men and women whom Carl Laemmle, through his twenty-two years of Experience, has selected as being the best obtainable.

These words, "CARL LAEMMLE Presents——" mean to every Exhibitor —large or small:

Here is a picture that Carl Laemmle KNOWS is good. He KNOWS what went into its making. He KNOWS that nothing was overlooked or left undone. He KNOWS that the Exhibitor and his patrons will receive from it full Entertainment value for their money. He KNOWS that the Exhibtor can safely advertise to his public—

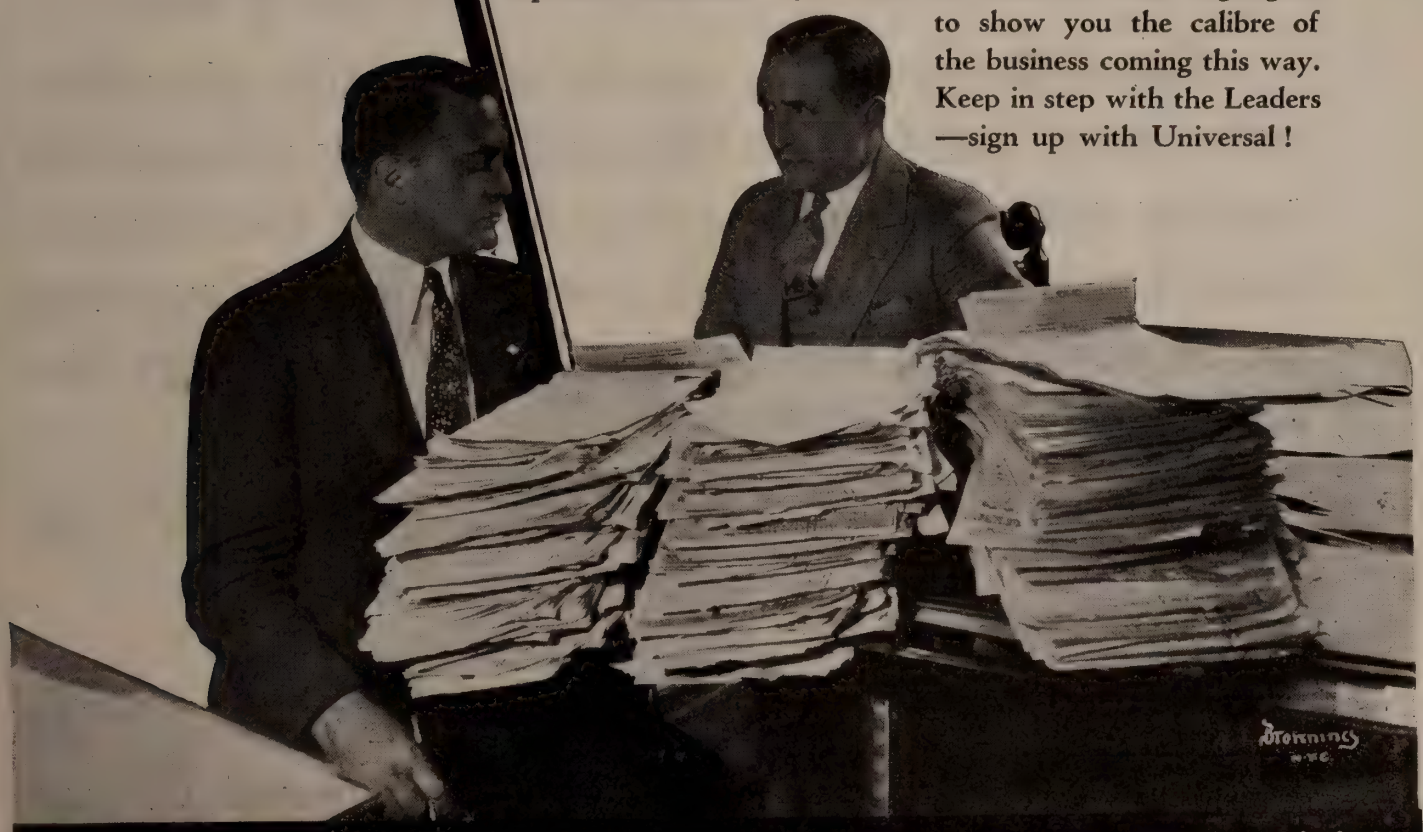
"CARL LAEMMLE Presents——"



One Day's BIG DEALS

at the Universal Home Office

Bunches of 'em. The staff is swamped. That's the way the fat contracts are pouring into Universal daily. That's the stuff that proves: "Silent or Sound—Carl Laemmle Leads the Way." On the following pages, two or three of the Big Deals on the various pictures in Universal's line-up are indicated. Just two or three of the highlights to show you the calibre of the business coming this way. Keep in step with the Leaders —sign up with Universal!



-- *Silent or Sound* - Carl Laemmle *Leads the Way!!!*

PARDON MY

No. 609—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

TAKE a Rex Beach story.

And Renee Adoree and Conrad Nagel.

Turn them over to Director Irvin Willat.

Send them all up north where the pine forests bend flat in the blizzardy gales; where the raging torrents go tearing along at breakneck speed, gouging out their own banks and roaring on to perdition; where the forest fires burn like hell itself.

Let Irvin Willat wave his magic directorial wand over all these elements and you get----

"The Michigan Kid"!

And boy! YOU'VE GOT SOMETHING.

If you thought for a minute you had passed the age when you could get a kick out of life, you've got something coming to you in the form of rejuvenation.

SWEARING

If you thought you were growing anemic, you've got something coming to you that will pump the old blood till it squirts through your veins like liquid excitement.

You remember "The Storm"---the picture which was played in more theatres than any picture up to its time. Well, I've always wanted a picture something on that order. I've tried to get it many a time. Several times I thought I had it but I was mistaken.

But now I've got it and, better still, I've got something that is even bigger and better than that old record--breaker.

AND IT'S ALL READY FOR YOU TO SEE!

This means one more added to the long list of Universal pictures which are READY FOR YOU TO SEE---and it is another proof that Universal is miles ahead of the herd not only in quality but in timely delivery of the actual pictures.

Watch for "The Michigan Kid."

A love story? You bet your life. And also a picture that's got the whole outdoors in it---everything the world loves in its movies.

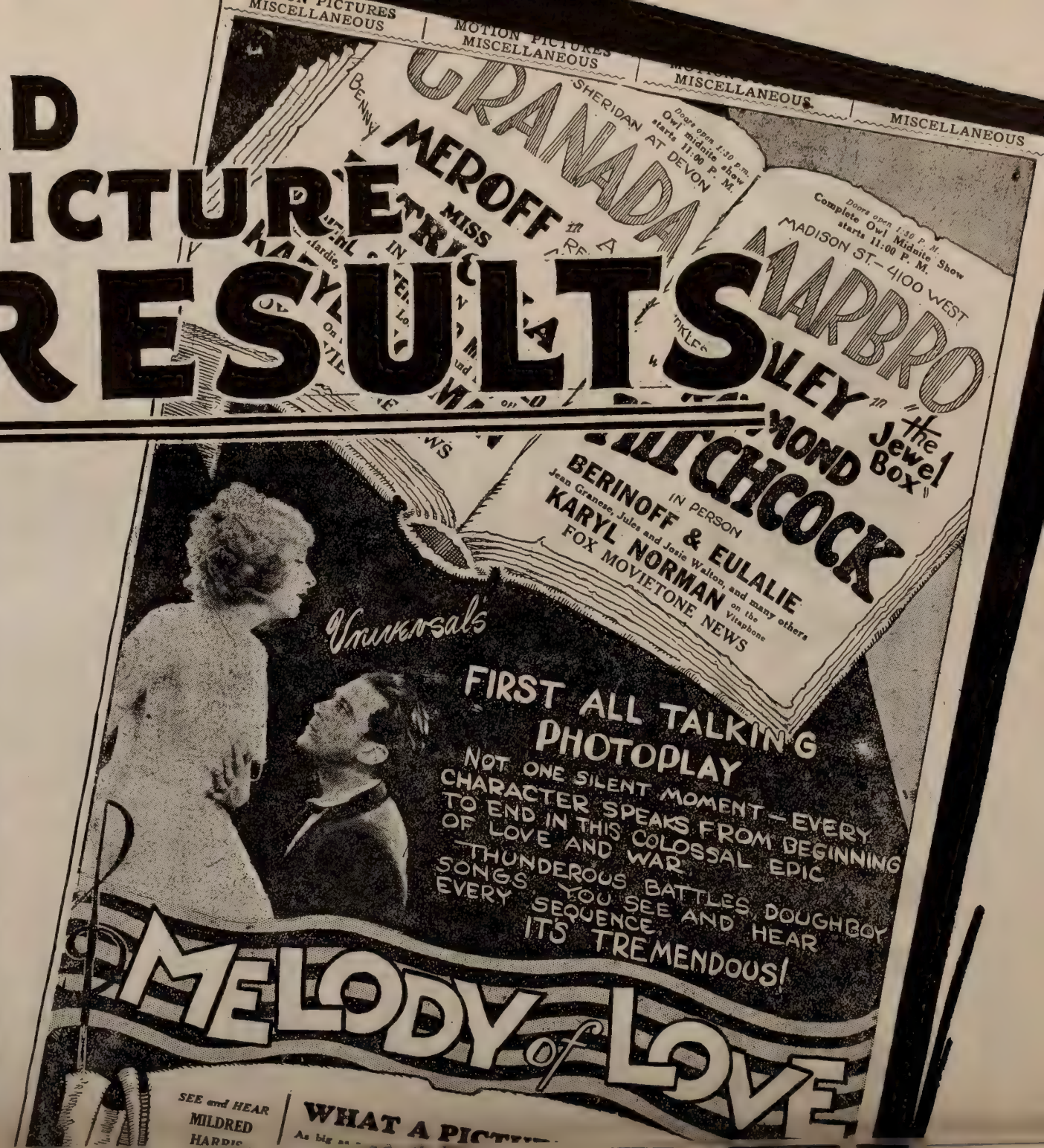
It's the best blankety-blank thriller in a long long time and ---please pardon my swearing, but I'm excited about it!

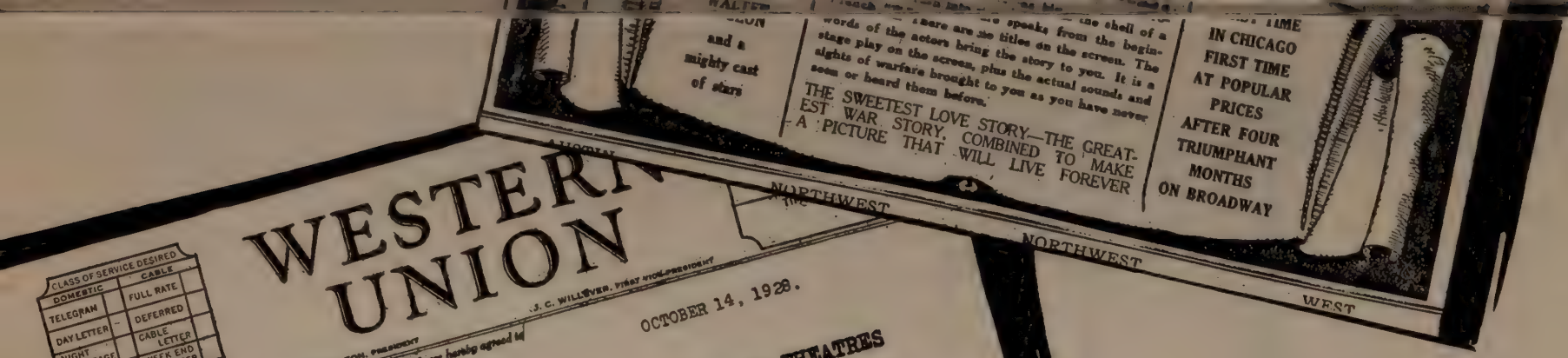
A BIG AD
A BIG PICTURE
BIG RESULTS

The advertisement at the right is a reproduction of the quarter-page ad which opened the campaign in Chicago—

The telegram says "BOTH theatres had lines nearly a block long eight abreast all evening"

When you've got a <u>big money</u> picture plug it for all it's worth. That's showmen first principles — and the telegram below proves it.
It's Carl Laemmle's First 100% Talking Picture.





featuring Walter Pidgeon, Mildred Harris, Tom Dugan, Jane Winton, Jack Richardson—Story by Robert Arch—An Arch Heath Production—Sound supervision by C. Roy Hunter—with the famous Universal City Melody Four.

WESTERN UNION

CLASS OF SERVICE DESIRED

DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

OCTOBER 14, 1928.

CHICAGO , MR CARL LAEMLE

MELODY OF LOVE OPENED MARBRO AND GRANADA THEATRES TODAY BOTH THEATRES HAD LINES NEARLY BLOCK LONG EIGHT ABREAST ALL EVENING JUST LEFT GRANADA AT ELEVEN FIFTEEN TONIGHT MORE THAN FIVE HUNDRED WAITING GET IN UNDOUBTEDLY YOU HAVE ONE OF THE GREATEST OF ALL BOX OFFICE ATTRACTIONS IN THE MELODY OF LOVE EXPECT RECORD ENGAGEMENTS HERE REGARDS

H. M. HERBEL

THE MELODY OF LOVE

BIG DEALS

Pantages
Publix
Lisbon
Loew, etc.

Play safe with sound! — — Book **UNIVERSAL!**

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
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Vol. XXVIII **NOVEMBER 3, 1928** **No. 13**

UNIVERSAL MOVIEGRAMS

"LAST week Carl Laemmle purchased two highly prized New York stage plays, together with full talking and musical rights. The first was "The Climax," in which Jean Hersholt will play the lead under the direction of Renaud Hoffman. Julian Josephson is writing the continuity and Carl Laemmle, Jr., will supervise. The second is "Barnum Was Right," by Philip Bartholomae and John Meehan, purchased for the use of Reginald Denny. It played a long engagement at the George M. Cohan Theatre, with Donald Brian starred.

"CLEAR THE DECKS," Reginald Denny's current picture, will be finished next week at Universal City. His next vehicle, "His Lucky Day," will be directed by Eddie Cline, who was last week engaged by Carl Laemmle for this directorial assignment.

THE production of "The Play Goes On," which had been assigned to Edward Sloman, has been temporarily postponed to permit Sloman to make "The Bargain in the Kremlin" immediately. This intense drama of a Russian violinist by Sir Philip Gibbs will be a one hundred per cent. talking picture. Joseph Schildkraut will play the violinist.

IN the pretentious list of short sound subjects which Universal is compiling, one of the most interesting will be Tom Terriss as Scrooge in Dickens' "Christmas Carol."

Universal Spends Fortune In Sound Picture Purchases

Carl Laemmle Invests Heavily in Plays, Operas, Novels For Sound Pictures Following Big Patron Response to "Lonesome" and "Melody of Love"

SO enthusiastic has been the public's response to Universal's first talking pictures, "Lonesome" and "The Melody of Love," and so convinced is Carl Laemmle that sound is a factor to be reckoned with permanently in moving pictures, that Universal is expending a fortune in the purchase of plays, operas, novels and originals for sound pictures.

The moving picture industry needs a new name for what are now called sound pictures. This generality has been used to cover all manner and degree of audible entertainment on the screen, from the one hundred per cent. talking picture like "The Melody of Love" to the synchronization of musical accompaniment with which no spoken lines are used. Nevertheless, they are all sound pictures. The great majority of Universal's features for this year will have some kind of sound to satisfy the public's apparently insatiable appetite for this new sensation. But Universal is every day announcing the purchase or planning of an all-talking production in a way to point undoubted leadership in this department.

For instance, last week Universal announced the purchase of "The Climax," the famous Edward Locke stage production, which is an ideal play for music and dialogue. It contains "The Song of the Soul," one of the sensations of the year. "The Climax" was produced and will offer an opportunity for a golden-voiced girl as heroine, for which Universal has already started a nation-wide search. The only definite plans for "The Climax" so far announced are that Renaud Hoffman will direct it, that Jean Hersholt will be featured in one of the principal rôles, that Julian Josephson will write the continuity, and that Carl Laemmle, Jr., will supervise.

The next day Universal announced the purchase of "Barnum Was Right," as an all-dialogue picture for Reginald Denny. "Barnum Was Right" is the well-known play by Philip Bartholomae and John Meehan which played the George M. Cohan Theatre so long and so profitably. Donald Brian was starred in the original rôle of an entertainer at a summer hotel.

On the heels of this comes the announcement that Universal is to make one and possibly three productions with Paul Whiteman, the famous jazz king. The amount of money involved in the contract between Carl Laemmle and Paul Whiteman is in all prob-

(*Continued on page* 32)

HOOT GIBSON is apparently adding aviation to his repertoire of sports which he has capitalized in Universal pictures. He is one of the best known automobile racers on the Coast and his horsemanship was what won him his first entry into the movies. But the announcement that Ruth Elder is to be his next leading lady gives promise of an entirely new type of Western in Hoot's next, and Hoot may be emulating Reginald Denny yet.

CARL LAEMMLE ACKNOWLEDGES COOPERATION OF WILLIAM FOX

Thankful Title on "The Melody of Love" at the Colony Theatre Tells the Story of Unique Assistance which Resulted in Universal's First 100 Per Cent. Talkie

UNIVERSAL'S first 100 per cent. talking motion picture, "The Melody of Love," and the unique circumstances surrounding its production, marks a new mile-stone in the film industry's history of entente cordiale and cooperation between companies. It is another potent evidence of the sincere and mutual helpfulness that has distinguished the screen's pioneers since the inception of the industry.

This pace-setting Universal production, actually the first all-talker made by the Movietone methods, and which has enabled Universal to take place among the leaders in the sound picture field, was made with the assistance of the Fox Film Corporation, and could not have been made without them.

Crowds milling around The Colony Theatre on the opening night of "Melody of Love," Universal's first 100% talking production.

The picture was launched on Broadway at the B. S. Moss Colony Thetare last week-end and broke house records. As a tribute to the organization which helped in the making of the picture, Carl Laemmle, president of Universal, caused the following title to be included in the showing:

"I take this opportunity of expressing my appreciation to William Fox for the kind assistance that enabled Universal to produce "The Melody of Love" through the Fox-Case Movetone Method."

CARL LAEMMLE.

The circumstances which brought about the making of "The Melody of Love" as a Universal Movietone picture with Fox aid had their inception months ago, when the sound picture agitation was gathering volume. Carl Laemmle had been making a deep study of the various sound devices and finally decided to cast his lot with the Movietone method of sound on the film, pioneered by William Fox with the Fox-Case activities.

So rapidly had public fancy and the trend to sound advanced, that time became the essence of success. Universal, determined and all set to launch its sound program, faced weeks of inactivity until sound proof stages could be built and until sound reproducing equipment could be had at the Universal City studio plant from the Western Electric.

It was then that the Fox organization lent valuable assistance. A complete sound reproducing Fox-Case outfit was turned over to the Universal City production experts for temporary usage. The unit crew went with it. With this unit, Universal was able to make necessary tests, to experiment with short subjects, to produce several short reel Movietone acts, dialogue sequences for several productions and finally "The Melody of Love," the first full-length, all-talking picture ever attempted by the sound-on-the-film method.

The results speak for themselves, and are substantiated by the pleased patrons at the Colony Theatre in New York and at various other big theatres throughout the country where this screen innovation is being shown. So great was the response at the Colony that Sunday opening broke the house record by $1330.

Universal now is equipped with elaborate sound-proof studios and the necessary sound reproducing equipment for the completion of its ambitious talking picture program. The use of the Fox-Case Movietone unit enabled the Laemmle organization to get off to a running start in the sound film race, and there is considerable good-will feeling on the part of Carl Laemmle and his associates for William Fox.

Cameraman Awarded Two-Year Contract

AS a result of his successful work in "Erik the Great" and other Universal features, Hal Mohr, cameraman, has received a two-year contract with Universal at an exceptionally high salary, according to an announcement from the studio.

Mohr was recently employed by Universal for "The Last Warning," a mystery production, to handle the difficult photography demanded by Director Paul Leni, who is noted for the odd and unusual camera angles in his pictures.

Later he was assigned to work with Dr. Paul Fejos, also noted for his camera effects on "Erik the Great," which was supervised by Carl Laemmle, Jr. Mohr recently accompanied Fejos to New York for the New York atmospheric shots necessary for "Broadway."

CARL LAEMMLE SIGNS GREATEST MOTION

Carl Laemmle

Universal to Star Whiteman in "The King of Jazz," Synchronized Sound Production Featuring Life of Whiteman Using Entire Jazz Orchestra—Ferdie Grofe to Do Scoring—Lyrics and Music Written by L. Wolfe Gilbert and Mabel Wayne.

Universal Contract Sets New Salary Mark of Half Million.

Paul Whiteman and Orchestra Leave for Universal City Around Middle of February for Eight Weeks.

A NEW dazzling personality for the movies, a new record in moving picture compensation, and a totally new form of moving picture entertainment were signallized last Monday when a contract was signed between Paul Whiteman, jazz king, and Carl Laemmle, president of Universal Pictures Corporation.

Weeks of negotiation followed the original broaching of the subject to Paul Whiteman, but Universal's proposition was so tempting that a contract was the result. By virtue of this contract, Whiteman and his jazz orchestra will interrupt their tour of the country around the middle of February for eight weeks to make a production at Universal City which will embody a great many of the tremendously interesting and dramatic incidents in the life of Paul Whiteman.

"The King of Jazz" has been selected as the title of the production. Ferdie Grofe, Whiteman's chief arranger, is to do the scoring. The lyrics and music will be written by L. Wolfe Gilbert and Mabel Wayne, co-authors of the hit "Ramona."

In the meantime, a screen writer will be assigned to accompany Whiteman on his present tour of the United States. During this tour he will write the screen story, working in the elements which have made Whiteman great and which would adapt themselves to the new form of screen entertainment. The final story will be accompanied by many of the musical compositions which Whiteman has made famous and his entire organization of thirty individual musicians will be used in the portrayal of these compositions. Mr. Laemmle has a series of options for following pictures, which will bring the total compensation to Paul Whiteman well above the million-dollar mark.

The contract itself was taken by Nat Goldstone, Universal sound supervisor in the East, to Atlanta, where Whiteman is appearing this week, and returned yesterday for Mr. Laemmle's signature. Mr. Laemmle also received yesterday morning the following telegram from Mr. Whiteman, expressing his satisfaction with the contract.

"Have just signed contract and want you to know I am with you heart and soul stop That this day shall inaugurate an endless friendship and that our affiliation shall have genuine Universal appeal is the sincere wish of

"PAUL WHITEMAN."

In speaking of this, one of his greatest triumphs, Mr. Laemmle said:

"To have the privilege of presenting to moving picture audiences and music lovers throughout the world the unique and unrivalled personality of Paul Whiteman is a great privilege. I sincerely feel that it is one of the greatest privileges which I have ever had. To have captured the king of jazz, the very musical spirit of these modern days for Universal pictures, gives me one of the thrills of my life. When we determined to our satisfaction, through the marvelous reception which has been given to such pictures of ours as 'The Melody of Love' and 'Lonesome,' that talking pictures were bound to be a permanently great factor in moving pictures, we immediately laid our plans to secure the biggest factors which this new invention permitted. The first one we chose was Paul Whiteman.

"It has taken us some time to persuade Mr. Whteman that he would be even greater on the screen than he is at the present time, but I am happy to say that we have persuaded him and that he now feels, as we do, that this is a great opportunity for him. You may rest assured that Universal will provide in its first Whiteman picture a production which will in every way be a credit to Mr. Whiteman and to Universal."

Paul Whiteman's life is a colorful one with its spectacular rise to fame as the first successful exponent of symphonic jazz. Whiteman's parents were musical, but in the conventional manner. His mother was a concert singer and his father supervisor of music in the municipal schools of Denver, where Paul was born. Whiteman's father also conducted a "legit-

PAUL WHITEMAN IN PICTURE CONTRACT

Paul Whiteman, Jazz King.

The famous Paul Whiteman jazz orchestra very much in action (above), and (below) sitting figuratively at the Maestro's feet.

imate" orchestra in Denver. The young Paul inherited the musical tendency, but from a very early age had a strong leaning toward ragtime, coupled with a sincere appreciation of classical music.

Whiteman hit upon a happy medium. He believed that jazz could be placed on a symphonic basis. When his father's disapproval made it wise for Paul to go west to San Fancisco the innovator had a chance to experiment. His small orchestra had its ups and downs, but the patrons of the Alexandria Hotel recognized that Whiteman's band was "different." Movie celebrities such as Charlie Chaplin, Douglas Fairbanks, Lew Cody, Sid Grauman and Marshall Neilan invited Whiteman to play at their homes at private functions. Even at that, it was hard sledding for Whiteman.

Then along came his angel in the guise of the noted banker. S. W. Straus, through whose influence Whiteman and his orchestra were sent to Atlantic City to play at the opening of the Hotel Ambassador. They took immediately. Shortly after this success, Whiteman was engaged at the once-famous Palais Royal, where he held forth for five years. A Victor Talking Machine contract followed. More fame came along when Whiteman and his band graced George White's "Scandals." Then came a contract to appear in the Ziegfeld Follies. Whiteman scored another victory at the Palace for a period of nine consecutive weeks.

His unique jazz concert at Aeolian Hall, in which he introduced George Gershwin's "Rhapsody in Blue," marked Whiteman's acceptance by the highbrow musical critics. This symphonic jazz idea of his was, they conceded, not so unrelated to art after all. Whiteman's concert created a furore in musical circles and established him as firmly among serious music lovers as his vaudeville and night club work had already done with the general public.

From that momentous occasion Whiteman and his jazz orchestra have been making triumphant tours both here and abroad as the acknowledged Jazz King of the world.

Much of the drama of this struggle for fame will be incorporated along with Whiteman's music in "The King of Jazz."

THEY WE

and

DENNY!

AT THE TRADE SHOW they said Denny was a marvel—getting bigger and bigger every time. They laughed, they smiled, they just grinned. They thought it capital entertainment all through. They said they wanted more Denny and that there could be ONLY ONE DENNY FOR THEM!

RED HOT SPEED

A Universal Super Jewel

With Glenn Tryon, supported by Kathryn Crawford, the former famous American stage star.

Released July 1st, 1929.

N. B. This is just the biggest comedy from the biggest find, you ever had—get it!

Universal consistently gives you t

NT OVER

how!

THEY SAID Glenn Tryon was just a great boy! They said he appealed to them with his fresh boyish antics and they were certain they would get a clean-up with him. They said "The Kid's Clever" is greater than "Painting the Town"—they said it was a hundred times more laughable than "Safety Last"!

TRYON!

THE KID'S CLEVER

A Universal Denny Super

With a huge cast including Alice Day.

Released November 19, 1928.

N. B. It's the last big Denny for 1928, so go out and get it for a clean-up farewell to the old year!

TRADE SHOW SENSATIONS!

DENNY AND "CLEAR THE DECK" CAST RECEIVE OVATION IN SEATTLE

WHEN the Emma Alexander of the Pacific Steamship Lines docked at Seattle recently, the news that it bore Reginald Denny and the entire cast of "Clear the Deck" had gone before it. Crowds of fans and newspaper reporters welcomed the company, which consisted of Olive Hasbrook, Denny's leading lady in the Universal talking sea film; Otis Harlan, Lucien Littlefield, Colette Merton, Brooks Benedict, Robert Anderson and Elinor Leslie. Director Joseph Henaberry and his assistant and business manager, Joseph Pasternak, were also on board. The company was escorted by the press, a flock of fans and a police squadron to the Hotel Savoy. The movie celebrities drove through Seattle in Buick cars, with "Clear the Deck Company" signs on their automobiles and banners flying.

The evening of their arrival, despite the fact that the company had been busily shooting scenes on the boat and in the harbor all day, they made personal appearances at the Pantages Theatre. The audience accorded them round after round of applause. Exhibitors from surrounding districts besieged the Universal branch exchange all day for admittance and made an enthusiastic addition to the regular movie patrons that evening.

The following afternoon the company was invited to attend the University of Washington vs. University of Montana football game. Once again the "Clear the Deck" company rode in state to the bowl where they were escorted around it by two motorcycle traffic officers who blew their sirens to attract attention. The big crowd, approximately thirty thousand, screeched and yelled their heads off for Denny. Between quarters they resumed their cheering, which was broadcast over the air with the news of the game.

"Clear the Deck" is an adaptation by Earl Snell and Gladys Lehman of the E. J. Rath novel, "When the Devil Was Sick." The film is being synchronized as a talkie. The location trip, during which the company made their stop-over in Seattle, included shots of the waterfronts of San Francisco and Seattle, as well as action on the boat.

The Seattle papers featured the handsome Denny and his company during their location trip.

SHIP AHOY! WHAT STAR DO WE SAIL BY?

Enough Of Them Aboard Emma Alexander To Stump Hardiest Of Deepsea Navigators

When movie stars go down to the sea in ships it is with, as the vulgar would say, class.

Hence, Reginald Denny and his company of forty-five celebrities of the no longer silent drama will arrive in Elliott Bay today on the Admiral liner Emma Alexander, which they are using as a floating studio for the production of the talking sea film, "Clear the Deck."

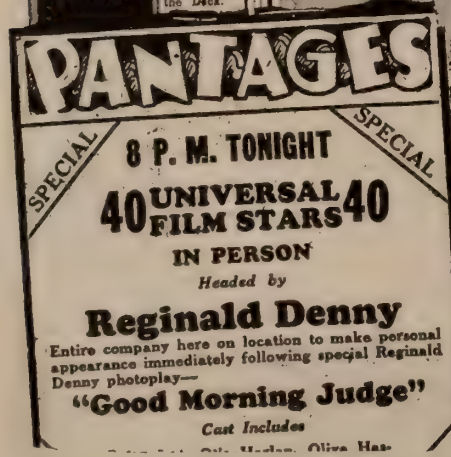
The Pantages Theatre cashed in on the personal appearances of the Universal stars.

REGINALD DENNY, Universal screen star, who appeared in person at The Pantages last night.

WHILE "REGGY" SLEPT—Margaret Stedman, Colette Merton, Mary Grant, three of the motion picture cast of Universal players arrived today aboard the steamship Emma Alexander on deck morning before Reginald Denny, leading awoke

Denny Catches Up on Beauty Sleep

The young gentleman with the bronzed countenance, girls, is Mister Reginald Denny. And the girl whom you're envying is Olive Hasbrouck, formerly of Boise, Idaho, now Denny's leading lady. They arrived on the Emma Alexander Friday, making a talking movie with a troupe of players, including humans and educated goats. Photo by Fred Carter, Star staff photographer.


PANTAGES

SPECIAL SPECIAL

8 P. M. TONIGHT

40 UNIVERSAL FILM STARS 40

IN PERSON

Headed by

Reginald Denny

Entire company here on location to make personal appearance immediately following special Reginald Denny photoplay—

"Good Morning Judge"

Cast Includes

He's Why the Dock Will Be Full of Girls Friday

Reginald and 45 Other Motion Picture People en Route on Emma Alexander

IF YOUR heart suddenly starts fluttering at the sight of a handsome young man, closely resembling Reginald Denny, sauntering down the street Friday or Saturday, don't be surprised, girls, for it will be none other than Reggie himself—in person—not a motion picture.

Denny, heading a party of 46 motion picture people, including 35 actors and actorines, directors, cameramen and all the rest that go to make up a complete producing company, will be visiting in the city Friday and Saturday.

They arrive early Friday morning on the Admiral liner Emma Alexander, aboard which vessel they are filming a sea story called "Clear the Deck" for the Universal Pictures cor-

MOTOR TAKES Screen Star and

GREAT

Carl Laemmle's *Super* Production

GREAT

Great Production+
Great Exploitation=
Great Profits!

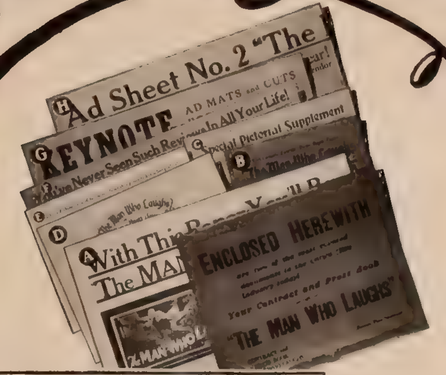
VICTOR HUGO'S *Magic Name*

Great Selling Campaigns!

for Big Cities—for Large and Small Towns—for Villages and Hamlets—for Every Size and Type of Theatre Everywhere

SILENT AND SOUND

There's a sure-fire selling campaign to fit any size theatre in any size town anywhere—in the giant Press Book described to the right.
It tells you exactly how to put this big production over in the biggest possible way!



HERE'S THE BIG LINE-UP

A Enormous 8-page Exploitation Section.
B Contracts and Other Documents for Exhibitor.
C Wonderful Herald, 39 Photographs in Rotogravure.
D Giant 10 pages of Press Copy and Cuts.
E Post Card Ballot Plan for Packing 'em in.
F Amazing Reviews from nine New York Papers.
G Keynote Ad Sheets. Dozens of Ads., All Sizes.
H Ad Sheets No. 2. From Slugs to Half Pages.

The greatest aggregation of material ever compiled to put a picture over with the Public.

Putting It Over In a Big Way

First: Book "The Man Who Laughs" and set the play dates.

Second: Study the most complete Press Book ever compiled. It shows you exactly how to bring in the audience for SRO business

Here's What Pulled the Record Gross in Oklahoma City

1 Tie-Up with Music Jobber
Columbia Phonograph record No. 1400 D, the theme song of "The Man Who Laughs", entitled, "When Love Comes Stealing". The music jobber loaned theatre a Columbia Phonograph for the lobby where song was played. The machine was ornamented with "The Man Who Laughs" cutouts.

2 Hotel Restaurant Tie-Up
A bottom line on the menu cards of the three best hotels read: "See and hear 'The Man Who Laughs' at the Liberty Theatre. Good Food and Good Entertainment go hand-in-hand!"

3 Packard Motor Car Tie-Ups
Two banners strung on the sides of Packard Service Car and two specially painted compoboard displays 6 ft. x 6 ft. for show-room display. The copy on signs and banners was as follows: "The Man Who Laughs Drives a Packard."

4 Radio—Broadcasting
Station WKY (Morning Oklahoma and Evening Times) broadcast theme song, "When Love Comes Stealing," twice each evening. The announcer stated that the song was the theme song of "The Man Who Laughs"—"now playing at the Liberty Theatre." On the opening date a description of the picture was broadcast.

5 Newspaper Tie-Ups
Three Oklahoma City dailies were furnished with advertising copy by the music jobber, which advertising featured "The Man Who Laughs" and the theme song. Three subdealers of music concern put in window displays. They used newspaper space also.

6 Heralds
Distributed ten thousand roto-Heralds through local news agency. Handled as inserts slipped into newspapers and publications—including the "Saturday Evening Post."

7 Book Store Tie-Ups
Feature window display in prominent book-shop.

8 Window Tie-Ups
The theme song and Columbia Records made up five window displays and these stores carried a line in all their newspaper advertising for five days.

9 Publication Tie-Up
The Oklahoma City Railwayan—circulation, 40 thousand weekly. Special slug of advertising for one week's issue at no cost.

10 Public Library Tie-Up
Twenty thousand "Man Who Laughs" bookmarks distributed at Public Library.

Carl Laemmle's Magnificent *Super* Production *The* MAN WHO LAUGHS *from* Victor Hugo's Most Dramatic Novel!

Great Exploitation! Great Universal Paper!! Great Profits!

The Inspired Picture for Every City, Town and Village!!!

Most Successful Newspaper Tie-Up ever Devised

Newspaper Serialization for "THE MAN WHO LAUGHS"

12 Chapters—Mats Free—Your Editor Wants This!

A brilliant condensation of the great Victor Hugo story. Fascinating installments to run daily for two weeks before your opening. Illustrated as above. Actual size 6 inches by 6 columns. The pictures tell the story to your patrons. The cleverly worded narrative will pack them into your theatre.

Samples of the Selling Paper For This Great Production

Left—
3-Sheet

Right—
6-Sheet

Below—
24-Sheet

Read these Wires

"Marvelous business."

J. WM. HOUCK,
Kenosha Theatre, Kenosha, Wis.

"Superior to anything I have seen."

J. M. SHINE,
Gloversville, N. Y.

"Stood them up Patron and Newspaper comment wonderful."

ROBT. D. HUTCHINSON,
Liberty Theatre, Oklahoma City.

Read these Reviews

"Magnificent acting."

Philadelphia Inquirer

"You will feel that you have discovered a movie masterpiece."

Chicago Herald and Examiner

"Veidt out-Chaneys Lon Chaney in the matter of . . . Make-up."

Philadelphia Bulletin

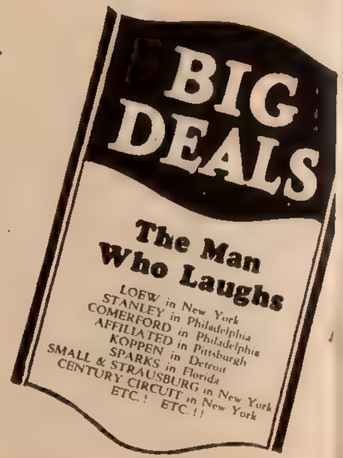
A PAUL LENI Production

Starring

CONRAD VEIDT & MARY PHILBIN

with

Olga Baclanova, Cæsar Gravina, Brandon Hurst, George Siegmann, Sam De Grasse, Stuart Holmes.



CARL LAEMMLE - VICTOR HUGO - PAUL LENI - CONRAD VEIDT - MARY PHILBIN !!

Get Greater Profits with

Mike & Ike

Rube Goldberg's justly famous comedy characters brought to life to make millions happy. And how they do! 13 two-reelers—you'll wish there were more.

Snookums

Starring in "The Newlyweds and Their Baby" comedies from George McManus' inimitable cartoon strip. The box-office baby gets them in. 13 two-reelers.

Buster Brown

Every boy's hero, with his dog Tige, every dog's envy, in 13 two-reelers. Adapted from R. F. Outcault's great cartoons—and nothing lost in the process.

Let George Do It

George McManus made cartoon-George a household word. Stern Brothers put him on the screen. You make 13 clean-ups with him —one for every two-reeler.

BIG DEALS

Loew
Publix
Libson

Released by UNIVERSAL

Don't Get Stung!

Oakley, Idaho.

TO WHOM IT MAY CONCERN:

On July 23rd, I ranthe old print of "UNCLE TOM'S CABIN". The picture was misrepresented to me and I had it booked for two days but after seeing it the first night and the disappointment of my patrons, pulled it off.

Due to the name of "UNCLE TOM'S CABIN" and the wide publicity that Universal had been giving this picture, I did a very good business but every one coming out of the theatre complained about it and continued to do so for several days. I therefore, bought Mr. Laemmle's production of "UNCLE TOM'S CABIN" to vindicate myself with my people. I am going to send out a form letter thruout my territory informing my patrons of that and expect to get back into their good graces.

This is written for the sole purpose of advising any exhibitor who buys the old delapidated print of "UNCLE TOM" that he is just kidding himself and his people and it will prove a boomerang to him and he will suffer in the long run if he expects to stay in business in the town in which he is now operating.

Yours very truly,

J. W. Simmons

J. W. Simmons,
Orpheum Theatre,
Oakley, Idaho.

BIG DEALS

Balaban and Katz

Comerford Circuit

etc., etc.

There's only one $2,000,000 *Production of*

UNCLE TOM'S CABIN

It's the Great American Picture

With Marguerita Fischer, Arthur Edmund Carew, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning.

A HARRY POLLARD Production

— and Carl Laemmle has it!

Fejos, Returning to Coast with Tryon, Leaves Cozine to Finish N. Y. Shots

DR. PAUL FEJOS, director, and Glenn Tryon, star, who have been in New York taking atmospheric shots for Universal's super production of "Broadway," the celebrated Jed Harris stage success, have returned to California, leaving Arthur Cozine, New York location expert and production executive, to complete the New York shots necessary for the picture. Cozine faces several more days of shooting around Times Square and elsewhere in the metropolitan area.

"Broadway" was written by George Abbott and Phillip H. Dunning, and produced by Jed Harris. It was the sensation of Broadway last season. Carl Laemmle paid the unprecedented price of $225,000 for the screen rights. He later acquired the talking picture rights and is making the picture as the super-talking feature. Carl Laemmle, Jr., is supervising the production.

"Cohens and Kellys in Atlantic City" Is Completed at Universal Studios

"THE COHENS AND KELLYS IN ATLANTIC CITY," the third of Universal's popular Irish-Jewish comedies, has been completed at Universal City.

The "Cohens and Kellys in Atlantic City" will have dialogue as well as sound effects.

Under the direction of William Craft, the entire company spent four weeks at Atlantic City shooting exterior scenes before starting work on the West Coast. While in Atlantic City the company staged a Summer Girl Contest, offering as first prize a six month contract to appear in pictures. The prize was won by Elsie Allen, a Philadelphia girl, who will be seen in the production.

The all-star cast includes George Sidney, Mack Swain, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Claude Payton and Tom Kennedy.

A neat and startling way to ballyhoo a picture adapted from a widely-read novel is this walking volume of "The Michigan Kid," devised by Universal exploiteer, A. J. Sharick, for the run of the picture at the State Theatre, Toledo, Ohio.

Ruth Elder Signed With Hoot Gibson

HOOT GIBSON, Universal Western star, has selected Ruth Elder, Atlantic flight heroine, for the leading rôle in his next picture, the title of which has not as yet been announced.

Following upon Miss Elder's successful debut as a screen heroine in Richard Dix's current picture, "Moran of the Marines," at the Paramount Theatre here, Gibson's announcement forecasts her coming popularity in motion pictures.

Gibson and his staff are preparing the story, which will combine aviation and the West. Production will commence the fifteenth of November.

Following the completion of this picture, Gibson will make "Points West," adapted from the story by B. M. Bower. He recently completed "King of the Rodeo," made during the Chicago Rodeo under the direction of Henry MacRae, with Kathryn Crawford in the leading rôle.

Universal Film Cut in Airplane

FOLLOWING a rush order from the Pantages Theatre in San Francisco for a print of the first Universal Sound Production, "The Melody of Love," B. W. Burton, Universal's star film cutter, departed for San Francisco, via airplane, with the film only partially cut. Burton completed cutting the picture while enroute to San Francisco in the airplane.

In order to allow Burton to edit the film while flying north, a miniature projection device was installed in one of the giant Western Air Express planes especially for the occasion. The cutting of "The Melody of Love" in such a fashion will mark the first film ever assembled in an airplane.

"The Melody of Love" is Universal's first all dialogue production. Directed by A. B. Heath, the cast includes Walter Pidgeon, Jane Winton, Mildred Harris, Tom Dugan, Jack Richardson and Victor Potel.

Another Great Audience Picture From Universal

THE SHAKEDOWN

TWO NEGATIVES
ONE SILENT—ONE TALKING

"Startling Results with Tarzan!"

LIBERTY THEATRE

LIBERTY THEATRE COMPANY
INCORPORATED
MEXICO, MO.

October 2, 1928.

Mr. Harry Hynes, Manager,
Universal Film Exchanges, Inc.,
3320 Olive St.,
St. Louis, Mo.

Dear Harry:—

I have delayed writing you relative to the opening of TARZAN THE MIGHTY until several weeks had elapsed so I could get a more accurate idea of the box office value of this attraction.

Am happy to say that the results have been more than satisfactory—to me they have been startling.

As you probably know we set this on our regular Western day. We put considerable effort behind getting this serial started properly. We used considerable paper, heralds, slides, buttons and novelty advertising, and we opened with the first two Chapters, permitting children under twelve to come in for five cents provided they presented at the box office the coupon which was printed on the herald.

Our business that night was over 50% more than our normal Tuesday business had been. Subsequent Tuesdays have fallen about $20 under the opening Tuesday but the present figure still represents an increase over our former Tuesday business of about 50%.

Results, therefore, are as I have said not only satisfactory but far beyond what I had expected. I believe it will do the same for anyone else if the proper interest is created at the beginning.

With kindest regards, Iam,

Very truly yours,
W. F. Lorenz, Manager,
Liberty Theatre Co.

wfd/d

BIG DEALS

Famous Players Canadian Corp. Ltd., Books

Tarzan for Naniamo, Nelson and New Westminster Theatres, Vancouver, B. C., etc., etc.,

With

NATALIE KINGSTON

and

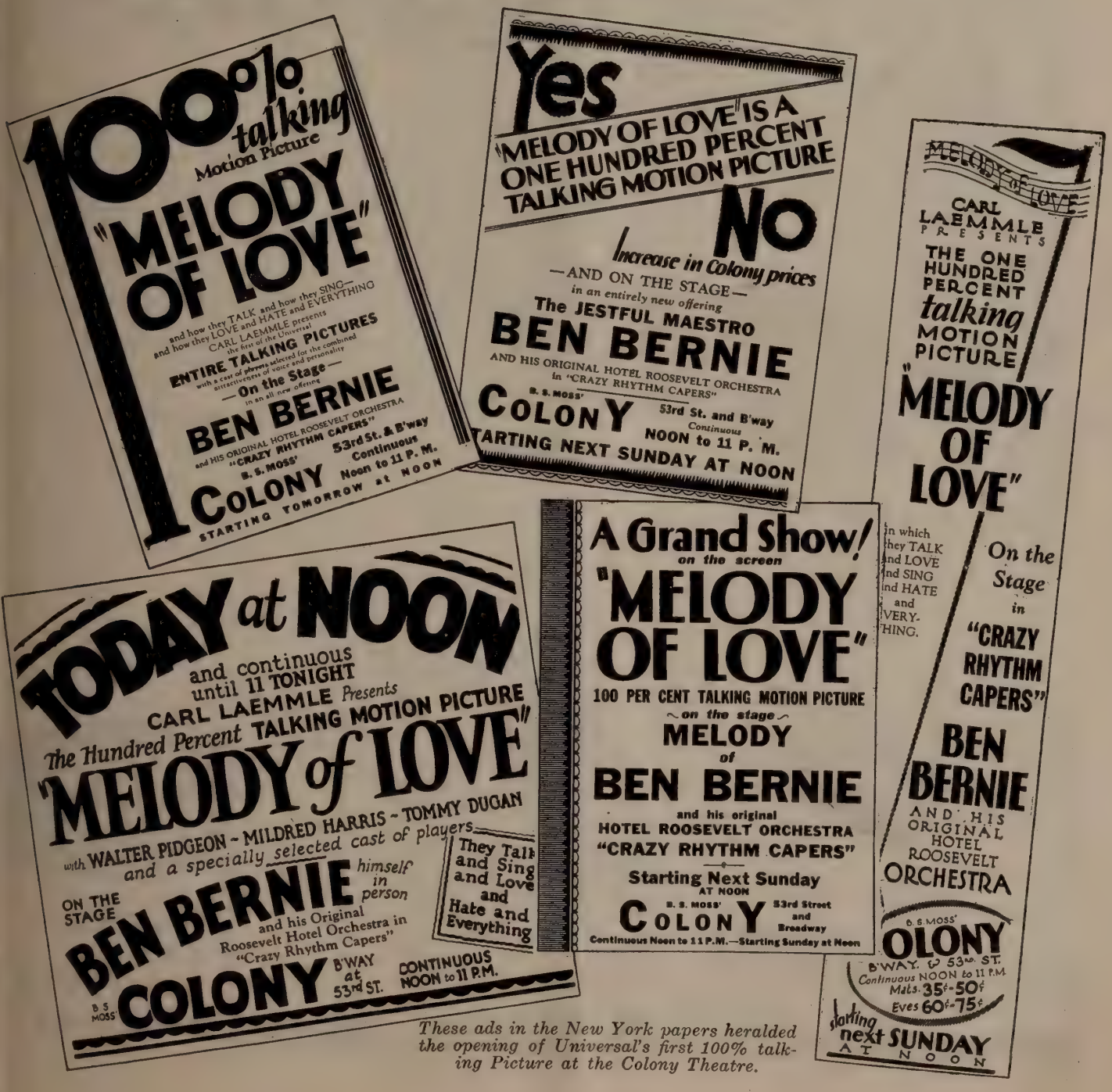
FRANK MERRILL

An original serial produced by Universal by special arrangement with Edgar Rice Burroughs, author of "Tarzan of the Apes," etc.

UNIVERSAL'S Stupendous Serial of the African Jungle!

Directed by JACK NELSON

How a Real Showman Puts Over a Big Picture

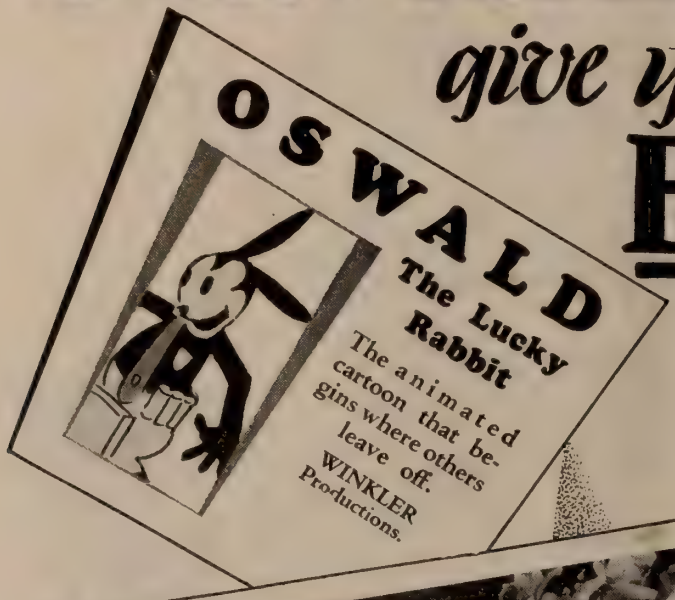


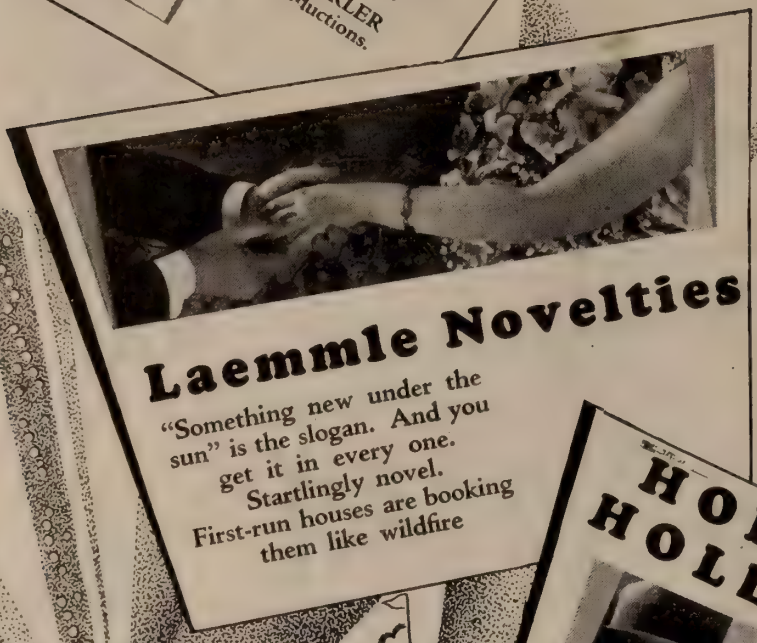
These ads in the New York papers heralded the opening of Universal's first 100% talking Picture at the Colony Theatre.

Universal *one-reelers*

give your program that

Extra Edge—





In this day of keenest competition, when the exhibitor must make every single item on his program count the most, it is vital to have the finest one-reelers money can buy—modern, in tune with the times, the kind that present-day audiences demand—Universal One-Reelers.

BIG DEALS

STANLEY FOX THEATRES
Shumberg

"THE KID'S CLEVER" DISCLOSES TRYON AT HIS INVENTIVE BEST

Comedian's Latest Brain Wave is Amphibian Automobile Whose Mad Dash Over Land and Sea Adds Thrills to Fun

INVENTION has been a harmless hobby with Tryon so far in his Universal career. He had a little goober gun in "Prince of K'Nuts" and a bill-poster in "The Gate Crasher." There was a taxi full of patents in "Hero for a Night," and a few neat hotel devices in "Hot Heels." They were humorous but harmless.

But in "The Kid's Clever," this brilliant young comedian's latest picture, Tryon has an amphibian automobile. It should go as well on water as land. But someone crosses the wires just before Tryon started out on a trial trip with the Big Magnate. . . .

It was just unfortunate for the Mayor of the town, the sheriffs and the town people, the bouquets, brass band and illuminated address, that Tryon proclaimed the car to be under full control just as he slipped in the gear. The car replied by reversing at anything approaching a 100 miles an hour, darting forward with startling suddenness and displaying the most surprising agility at doing double figure eights backwards.

The Big Business Man had his heart in his mouth, his courage in his boots and his lunch in a position of peculiar indecisiveness, while the brass band, the bouquets and the townspeople fled in a shower of water that had sprung up from a broken street pipe, and in utter confusion as well!

Then the car headed for the sea and tipped its cargo gently but firmly into the water.

But wait. It is not the end. The bold bad villian has escaped with the valuable motor contract. The Magnate must have it back.

See Tryon as he sits at the wheel with the Big Business Man in the back and his sweetheart by his side. Watch him slide in the gears, and the car shoot forward. Follow them at an unbelievable speed to the ferry, dodging cars, trucks and constables by a hairbreadth. Watch them pause at the ferry and then leap into space—onto the water, and away after the villain. Thrills? Tryon is giving them one a second as the great car, now a speed boat, leaps through the water, almost flying. Across the river and up the landing stage into the crowded streets.

A mass of cars block the road. Can he do it? Will he guide us safely through, for the audience races with Tryon: You are the passengers in this hair-raising dash to certain death. Tryon does do it. He is gone before the police can see him, round cars before they can move. A thousand times in the mad ride you flirt with death by a hairbreadth, you gasp and tremble and sob with relief, until the contract is caught just as it is soaring away in a plane.

Glenn Tryon convinces Kathryn Crawford in "The Kid's Clever" that he and his amphibian automobile are gifts to humanity.

"Belphegor" Thrills Wardour Street

European Chapterplay Receives Most Enthusiastic Response Of Any Serial Ever Shown to British Motion Picture Trade

THE following press reviews about European's new serial are ten times more convincing than any editorial comments:

Daily Film Renter. — An excellent chapter play. The plot is well conceived and the mystery sustained throughout. Excitement and thrills conclude each episode. There are a large number of characters, but with the aid of clever tilting, the story is eagerly followed. The cast is well chosen and the picture well directed. To general patrons, especially where mystery serials are appreciated, the solving of the problem, "Who is Belphegor?" will probably be followed with keen interest. An excellent booking, full of tense interest, thrills, and the real quality which the chapter play demands.

Bowler Reed's All Film Review.— Excitement and thrills predominate, each episode finishing on a good note of tension. It is safe to predict that this French-made serial will enthrall and grip chapterplay lovers, who will eagerly await the next week's instalment.

Bioscope.—Excellent mystery play. Suitability: Splendid where such serial dramas are popular. Each one of these ten episodes is a complete and rousing adventure in itself and the interest is cleverly carried forward from one to another. Here is a fine opportunity for budding criminologists, the identity of the Phantom is cleverly concealed. . . . Amazing ingenuity of author . . . even out-Wallaced Edgar in the baffling mystery. All the parts are characteristically played by competent artists. Admirable in every respect and the scenes in the Louvre could not be bettered.

FOX BUYS "THE COLLEGIANS"

for his new

5000-seat

BROOKLYN Theatre

He knows that they'll build prestige and profit for his new house.

UNIVERSAL JUNIOR JEWELS

Starring GEORGE LEWIS with Dorothy Gulliver, Hayden Stevenson, Churchill Ross, Eddie Phillips. 2 reelers.
Directed by Nat Ross.

Carl Laemmle Jr's 4th Series will TALK

The big fellows KNOW!

Universal Warmly Thanked For "Uncle Tom's Cabin"

Movie Critic Feels Debt of Gratitude For Universal Version of Stowe Classic

By PEGGY PATTON

(*Reprinted from "Wisconsin News."*)

I have just seen "Uncle Tom's Cabin" at the Alhambra and I feel that I owe Universal a personal debt of gratitude! What is more, there are countless individuals who are going to feel the same way and here is the reason:

In the first place it is a marvelous picture! It is presented with full movie-tone settings and sound effects and has been provided with an elaborate musical accompaniment. But it does not need the support or novelty of sound to make it a great picture. Its appeal would be just as potent if it was completely done in the silent drama—it is just that good.

But I have a weakness for talkies and sound pictures, so I thrilled at the baying of the bloodhounds; the soothing harmony of negro melodies and folksongs; the moaning misery of a people in bondage; the ugly crack of a cruel whip; the curses and ugly jests of those who deal in human flesh; the fury of the blizzard and the cracking of the ice.

I mentioned that I felt a personal debt to Universal! To be more explicit the last time I saw Harriet Beecher Stowe's immortal drama on the boards it was presented by a road company with a lack of acting ability that turned this stirring novel into a farce.

* * *

Carl Laemmle spent $2,000,000 to give you a realistic version of this life of the old South—with the full breath of life and realism—the greatest human drama ever screened. The money is well spent and the selection of cast was one of the best investments. Each is so particularly suited to his respective role. The acting of James B. Lowe as Uncle Tom is marvelous. Others who contribute praiseworthy performances are Margarita Fischer as Eliza; Mona Ray as Topsy; Virginia Gray as Eva; George Siegmann as Simon Legree, and Arthur Edmund Carew as George Harris.

Universal has given me the memory of the "Uncle Tom's Cabin" that I want to file away... I don't care if I never see another version of it.

"Uncle Tom" Fortune Hunt Proves Excellent Exploitation

A NEW sort of treasure hunt was inaugurated when Exploiteer James F. Lundy started an Uncle Tom's Cabin Fortune Hunt in Lafayette, Ind., in connection with the run of the Universal picture at the Luna Theatre. The theatre put out ten thousand serially numbered coupons in a house-to-house campaign which the participants were to take to the various merchants' windows and see if their coupon bore the number that the merchant had placed in his window. If so, a prize was given to the lucky holder, but the merchant agreed to leave the display on the picture in the window for the balance of the week. The plan netted the theatre fourteen window displays, and excellent box-office results.

remember "The Calgary Stampede"?

--well here's another one just as good!

HOOT GIBSON

Carl Laemmle presents the King of Western Stars in the King of Western Pictures.

Directed by Reaves Eason

A UNIVERSAL Gibson-Jewel

BIG DEALS

SKOURAS BROS., SCHINE, Buffalo

KING OF THE RODEO

Big "Uncle Tom's Cabin" Poster Campaign Offered British Exhibitors by European

James V. Bryson Prepares Boon to Showmen for Putting Over "Uncle Tom's Cabin"

SINCE "Uncle Tom's Cabin" was presented at the London Pavilion, Piccadilly, earlier in the year for a record run of over three months, James V. Bryson and the European organization have been planning advertising and exploitation campaigns for Carl Laemmle's mightiest moving picture achievement on a scale unprecedented in Wardour Street.

Press books with as much material as would fill the Harriet Beecher Stowe novel again, brightly and snappily written, were prepared; exploitation campaigns were carefully thought out and the most ingenious and novel ideas from the experts from Universal and Europe were incorporated in them; and advertising schemes without parallel were originated.

But not content with this, J. V. Bryson has now placed before the British exhibitors a proposition that is unique. With it British showmen will be able to advertise "Uncle Tom's Cabin" to their hearts' content, to poster their areas for miles around, in fact, to carry out the biggest advertising possible for the very least cost.

Designed by one of the world's finest poster artists, these striking posters may be had in 48, 12 and 6-sheets and double crowns.

One of the world's finest poster artists was engaged to draw up posters in keeping with the mighty film and the result of his work are forty-eight, twelve and six sheets, and double crowns of real artistic value, lavish, striking, attractive.

They were originally advertised at a high price. That was a mistake. James V. Bryson intended to make not a single penny out of this mammoth campaign. The posters are available at cost price, double crowns at 2½d, six-sheets at 1/3d, twelve-sheets at 2/6d and forty-eight sheets at 9/6d, are the means by which the British exhibitor can go out and prove that he is a showman to his finger tips. They are the means by which he can attract the greatest interest, arouse the most enthusiasm and stimulate the greatest demand for the picture he has booked.

The wise showman will go after a big picture in a big way.

"How to Make Money With Serials" Is a Very Practical Business Builder

European Offers At Nominal Cost Exploitation Book On Chapterplays That Will Reap Returns at Box-Office

THERE is nothing in "How To Make Money With Serials" that cannot be worked, and consequently it is a volume of unfathomable depths, inestimable width and with the limit of possibilities in money-making.

"How To Make Money With Serials" is a neat little book bound in red and stamped in gold, and although it sells in America for two dollars, J. V. Bryson has decided to give it free to all exhibitors booking Universal serials. It is well known that Mr. Bryson has already decided to make 1929 the big serial year and has commenced by placing on the market "Belphegor" and "Tarzan the Mighty," besides other big serials.

The book contains 100 pages of the greatest aids to exploitation that ever the exhibitor had, and perhaps the most novel and useful feature is the serial calendar.

This is constructed in 13 vertical columns, each of which is headed with the name of 13 days prior to show date. In each column is placed the date to be followed to work an effective scheme. The calendar is fully described and cross referenced in the accompanying pages, and there can be no doubt that this idea is not only absolutely new, but the most novel and useful aid the exhibitor ever had placed before him.

"How To Make Money With Serials" has been devised under the supervision of Carl Laemmle, by the best brains of the industry and is packed with a hundred (and more) ideas.

Each stunt carries its own illustration in addition to many plates of affected tie-ups, diagrams in line, etc.

The "Foreword" by Carl Laemmle is well worth reading, too. In this he talks about the serial as a form of modern entertainment, its possibilities and future position in the entertainment world.

The Talk of the Industry!

BIG DEALS

LOEW'S Theatres book Lonesome" for 58 Theatres 131 Playing dates

"LONESOME" is an unusually fine film. It is an unusually fine picture and an attraction that will be heard from.
Exhibitor's Herald.

"LONESOME." A splendid symphony of the screen. This film is going to be ranked as one of the best of this year. We believe that Paul Fejos is THE coming Director. *Filmograph.*

"LONESOME" creates fine impression. A trail breaker.
M. P. News

"LONESOME." Daring but successful. A fine picture.
Morning Telegraph

Fejos joins the ranks of directors such as Lubitsch, DeMille and Von Stroheim. The longer your thoughts dwell upon it the finer it becomes. *Exhibitor's Herald*

"LONESOME." An unusual picture. So vivid, a deep impression is left that lasts long after one has seen the picture. With great skill Mr. Fejos has brought a new style of direction into the business.
Harrison's Reports

"LONESOME" scored an instantaneous hit. *Ex. Daily Review*

"LONESOME" is human interest film of the month.
Screen Secrets

"LONESOME" Previewed three times, and each time to much spontaneous applause. *Film Daily*

You won't be sorry you saw "LONESOME."
Photoplay

"LONESOME." A happy achievement. *L. A. Times*

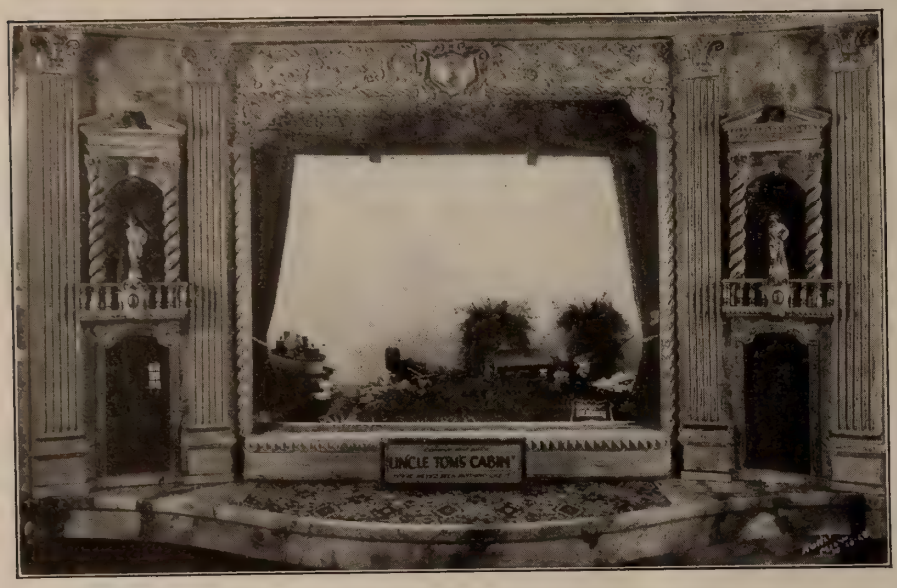
Universal has surely put its right foot forward with "LONESOME." *Daily Screen World.*

THE NATIONAL BOARD OF REVIEW: "LONESOME is an exceptional picture. This is the highest honor which can be paid to a film by the National Board of Review.

A Paul Fejos PRODUCTION
Starring
Glean Tryon
and
Barbara Kent

LONESOME

-- Silent or Sound - Carl Laemmle Leads the Way!!!



Three weeks before "Uncle Tom's Cabin" opened at the Alhambra Theatre in Milwaukee, Fred Meyer, managing director, had this shadow box displayed in the lobby. An amber moon and blue lights in the sky gave a striking night effect to the cabin scene.

Carl Laemmle To Make Talkie Of Dickens' "Christmas Carol"

CARL LAEMMLE, president of the Universal Pictures Corporation, today announced that he would make a featurette of Charles Dickens' famous "Christmas Carol."

Tom Terris, the talented British actor and director, will direct the picture, as well as play the role of Scrooge. Production will be commenced at Universal City at once to have the picture ready for timely showing throughout the country during the Christmas holidays.

This is only one of the interesting announcements that Universal will make in their pretentious list of short sound subjects.

Universal produced this Dickens' classic as a silent picture first in 1915. It was made in two reels by Rupert Julian, who also played "Scrooge." The picture was highly successful. Remade with sound it will be one of the most important pictures of the holiday season.

"Bargain in Kremlin" Goes Into Production

EDWARD SLOMAN will commence production immediately on the recently announced story, "The Bargain in the Kremlin," purchased by Universal Pictures Corporation from Sir Philip Gibbs. Joseph Schildkraut will play the star role. J. Grubb Alexander has completed the adaptation.

Schildkraut is particularly suited for the leading role in that he is an accomplished violinist, as is the hero of this famous Russian story. This is essential as the picture will be made with talking and sound.

It was originally announced that Sloman would first direct "The Play Goes On." This will follow "The Bargain in the Klemlin."

UNIVERSAL SPENDS FORTUNE IN TALKIES

(*Continued from page* 6)

ability the highest ever involved in a moving picture contract. It also marks the entrance of one of America's most picturesque and successful personalities into pictures. Every company in the business had made an offer to Whiteman and it is a great feather in the cap of Universal that Carl Laemmle was able to capture this latest prize.

Another contract consummated within the week was the deal for Ring Lardner's "You Know Me, Al," and a number of other humorous series by this great American humorist. The contract for these series is held by Stern Brothers, who will undoubtedly make a number of feature pictures as well as short product from the Lardner material.

Universal has already placed in production its talking version of "Broadway," and within a few weeks will start production of "The Minstrel Show," with Eddie Leonard, a production written especially for a talkie in the same way that "The Melody of Love" was written, and "The Bargain in the Kremlin," by Sir Philip Gibbs. This picture will be one hundred per cent. talking, with Joseph Schildkraut playing the leading rôle.

Advertising Man Praises Saturday Evening Post Column

ANGLO-CALIFORNIA TRUST COMPANY
COMMERCIAL-SAVINGS-TRUST
SAN FRANCISCO

Mr. Carl Laemmle,
President, Universal Pictures,
730 Fifth Avenue.
New York City.

Dear Mr. Laemmle:

Before entering the banking business, I was Advertising Manager of a large concern and, since that time, I have continued a very active interest in good advertising.

I have been very much interested in reading your single-column advertisements in "The Saturday Evening Post" and I want you to know that, in my opinion, your advertisements are the most interesting and effective motion picture advertisements published today. Your advertisements are giving the American people an appreciation of yourself and your pictures, which should result in more box-office sales for Universal pictures. Speaking personally, I know that Universal pictures are usually very good pictures.

With very best wishes, I am,
Sincerely yours,
(Signed) R. D. BRIGHAM.

They Just Can't Get Along With out It!

"I consider Universal Complete Service Contract the best buy for any exhibitor,"

Says JACK GARDNER,
Overland Theatre, Toledo, Ohio.

"We believe it a money-maker and a money-saver,"

Says G. M. FOX,
Cameo Theatre, Weyburn, Sask.

"I hope you will continue it. You can count on me as a regular user,"

Says CHAS. PELCNIK,
Maple Heights Theatre, Maple Heights, Ohio.

"It sure works great for me,"

Says LEON G. LAYTON,
Newport, N. Y.

"We consider it a lifesaver and you have given us good, consistent box-office results,"

Says L. C. DENTON,
Rex Theatre, Caliente, Nev.

You, Mr. Exhibitor, Sign a Universal Complete Service Contract and next year you will be saying the same things printed above!

More Than 12,500 Contracts Already Signed!

Your Place in the Sun!

IN this day of stiff competition, you can only keep your place in the sun by keeping in the public eye. National advertising does that for you—or playing pictures nationally advertised, such as Universal Pictures sold to the nation's millions EVERY week in Carl Laemmle's "Saturday Evening Post" Column.

Watch This Column
Our Weekly Chat

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

NO man in this world can go far alone. Some one said it, I don't know who. But no matter who it was, it's true. The man who thinks he can go the whole distance by himself, is a "smart alec." I don't want to be placed in that class, and that's why in this column, I am continually asking for your opinions, constructive criticisms and suggestions. I am ambitious to please and entertain—to make greater and better pictures—but I must have the Public's assistance inasmuch as I know I don't know it all by a long shot. The greatest thing in the moving-picture industry is The Public, and if the Public will help me, I will give it what it wants.

—C. L.

A timid, fear-stricken girl, thrust onto a haunted stage and beset on all sides with menacing shadows, clutching hands, doors that open and close themselves, this is but part of Universal's mystery picture, *"The Last Warning,"* adapted from the great Broadway stage success and from Wadsworth Camp's great novel, *"The House of Fear."* The timid girl is LAURA LA PLANTE, and the picture, in my estimation, will be another *"Cat and Canary"* in which MISS LA PLANTE starred with such signal success. Paul Leni, who produced *"The Cat and the Canary,"* is directing *"The Last Warning,"* and Carl Laemmle, Jr., will supervise production.

Jean Hersholt in "Jazz Mad"

THIS I WANT YOU TO KNOW—that all over America and Europe, critics and special writers are of one voice in praising Universal's productions of *"Uncle Tom's Cabin"* and *"The Man Who Laughs,"* both of which, by the way, have been synchronized with sound effects. Perhaps "we builded better than we knew." I expected some criticism, but there wasn't any. This is unusual, is it not? You should ask your favorite theatre whether it includes these masterly productions in its Fall or Winter schedule.

Marian Nixon in "Jazz Mad"

Peter B. Kyne wrote *"Freedom* ... story of

...ook ...aturing ...E, also *"The* ...ch, starring CON... ...EE ADOREE.

Carl Laemmle, President

...want to be on our mailinglist? Just say the word. To meet a popular demand Universal will send photographs of actual scenes from "The Collegians" as follows: Set of 5, 50c; Set of 9, 90c; Set of 18, $1.80; Set of 25, $2.50.

UNIVERSAL PICTURES

"The Home of the Good Film"

730 Fifth Ave., New York City

Right: Carl Laemmle's Column to appear in the "Saturday Evening Post" of October 27th.

UNIVERSAL WEEKLY
VOL. 28 - NO. 16
NOV. 24, 1928

Exploitation number

JOSEPH SCHILDKRAUT
The "RAVENAL" of "SHOW BOAT"
NOW BEING COMPLETED AT UNIVERSAL CITY.

Tools of the Trade

Babe Ruth will hit more home-runs with a baseball bat than he will with a broomstick.

You can build a better house with good tools than you can with poor tools.

Babe Ruth's trade is hitting home-runs, so he gets the best baseball bats money can buy. That's just common sense.

If you were building a house you'd get the best materials and the best tools available. That's common sense.

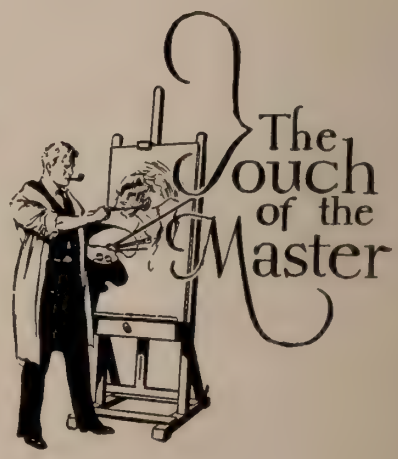
The same line of reasoning applies to pictures.

You might be able to put a picture over on the strength of its box-office appeal alone, but all showmen know the chances are great that an exploitation campaign to match the quality of the picture will put it across bigger and better.

THAT'S COMMON SENSE.

Therefore---when you play Universal pictures use Universal's Tools of the Trade and you'll get the most money out of every engagement. That's profit sense.

Universal gives you the best exploitation brains in the industry and this Weekly proves it.



Gentlemen--Meet the boys!

Earle E. Griggs
Atlantic

F. R. Cleaver
Detroit

Charles Brennan
Washington

R. M. Cooper
New Haven

Spencer Sladdin
Buffalo

F. F. Vincent
Portland-Seattle

Each man pictured on this page is a tried and true Exploitation Expert with many BIG TIME money making campaigns to his credit.

Each has made big pictures bigger and great pictures greater.

Book Universal and if you want help call for the "U" Exploitation Man in your territory. He'll give it to you with a will!

H. D. McBride
Los Angeles-San Francisco

Andy Sharick
Cleveland-Pittsburgh

Ned Gerber
New York

Jack Baker
Chicago

Bob Wood
Philadelphia

J. F. Lundy
Cincinnati-Indianapolis

NO MATTER HOW GOOD IT IS, - - -

No. 612—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

NO matter how good a picture it is, you've got to get behind it and boost it. You've got to do your part in making your profits.

Any product, no matter how good, needs boosting. In fact, the better it is the better it will stand energetic advertising.

Take the case of Mr. DeFrenne, manager of the Liberty Theatre in Mexico, Mo. He knew when he booked the Universal's remarkable serial "Tarzan the Mighty" that he had a ten-strike on his hands. But did he simply sit back and let it ooze its way to the public? Did he whisper about it or did he shout it from the house-tops? He did what any genuine showman would do—he got after it for all he was worth. He campaigned it and as a result he boosted his Tuesday business about 50 per cent.

Afterward he wrote as follows:—"We put considerable effort behind getting this serial started properly. We used considerable paper, heralds, slides, buttons and novelty advertising, and we opened with the first two chapters, permitting children under twelve to come in for five cents provided they presented at the box-office the coupon which was printed on the herald.

BOOST IT!

"Our business that night was OVER fifty per cent. more than our normal Tuesday business had been. Subsequent Tuesdays have fallen off about $20 under the opening Tuesday BUT THE PRESENT FIGURE STILL REPRESENTS AN INCREASE OVER OUR FORMER TUESDAY BUSINESS OF ABOUT FIFTY PER CENT.

"The results have been more than satisfactory—to me they have been startling."

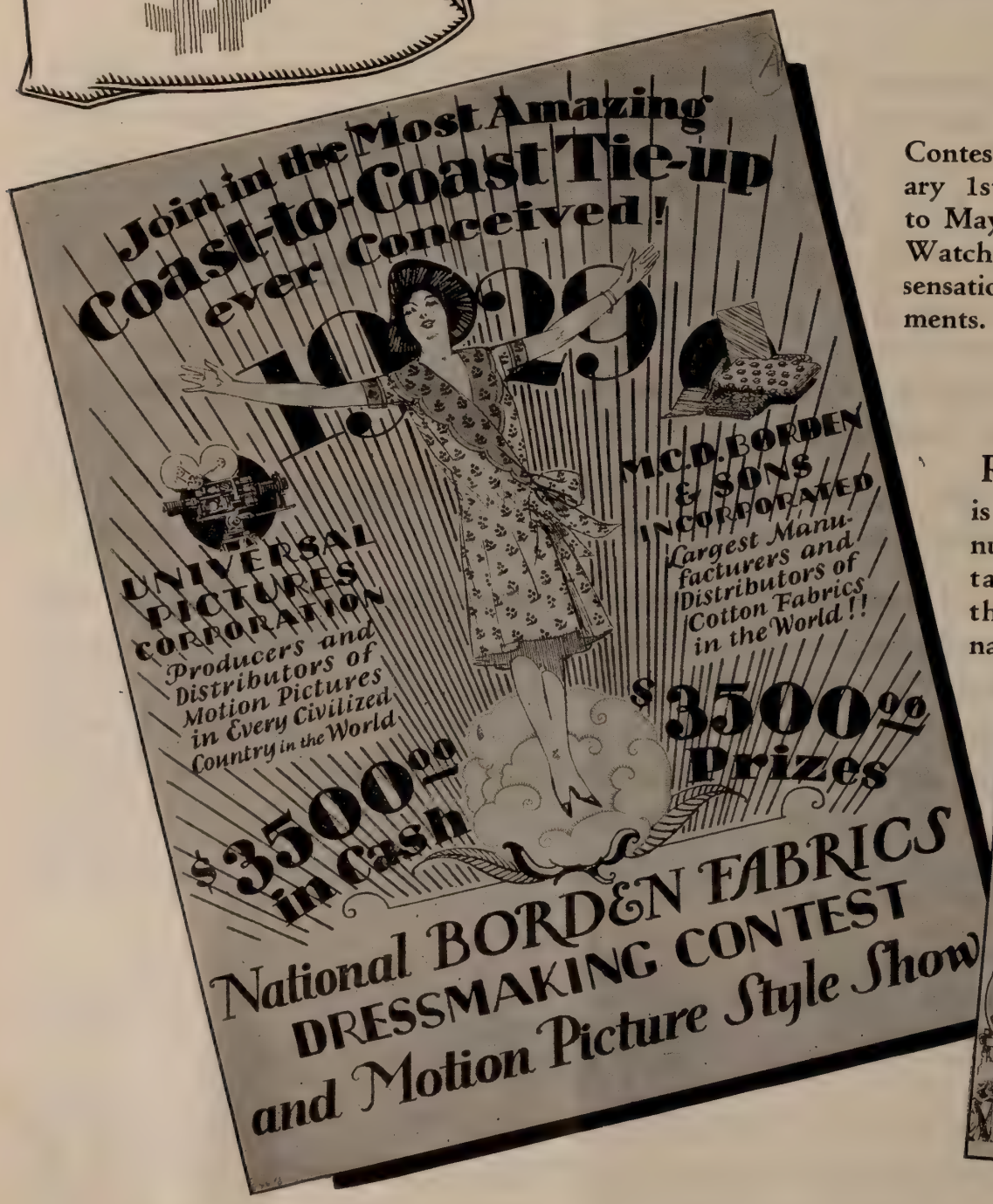
And I am happy to say that the closing episodes of this wonder serial are exactly as powerful as the early ones.

As I said before, the better your show the better it will stand advertising. It doesn't matter a bit whether it is "Uncle Tom's Cabin" or "The Man who Laughs" or "Lonesome" or "The Collegians" or the Hoot Gibson pictures or the Oswald cartoons or any of the long list of remarkable productions Universal has turned out for you—you've got to do your part by an advertising campaign which proves your own belief in your show.

It's all right to say these pictures are "naturals" and that nothing can hurt them, but that's all nonsense. If you don't show a strong enthusiasm in your wares, you can't expect your public to do so.

The cleverest advertising ideas and supplies in the world are right there in your nearest Universal exchange. The more you make use of them, the surer you are of increasing your business!

Nation



Contest starts January 1st, 1929—Runs to May 15th, 1929—Watch for further sensational announcements.

15,000
Retail Stores
is the estimated number of exploitation points throughout the nation.

all tie-ups

The M. C. D. Borden & Sons Inc. — Universal Pictures Coast to Coast Dressmaking Contest.

Illustrated in these pages is only one of the tremendous National tie-ups which will pull money into the box offices of Universal Exhibitors all over the country. Here are the highlights of the huge Retail Store-Theatre-Newspaper Campaign covering five months' Dressmaking Contest climaxed by Theatre Style Show featuring Universal Stars.

HIGHLIGHTS OF THE CONTEST

PLAN

Nationwide dressmaking contest, using Borden Fabrics. Prize winning dresses to be worn by Universal stars in actual pictures.

PRIZES

97 National Cash Prizes totaling $3,500.

TIME

The contest starts January 1, 1929, and closes May 15th, 1929.

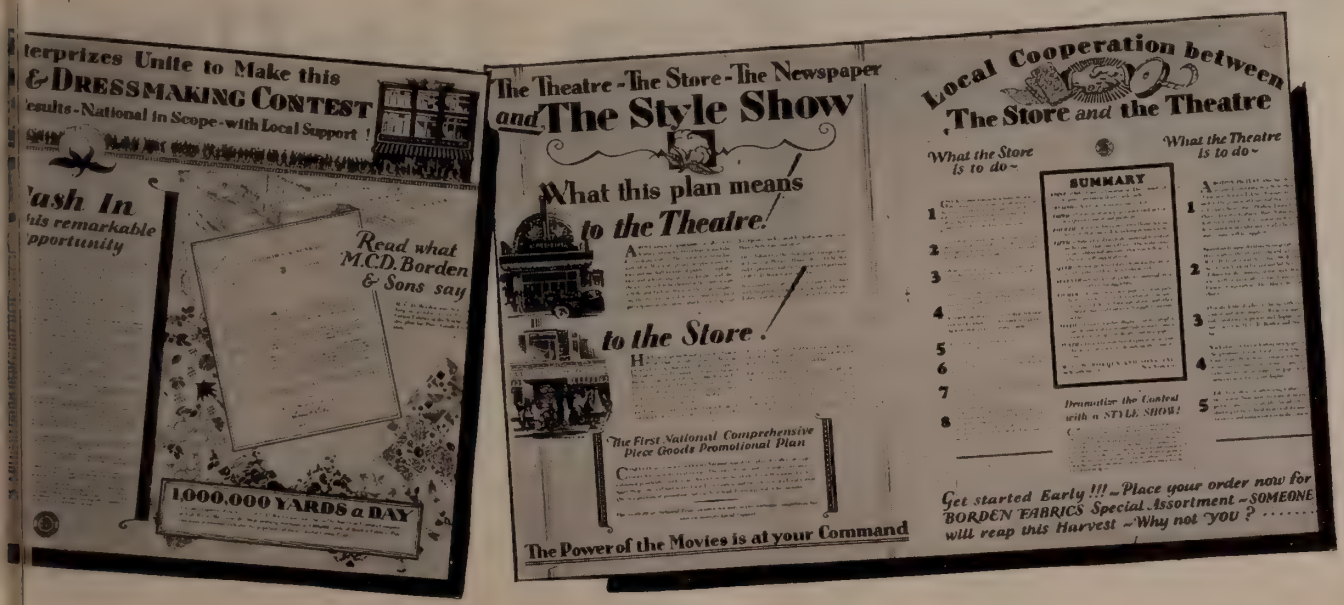
OPERATION

Each retail store dealing in Borden Fabrics may promote the contest and enter 15 of the best dresses submitted to the National Judges at Borden and Son, Inc., to compete for the 77 National Prizes and the honor of being worn by Universal stars.

THEATRE TIE-UP

Style shows to be staged at local theatres showing Universal pictures, with final crowning of the "Cotton Queen," elected by popular vote through newspaper coupons.

Contest folders supplied on request.



Nation

Look this list over — It will pay you well!

BORDEN FABRICS DRESSMAKING TIE-UP
Described on preceding pages.

KELLOGG PEP TIE-UP
Described on the opposite page.

REIS JIM SHIRTS and JIM PANTS
Reis Co. will be glad to co-operate with Exhibitors by furnishing materials. For local dealers wire Duke Parry at Erwin Wassy & Co., Graybar Bldg., New York.

BRADLEY SWIMMING SUITS
The Bradley Knitting Co. of Delavan, Wisc., tieing up with entire Collegians cast. Write them for dealer contact.

MADE-RITE SLIPPERS
Mary Philbin, Jean Hersholt, Dorothy Gulliver. Address Made-Rite Slipper Co., Washington and York Streets, Brooklyn, N. Y.

DENNISON TARZAN POSTER CONTEST
Ask Dennison Mfg. Co., Framingham, Mass., for Tarzan Poster bulletin.

SUNBATH AND SNOOKUMS
Ask Jack Rauch, 48 West 46th St., New York, for dealer contacts.

HELBROS WATCHES—COLLEGIANS TIE-UP
Special displays available at Helbein Stone Watch Co., 48 West 48th Street, New York.

SPUR TIE—UNIVERSAL STARS
For materials address Hewes & Potter, Inc., 65 Bedford Street, Boston, Mass.

ANSCO CAMERA TIE-UP
Universal Stars and Universal Pictures. Ansco Photoproducts, Binghampton, N. Y.

SAMSON TRUNKS — "UNCLE TOM'S CABIN" TIE-UP
Address Schwayder Trunk Co., 1050 Broadway, Denver, Col.

SNOOKUMS CANDY BAR
Schutter-Johnson Candy Co., 20 N. Jefferson, Chicago, Ills.

WHIPPET MOTOR CARS—COLLEGIANS TIE-UP
Willys Overland Co., Toledo, Ohio.

COOK'S PAINTS—UNIVERSAL STARS
BAXTER DAVIS ADV. CO., Commerce Bldg., Kansas City, Mo.

LUX SOAP UNIVERSAL STARS

DOUBLE "A" HAIR WAVERS

KLEENEX PAPER HANDKERCHIEF TIE-UP

VENDING MACHINES AND UNIVERSAL STARS

ADLER & SONS COLLEGIANS CLOTHES

BI-KNIT SLEEPING GARMENTS WITH SNOOKUMS

WATCHES—DENNY AND LA PLANTE MODELS

PRINCESS COSMETICS, UNIVERSAL STARS

SNOOKUMS SWEATERS FOR JUVENILES

PETER RABBIT PLAYTHING TIE-UP

VIM-RAY LIGHT BEAUTY TIE-UP

LUCKY STRIKE UNIVERSAL DIRECTORS TIE-UP

UNIVERSAL GOLF BALL TIE-UP

DETECTO SCALES TIE-UP

The Kellogg Pep Tie-Up--

OSWALD CANDY BAR

SNOOKUMS SAFETY PIN TIE-UP

SUPER WHEEL SKATES COLLEGIANS TIE-UP

CRAYOLA CRAYONS AND COLOR SETS SNOOKUMS TIE-UP

SNOOKUMS DOLL TIE-UP

PHANTOM RED COMPACTS TIE-UP

BUSTER BROWN SHOE TIE-UP

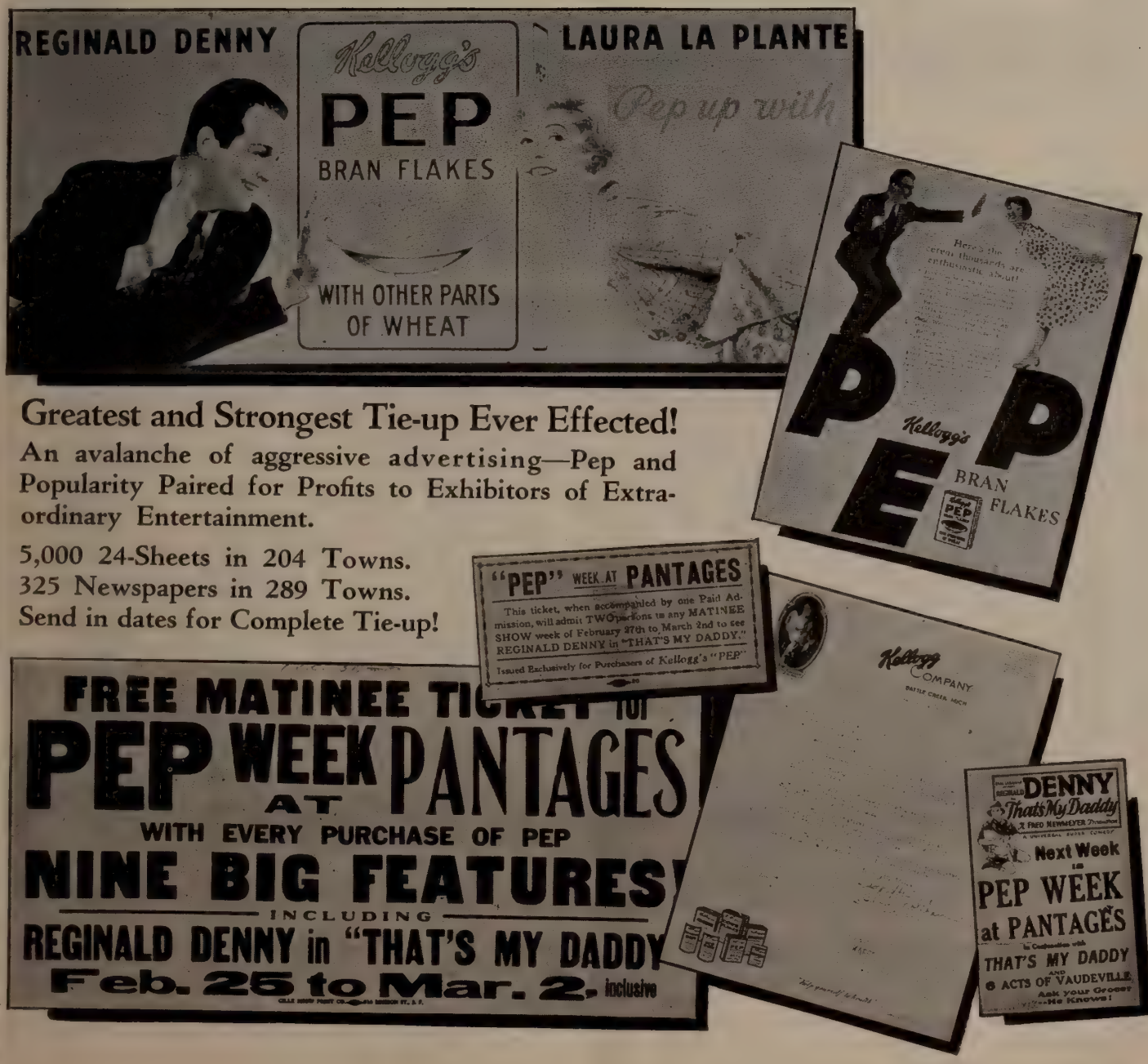
FRUIT OF THE LOOM SHIRT TIE-UP COLLEGIANS

DELTAH PEARLS, UNIVERSAL STARS—INTERNATIONAL NEWS

Details of all of the above tie-ups may be had from any Universal Exploitation Man in your territory or address

UNIVERSAL PICTURES CORP., EXPLOITATION DEPT., 730 Fifth Avenue, New York.

al tie-ups



Greatest and Strongest Tie-up Ever Effected!

An avalanche of aggressive advertising—Pep and Popularity Paired for Profits to Exhibitors of Extraordinary Entertainment.

5,000 24-Sheets in 204 Towns.
325 Newspapers in 289 Towns.
Send in dates for Complete Tie-up!

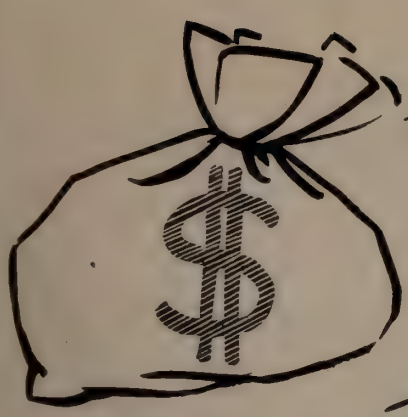
The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
Copyright 1928 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXVIII NOVEMBER 24, 1928 No. 15

EXPLOITATION

EXPLOITATION enters into every modern business. Sometimes it plays an inconspicuous part, never wholly realized by the purchasing public. In the motion picture industry, however, it is as important a factor as the product itself. It goes hand in hand with every picture produced by every company in the business. In this issue of Universal Weekly, we are offering exhibitors the benefit of concentrated exploitation, such as heralds, complete campaigns and posters.

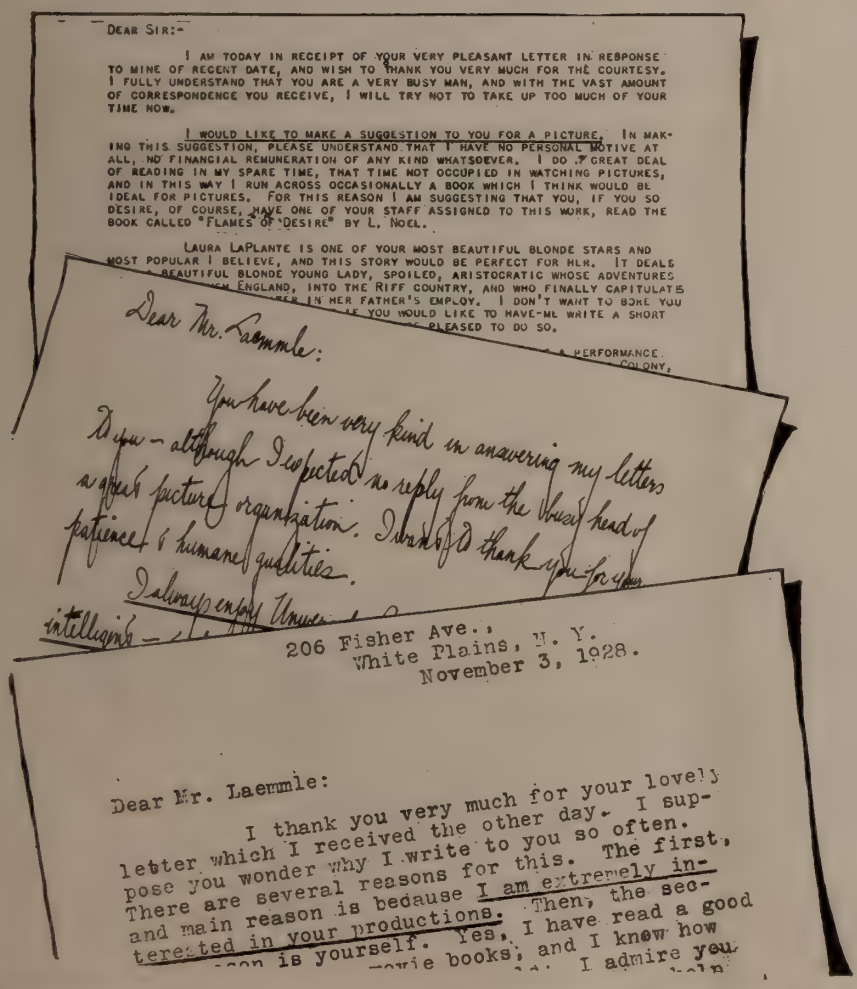
The picture above represents a poster designed by Paul Leni, the director of "The Last Warning." It was placed on a billboard in the center of Universal City, the most intimate place for such exploitation—the place where the picture was taken.



The Saturday Evening Post Dept

The Staff behind the Column that Sells the Picture to Your Public!

Below: Three letters typical of the thousands received



DEAR SIR:-

I AM TODAY IN RECEIPT OF YOUR VERY PLEASANT LETTER IN RESPONSE TO MINE OF RECENT DATE, AND WISH TO THANK YOU VERY MUCH FOR THE COURTESY. I FULLY UNDERSTAND THAT YOU ARE A VERY BUSY MAN, AND WITH THE VAST AMOUNT OF CORRESPONDENCE YOU RECEIVE, I WILL TRY NOT TO TAKE UP TOO MUCH OF YOUR TIME NOW.

I WOULD LIKE TO MAKE A SUGGESTION TO YOU FOR A PICTURE. IN MAKING THIS SUGGESTION, PLEASE UNDERSTAND THAT I HAVE NO PERSONAL MOTIVE AT ALL, NO FINANCIAL REMUNERATION OF ANY KIND WHATSOEVER. I DO A GREAT DEAL OF READING IN MY SPARE TIME, THAT TIME NOT OCCUPIED IN WATCHING PICTURES, AND IN THIS WAY I RUN ACROSS OCCASIONALLY A BOOK WHICH I THINK WOULD BE IDEAL FOR PICTURES. FOR THIS REASON I AM SUGGESTING THAT YOU, IF YOU SO DESIRE, OF COURSE, HAVE ONE OF YOUR STAFF ASSIGNED TO THIS WORK, READ THE BOOK CALLED "FLAMES OF DESIRE" BY L. NOEL.

LAURA LAPLANTE IS ONE OF YOUR MOST BEAUTIFUL BLONDE STARS AND MOST POPULAR I BELIEVE, AND THIS STORY WOULD BE PERFECT FOR HER. IT DEALS [illegible] BEAUTIFUL BLONDE YOUNG LADY, SPOILED, ARISTOCRATIC WHOSE ADVENTURES [illegible] ENGLAND, INTO THE RIFF COUNTRY, AND WHO FINALLY CAPITULATES [illegible] IN HER FATHER'S EMPLOY. I DON'T WANT TO BORE YOU [illegible] IF YOU WOULD LIKE TO HAVE ME WRITE A SHORT [illegible] PLEASED TO DO SO.

[illegible] A PERFORMANCE. [illegible] COLONY.

Dear Mr. Laemmle:

You have been very kind in answering my letters [illegible] although I expected no reply from the busy head of a great picture organization. I wish to thank you for your patience & humane qualities.

I always enjoy Univ[illegible] intelligib[illegible]

206 Fisher Ave.,
White Plains, N. Y.
November 3, 1928.

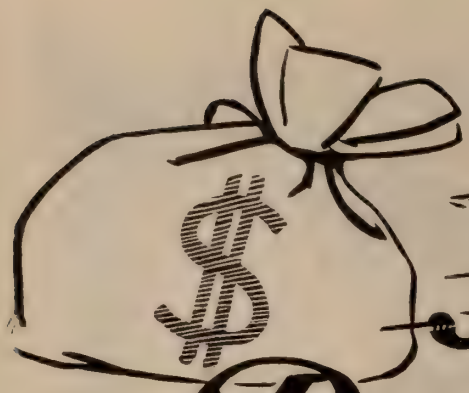
Dear Mr. Laemmle:

I thank you very much for your lovely letter which I received the other day. I suppose you wonder why I write to you so often. There are several reasons for this. The first, and main reason is because I am extremely interested in your productions. Then, the second is yourself. Yes, I have read a good [illegible] movie books, and I know how [illegible] I admire you [illegible]

Ten of them (in New York and Universal City) specialists in their work. They assist Carl Laemmle in the difficult task of handling the thousands of letters in response to his Satevepost Column.

They find out for the fan when and where a certain Universal Picture will be playing in his community. They investigate the box-office possibilities of stories and plays suggested by readers for Universal to produce. They circulate the opinions of "Watch-This-Column" readers on Universal pictures and stars among the production heads—to be used as a guide in making future pictures. They are now sounding out the public attitude on talking pictures for the trade papers.

And every letter answered is helping you to put over Universal Pictures in your town.



Sales Promotion!

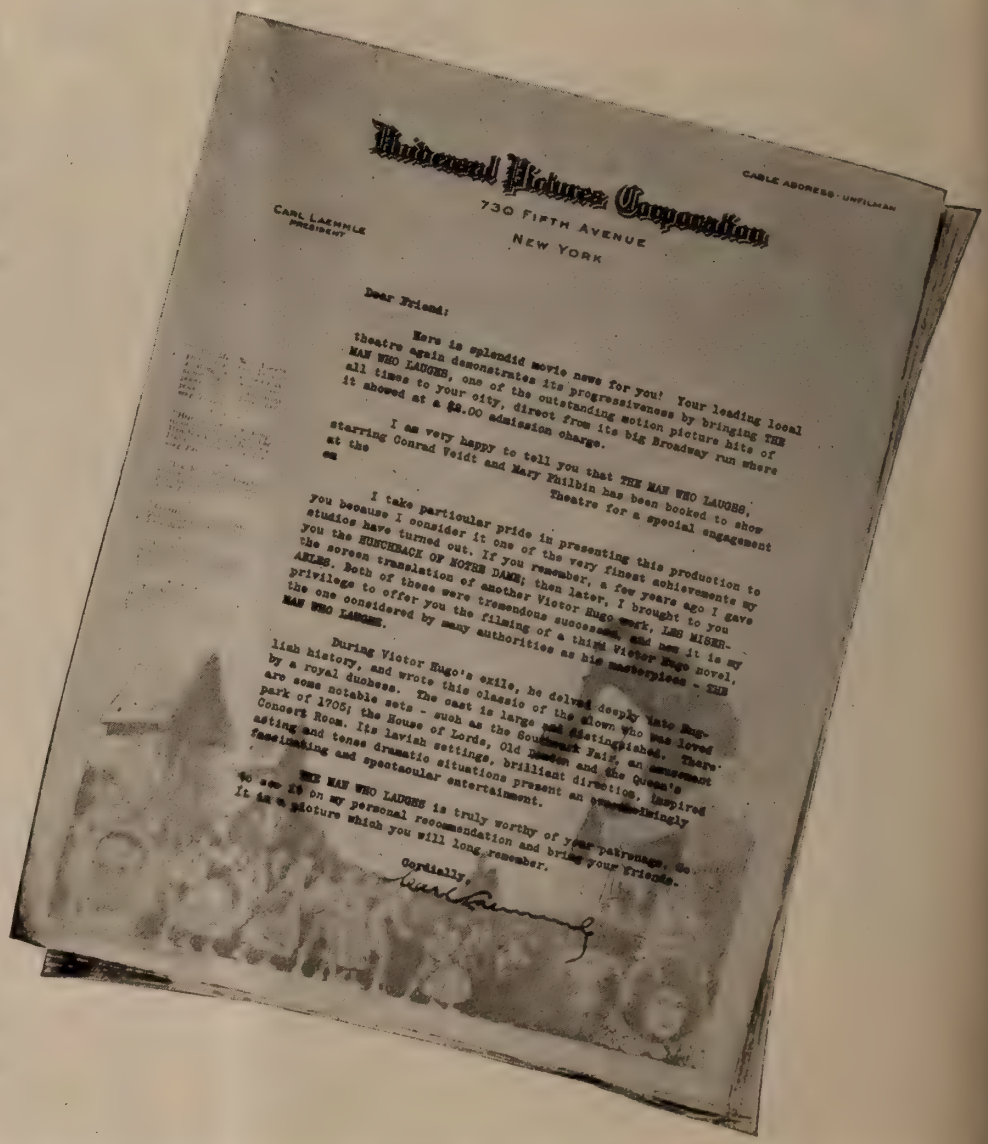
Carl Laemmle personally invites the best people of YOUR town to YOUR theatre!

Real Cooperation

When you book a big Universal Production give your Exchange a list of the best people of your town. Under first class postage a personal letter similar to the one on the right will be mailed to each name. This letter is a knockout in the way of personal exploitation!

He Sends This Little Book, Too!

With each letter so mailed is enclosed the little book of a thousand wonders described on page 32 of this "Universal Weekly." Many hundreds of thousands of these books have already been mailed in this manner.



Universal Pictures Corporation

CABLE ADDRESS - UNFILMAN

CARL LAEMMLE
PRESIDENT

730 FIFTH AVENUE
NEW YORK

Dear Friend:

Here is splendid movie news for you! Your leading local theatre again demonstrates its progressiveness by bringing THE MAN WHO LAUGHS, one of the outstanding motion picture hits of all times to your city, direct from its big Broadway run where it showed at a $2.00 admission charge.

I am very happy to tell you that THE MAN WHO LAUGHS, starring Conrad Veidt and Mary Philbin has been booked to show at the Theatre for a special engagement on

I take particular pride in presenting this production to you because I consider it one of the very finest achievements my studios have turned out. If you remember, a few years ago I gave you the HUNCHBACK OF NOTRE DAME; then later, I brought to you the screen translation of another Victor Hugo work, LES MISERABLES. Both of these were tremendous successes, and now it is my privilege to offer you the filming of a third Victor Hugo novel, the one considered by many authorities as his masterpiece - THE MAN WHO LAUGHS.

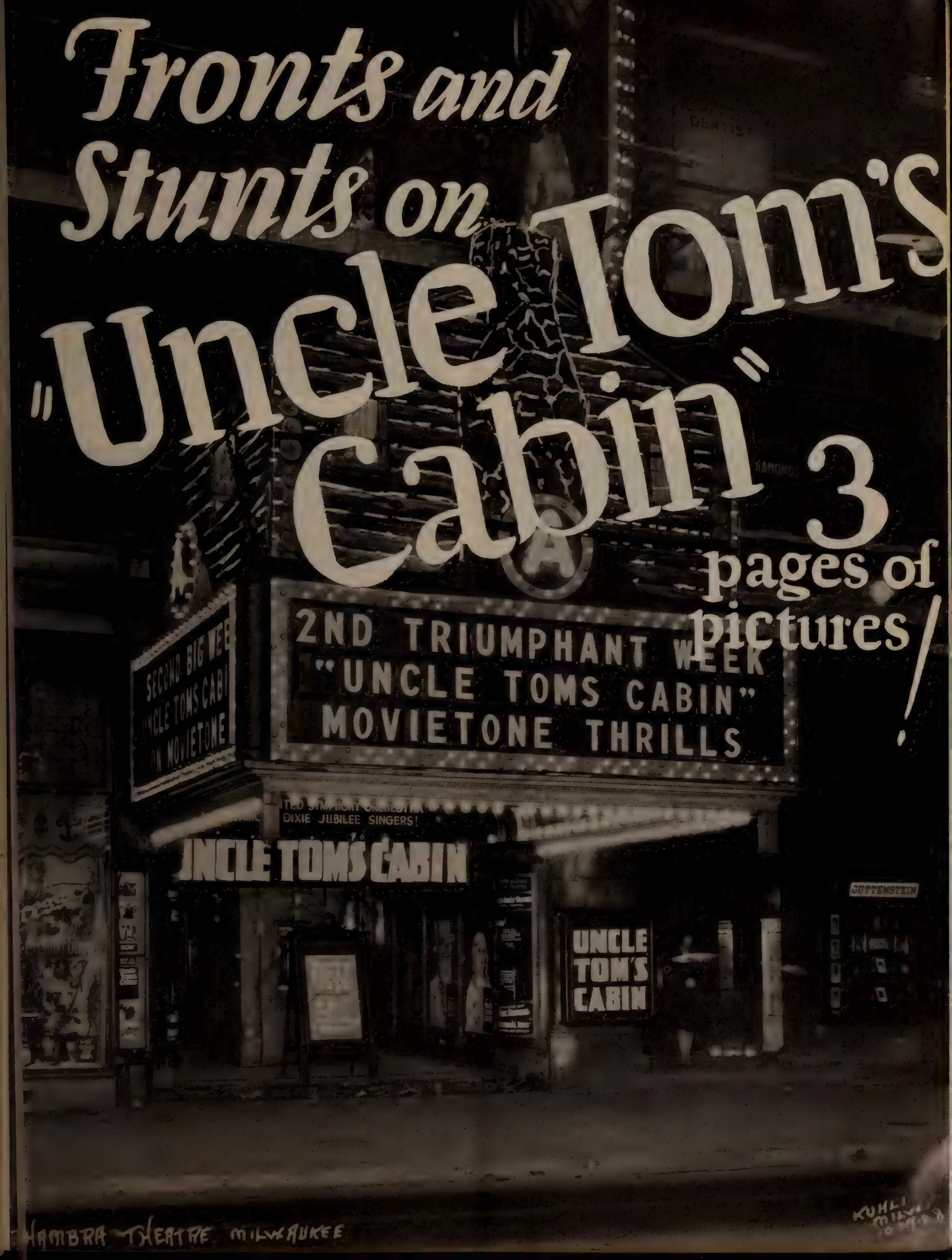
During Victor Hugo's exile, he delved deeply into English history, and wrote this classic of the clown who was loved by a royal duchess. The cast is large and distinguished. There are some notable sets - such as the Southwark Fair, an amusement park of 1705; the House of Lords, Old London and the Queen's Concert Room. Its lavish settings, brilliant direction, inspired acting and tense dramatic situations present an overwhelmingly fascinating and spectacular entertainment.

THE MAN WHO LAUGHS is truly worthy of your patronage. So to see it on my personal recommendation and bring your friends. It is a picture which you will long remember.

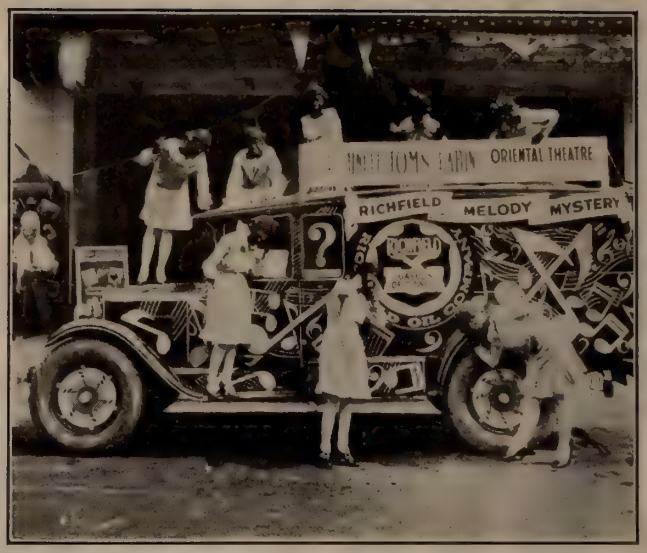
Cordially,

Carl Laemmle

Carl Laemmle Personally Invites Them!


Fronts and Stunts on "Uncle Tom's Cabin"
3 pages of pictures!
2ND TRIUMPHANT WEEK
"UNCLE TOMS CABIN"
MOVIETONE THRILLS
SECOND BIG WEE
UNCLE TOMS CABI
IN MOVIETONE
DIXIE JUBILEE SINGERS!
UNCLE TOM'S CABIN
UNCLE TOM'S CABIN
GUTTENSTEIN
HAMBRA THEATRE MILWAUKEE

Topsy Ushers of the Oriental Theatre, Portland, Oregon.



Topsy Ushers going over the top—Oriental Theatre, Portland, Ore.

Show Window Tie-up for Criterion Theatre, Los Angeles.

Uncle Tom Float for the Criterion Theatre, Los Angeles.

"Uncle Tom's Cabin" Float for the Capitol Theatre.

Ballyhoo on "Uncle Tom's Cabin" for the Allen Theatre, Akron.

Leavenworth Soldiers' Home tie-up. Globe Theatre, Kansas City.

Macomb Theatre, Mt. Clemens, Mich. Special Bus Lines from Nearby Towns Direct to Theatre.

Cast for Minstrel Prologue, Uptown Theatre, Wichita, Kas.

Effective Banner on the Willis Theatre.

Miniature "Eliza Crossing the Ice," Criterion Theatre, Los Angeles

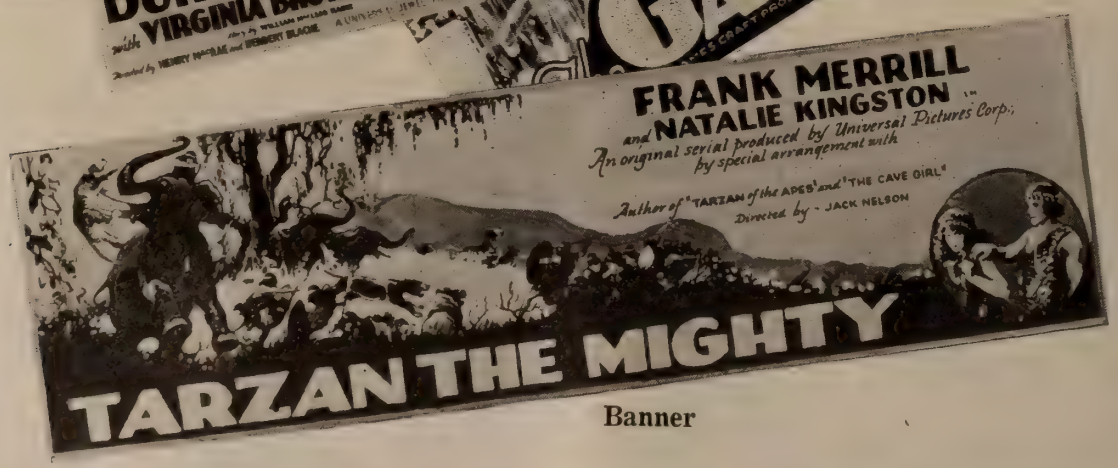
Window Card Tie-up with Street Cars for Uptown Theatre, Wichita, Kans.

Acce

EVERY conceivable kind of accessory, everything you need to help you put your pictures over—alike in one respect, sure-fire pulling power. No wonder Universal is famous for its great line of accessories.

3-Sheet

24-Sheet

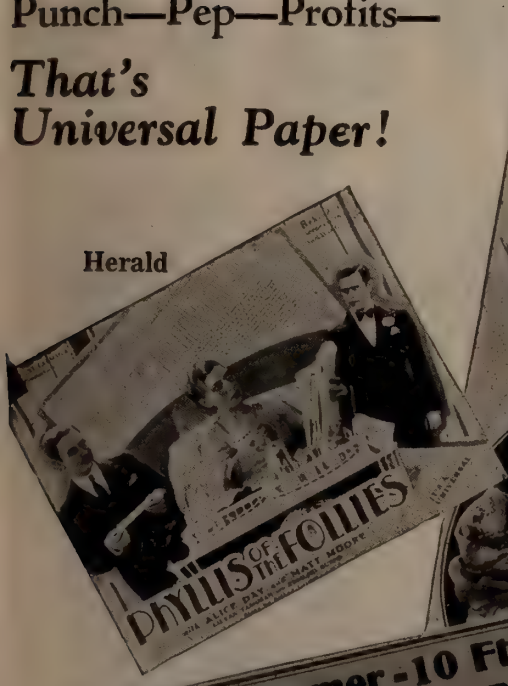


Banner

ssories

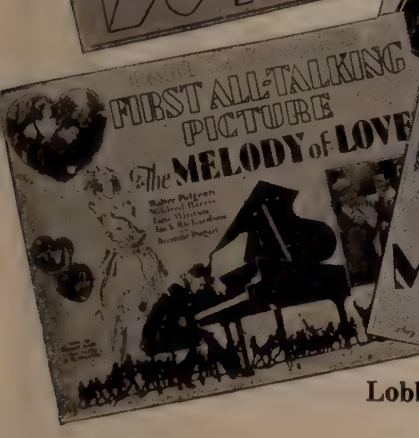
Punch—Pep—Profits—

That's Universal Paper!



Herald

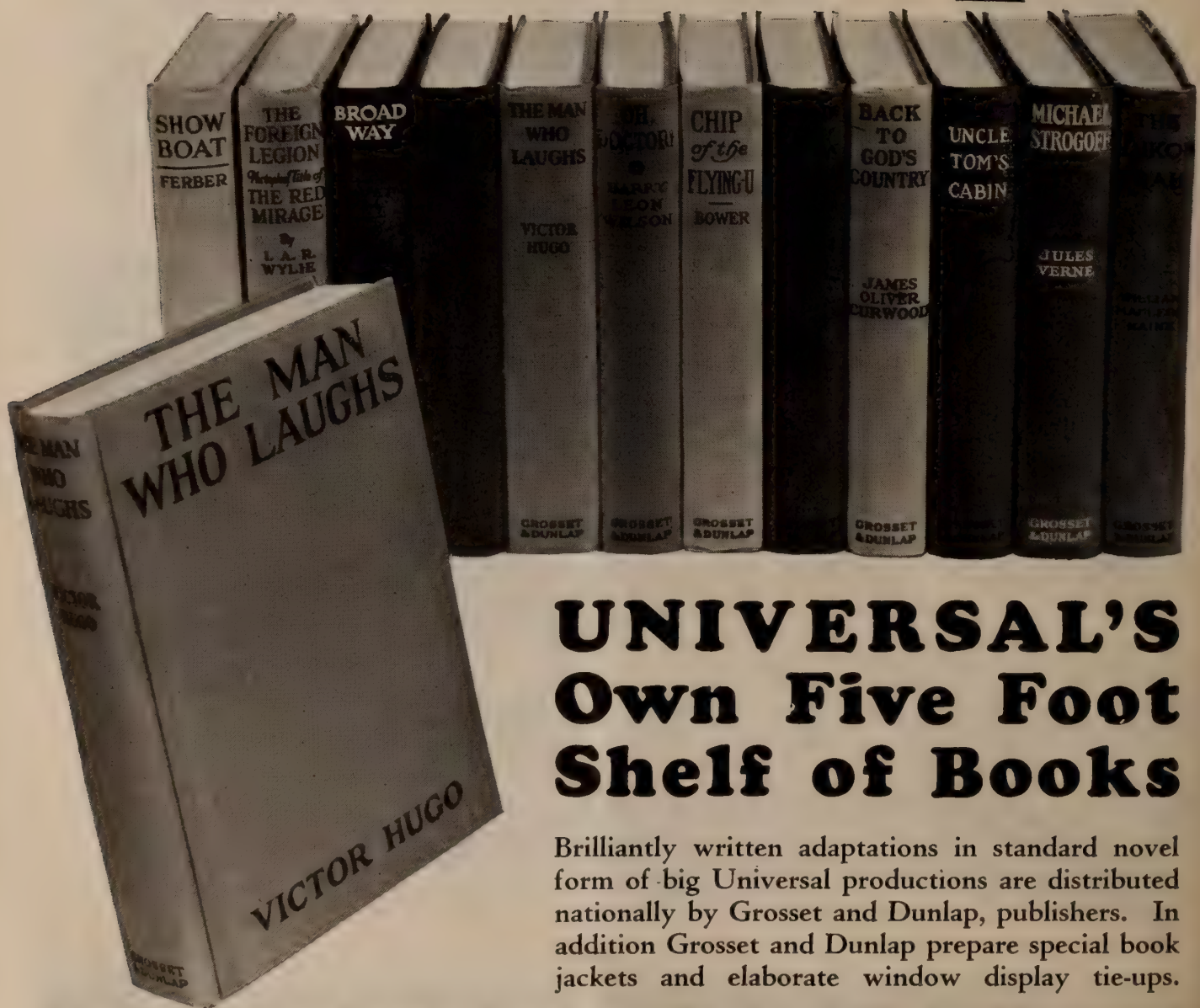
Roto Herald



Lobby Cards

1-Sheet

Book tie-ups



UNIVERSAL'S Own Five Foot Shelf of Books

Brilliantly written adaptations in standard novel form of big Universal productions are distributed nationally by Grosset and Dunlap, publishers. In addition Grosset and Dunlap prepare special book jackets and elaborate window display tie-ups.

These Great Book Tie-Ups Help Sell the Picture!

Special Exploitation Service for "The Man Who Laughs"

Your Universal Salesman will tell you all about it--ask him he knows!

UNIVERSAL SHOWMAN'S KIT

16 Sample Exhibitor Aids!

EVERYTHING *to guarantee capacity business* **COMPLETE for "THE MAN WHO LAUGHS"**

(1) Complete Press Sheet Including: (A) Enormous 8-page Exploitation Section. (B) Contracts and Other Documents for Exhibitor. (C) Wonderful Herald, 39 Photographs in Rotogravure. (D) Giant 10 pages of Press Copy and Cuts. (E) Post Card Ballot Plan for Packing 'em in. (F) Amazing Reviews from nine New York Papers. (G) Keynote Ad. Sheets. Dozen of Ads., All Sizes. (H) Ad. Sheets No. 2. From Slugs to Half Pages. (2) Lobby Hanger. (3) Heralds. (4) Serialization (5) Tie-Up Window Posters. (6) Fan Booklet. (7) Feature Story. (8) Country wide Reviews. (9) Song. (10) Crossett & Dunlop Book. (11) Sateve post Ads. (12) Novelty Hats. (13) Novelty Mailing Cards. (14) National Cosmetic Tie-Up. (15) Fan Promotion Letter. (16) Special Lobby News Bulletin.

There never was a showman's service like this before--there may never be another like it again

EVERYTHING TO GUARANTEE CAPACITY BUSINESS FOR YOUR HOUSE—all in one BIG SHOWMAN'S KIT . . . samples of all the wonderful accessories, novelties, tie-ups, newspaper services that is helping to put the picture over in big towns and small towns all over the country. Everything you need is in it.

This is not Press Sheet talk but actual samples of the 15 elements of UNIVERSAL SHOWMANSHIP designed to help you put "THE MAN WHO LAUGHS" across in the biggest possible money way for you.

Exploitation Man Tells How to Put Over "The MAN WHO LAUGHS" to BIG Money

(Especially reprinted from Nov. 3, 1928, issue of Exhibitors' Herald.)

SO extensive is that compilation of tie-up proposals that they are printed herewith practically in full. It is to be noted that many of them can be used for other productions and thus merit filing away in the scrapbook.

Tie up with your local candy store on the following stunt: Sell the merchant an idea to have an advance sale on loose candy at so much a bag. Number each bag. Then place a show card in the window with ten red seals. Under each seal there should be a number. To the person who buys a bag of candy and the number corresponds with the number under the seal the person will receive a free pass to see the picture.

Arrangements have been made with the Grosset and Dunlap people, publishers of the novel, "The Man Who Laughs." Locate immediately the bookstore in your town who has this novel for sale. Arrange with him for a special window display. You can suggest to him that you will give a free pass for each novel sold. This will help him to sell the novel and in return you should receive a very effective window display.

Tie up with your local music stores on the theme song, "When Love Comes Stealing." This song is published by the Robbins Music Co.

Tie up with your local music dealer on the following stunt. Arrange with him to place a phonograph in the window, also a show card with the following caption, TO THE FIRST TWENTY-FIVE PERSONS GUESSING THE NAME OF THE PIECES NOW BEING PLAYED EACH WILL RECEIVE ONE FREE PASS TO THE BLANK THEATRE TO SEE "THE MAN WHO LAUGHS."

• • •

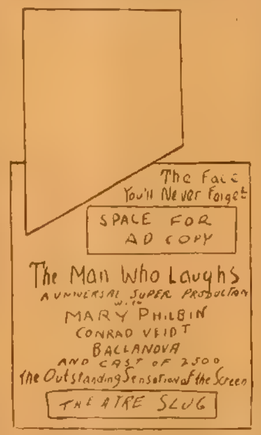
Tie up with as many merchants as you can on the following stunt: One week before the showing of the picture place a window card in each window with a big red question mark. Have copy on the card reading: IF YOUR TELEPHONE NUMBER APPEARS ON THIS CARD ON BLANK DATE YOU WILL RECEIVE A FREE PASS TO SEE "THE MAN WHO LAUGHS" AT THE BLANK THEATRE. On the day before the showing place five telephone numbers picked at random from the telephone book in space designated for same. The persons who have these numbers will be the prize winners. The merchant will be glad to place these numbers for you.

By all means use plenty of paper in exploiting this picture. REMEMBER, ADVERTISING ALWAYS PAYS.

Use the roto herald. It is very effective. When distributing this herald number each one. Select certain numbers, these numbers to be redeemed for tickets.

Tie up with the merchants, give them a certain amount of Heralds to be distributed from their stores.

Use as many ones, threes, sixes and twenty-fours as you possibly can. Remember that every time you get the name of the picture before the public it means more business.



Rough mimeograph sketch of ad layout in campaign laid out by Jack Baker of Universal's Chicago exchange for "The Man Who Laughs"

• • •

Universal has a very effective lobby hanger, it is securely tied and is made of cardboard. It is made into four sections, each section about five inches apart. Consult the press sheet regarding this useful accessory.

Many useful and attractive lobby displays can be made from Universal's accessories. Allow me to suggest a few for your benefit.

Secure the one or three sheet of "The Man Who Laughs," cut out the figure and mount on heavy cardboard, then cut out the letters of the title, mount these in an extraordinary fashion, you will find that when the job is finished you will have an attractive lobby card.

Use the special lobby hangers. They will attract attention.

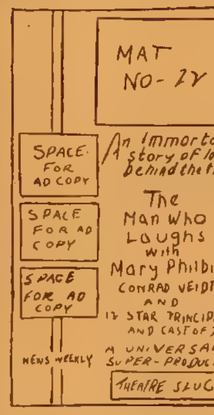
Make large cut-outs of the most important characters.

Use a cut-out of "The Man Who Laughs." Secure a laughing record from your local music dealer. Place the phonograph behind the cut-out playing the record. You will find that this stunt will attract attention to the sign, which will inform the public when you are showing the picture.

The following suggestion is one that will create interest and one that will not cost a lot of money.

The stunt is known as the "Mysterious Gwnyplaine."

Advertise in your theatre that you have received word from a mysterious man by name of "GWNYPLAINE" and that he will soon visit your town. Advertise this about two weeks in advance of the showing. Convey this message to your local newspaper. Explain to him that you wish to tie up with the paper to publish stories regarding this character, after you have seen the editor visit the merchants, explaining to them about the stunt and that you want this mysterious man to visit their store on such and such a date. Ask them to post a notice in their window to this effect. Advise the newspaper what you have done. Then try to secure additional space advertising that the mysterious man will visit the store of ———, merchant, on such a day at such an hour. To those who can identify the mysterious man each will receive a pass to see the picture.



Conduct an ad contest giving prizes to the ones who submit the best advertisement on the picture.

Arrange a special showing for the newspaper people. Use your own judgment in selecting the night.

The title, "The Man Who Laughs," suggests a very good tie-up for a single or double page "truck" for your local newspaper. Sell the advertising manager the idea to sell the merchants of your town an ad on this special page. Have each merchant use a headline caption similar to the following:

"THE MAN WHO LAUGHS" IS THE MAN WHO BUYS ..... TIRES.

• • •

COURTESY DRIVING CAMPAIGN

Arrange with your local newspaper to publish the license numbers of motorists who are polite to pedestrians. For example—Stopping their car to allow children to cross the street. Give free tickets to see the picture to the motorists whose license numbers are published.

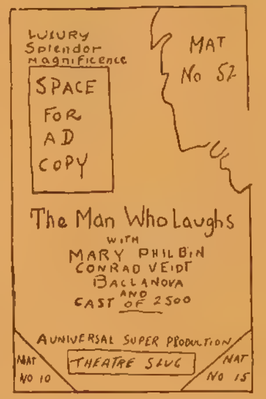
Arrange with your local newspaper editor to publish the serialization of "THE MAN WHO LAUGHS." It is in twelve episodes, pictorial form. This serial should be published at least two weeks in advance of the showing.

Arrange with your local editor to publish an essay contest under the title, "WHAT FEATURE OF THIS NEWSPAPER DO YOU LIKE THE BEST?" Limit the contest to 150 words. Present free passes to the contestants who submit the best essays, or if you prefer, give cash prizes.

Conduct a long-haired beauty contest at least two weeks in advance of the showing. Tie up with the editor to publish the pictures of some of the entrants. Select at least ten of the girls to appear at your theatre on the evening of the first showing of "THE MAN WHO LAUGHS." This tie-up practical in view of the fact that Mary Philbin, the star, has long tresses.

• • •

A novelty stunt that will create interest is to arrange either with your local newspaper or with a local photograther to take pictures of various groups of people, you can also tie up with several merchants of your town in this fashion. Let them put a card in their window advertising that the mysterious photographer will be at his store at a certain time. The photographer is to take a picture of the persons assembled at each store. Now here is the gag, either have the newspaper publish these pictures or put them on a one-sheet board and place the photo taken in each store on this board. Ring the heads of two or three persons. To these people you can give prizes. It will not only create interest for the merchant but will also create interest for the picture.



Have the newspaper publish various scenes from the picture. Let the public title each picture, offering cash prizes and theatre tickets for the best titles submitted. Run this contest for a period of six days preceding the run of the picture.

Publish an essay contest and offer free tickets for the best essays submitted. The following titles are suggestions for this contest:

THE STRANGEST THING I EVER SAW.

MY FIRST EXPERIENCE IN LOVE.

THE SPOOKIEST STORY I EVER HEARD.

THE MOST THRILLING MOMENT OF MY LIFE.

Conduct a long word contest using the name "GWYNPLAINE." Offer free tickets to the persons who submit the greatest amount of words formed from the above name.

Conduct a star guessing contest. Secure seven or eight stills of Mary Philbin in her former pictures. Have the editor publish these pictures. The object of the contest is to have their readers identify as many of the pictures naming them as possible. The following pictures Mary Philbin has appeared in: "MERRY GO ROUND," "PHANTOM OF THE OPERA," "SURRENDER," "LOVE ME AND THE WORLD IS MINE," "THE MAN WHO LAUGHS."

Conduct a Mary Philbin Similarity contest, selecting as the winner the girl who resembles Mary Philbin. Publish pictures of the various entrants in the local newspaper.

If it is impossible for your local newspaper to sell a special page arrange with the advertising manager to sell the various merchants an idea to use photos of the various characters in their own ads. To the persons who can identify them you will give free tickets to see the picture. Their answers must be accompanied by a fifty word letter on the subject "Why Do You Think That Mary Philbin Is the Screen's Greatest Actress." This idea will keep you in lieu of postal regulations.

Tie up with the traction company and bus lines, inserting cards in each with the following caption: "TAKE THE ..... TO THE ..... THEATRE AND SEE "THE MAN WHO LAUGHS." Same idea may be applied to the taxicabs.

Tie up with a local automobile distributor, using a car on the streets. Place a sign on a car with the following caption, STOP ME AND I WILL DRIVE YOU TO THE ..... THEATRE WHERE "THE MAN WHO LAUGHS." Advertise this THEY ARE SHOWING UNIVERSAL'S PICTURE medium in your theatre that the ..... Automobile Co. will drive their patrons to the theatre free of charge. Sell the auto dealer on the fact that they will have an opportunity in selling the riders or interesting them in the car.

Soap lettering is always effective. Soap all empty store windows with advertisements on the picture.

Use the old peep hole stunt. Select an empty store window, cover same with a bright red show card color with the exception of a small peep hole. Place a sign in the window reading "STOP, LOOK THRU THIS HOLE." In the back of the window have a one or three display also a special card telling them when you are going to show the picture.

Employ a man to hand out small business cards with the following caption: I AM NOT "THE MAN WHO LAUGHS," BUT HE WILL SOON BE HERE AT THE ..... THEATRE.

By all means tie up with a radio station if there is one in your town. Many stunts can be worked over the air.

A tie-up has been arranged with the Carlyle Laboratories, who are now using Mary Philbin on all of their advertising for their merchandise "PHANTOM RED COSMETICS."

Call on all drug stores and beauty parlors. If they handle this merchandise, arrange with them for window displays. The Carlyle people will furnish them with photos and window display material. The following suggestions are offered to you regarding this stunt:

With each purchase of "Phantom Red Cosmetics" you will give one free pass.

Arrange with the largest drug store for a window display, having a girl demonstrating the proper way to apply "Phantom Red Cosmetics."

About two weeks in advance of the showing of the picture, distribute small cards to each of your patrons. On each card will be printed a letter. To the person who secures the complete set of letters spelling Philbin you will give one free pass to see the picture. Each card is to carry copy regarding the picture.

Advertise on your screen two weeks in advance that you wish your patrons to leave their names at the box-office or with the doorman. Select twenty or thirty names from the amount you receive. On the night preceding, or if you wish the first night of the showing of the picture, you will flash on the screen the names that you select. The persons are to receive some small prize. Use your own judgement in prizes.

Tie up with the high school of your town, arrange for a special students' matinee. Almost every high school student has read "THE MAN WHO LAUGHS."

By all means use every medium possible in getting circulars into the homes. The following are some suggestions which are not new, but have proven to be of great help in exploiting pictures.

LAUNDRY SHIRT BOARDS
BREAD PACKAGES
SHOPPING BAGS
MILK BOTTLE TOPS
MILK CARDS
GROCERY BAGS

Mailing lists are always practical. Let me suggest that you send an oversized post card to as many people as you desire. Incorporate a very snappy slogan and good copy. The people are bound to see this card and take notice of its unusual size.

If you contemplate in circularizing the town allow me to suggest the following stunt: Use a cut-out door hanger with the following caption, "GOOD MORNING, NEIGHBOR. BE SURE AND VISIT THE ..... THEATRE ON ....., DATE AND SEE UNIVERSAL'S SUPER-PRODUCTION "THE MAN WHO LAUGHS.'"

Use the old telephone gag having one of your ushers to call as many people as you desire using the following conversation: "Hello, this is 'The Man Who Laughs,' I will be in town soon, be sure and see me." Use this gag at least two weeks in advance of the showing.

Tie up with the local library to allow you the privilege of placing bookmarks in all books leaving the library.

Tie up with the local restaurants, supplying them with menu blanks. At the top have the following printed: HAVE YOUR DINNER DOWNTOWN, THEN GO TO THE ..... THEATRE AND SEE UNIVERSAL'S SUPER-PRODUCTION "THE MAN WHO LAUGHS."

If there are any large factories in town supply them with blank pay envelopes, using one side for advertising the picture.

Watch for sensational new stuff on

"SHOW BOAT" *and* "BROADWAY"

UNIVERSAL is preparing a marvelous line-up of advertising and exploitation material on these two supers that will amaze you. Usable stuff—and BIG, to match with the size and prestige of these tremendous box-office magnets. Material such as you've never seen the like in all your showman's experience. Always a leader in exhibitor aids, Universal is going to far outdo even themselves this time.

Universal Showmanship Leads!

Seasonal

VERSATILE STUNTS for SPECIAL OCCASIONS!

Universal's Exploitation Department is alive to every opportunity. It is impossible to record all the variety of original selling stunts. Space in this publication permits but a few to be shown.

Window display for "The Foreign Legion," Union Square Theatre, Pittsfield, Mass.

For something special to fit a special occasion ask the Universal Exploitation man. He will give you new and original ideas that will put the show over big.

Exploitation!

Ask your Universal Exploitation man what to do for

Thanksgiving, Christmas, New Year's

or for any other

RED LETTER OR HOLIDAY

"THANKSGIVING"

Another chance to decorate your lobby in keeping with the season! Another chance to use your head on your bookings for this holiday week in order to be sure you have something of universal appeal!

MORNING SHOW FOR THE KIDDIES

Another chance to run a special morning matinee to gather in some extra coin on the day - a special program with some kiddie stuff in it to bring them out early in the morning. A chance to give false faces away as souvenirs for this morning matinee. A chance to run a masquerade contest on your stage as a special feature of this matinee! Go after the special morning matinee, selling tickets in advance and put it over to big business! The people you pull to this show will not hurt your afternoon attendance a bit. It will clear the way to take better care of the overflow crowd during the afternoon and evening of Thanksgiving.

SPECIAL MIDNIGHT SHOW ON THANKSGIVING EVE

If your city is one in which midnight shows are looked on with favor, you can certainly run one on Thanksgiving Eve. You can sell tickets in advance for this show - putting them on sale two weeks ahead. You can shout about it as a gala Thanksgiving celebration, promoting some local organization to put on some masquerade skit on the stage. Perhaps you can tie up with the local newspaper to give prizes for the best ragamuffin costume and make the selection via a contest on your stage similar to the way you do with the kiddie contest mentioned above.

FREE TURKEYS!

As a feature of this special show you can offer to give away three or five or ten turkeys free to people holding ... p the "GIFT NITE" memorandum I sent you ... ining a give-away plan on a coupon basis ... with the lottery laws. Employ the plan

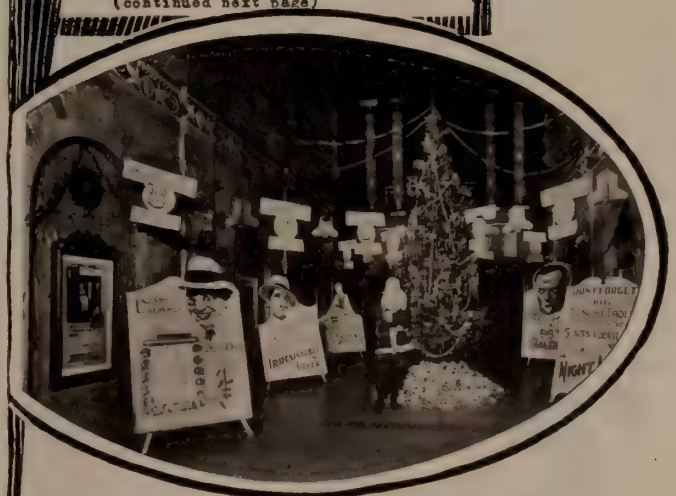
(continued next page)

in this case in this case. You can make a special deal with your local butcher to give you the birds for nothing or at a very small price by permitting him to put a huge bird in a pretty cage in your lobby and giving him plenty of publicity on the idea.

Advertise one week in advance on your screen, with flash banners and circulars, that Thanksgiving turkeys will be given away free at your theatre on Thanksgiving Eve. We have been ordered to put this stunt on at all our theatres wherever it is practical to do so. If yours is a theatre in which you cannot put the stunt on, please write me at once, telling me why you are not going to do it. We expect to see in your Operation Report that you have done this and want your comment on how it works out.

We do not want you to be content with just "big" business on Thanksgiving. That's to be expected on this holiday. You can do business that day without a nickel's worth of advertising! We not only expect big business - we expect extra money from extra shows on that day! GO TO IT!

And don't forget, you're in the "PEP" Drive - the extra business will help you "over the top!"



A Special Christmas Lobby Display

Press Sheets

—with the modern note!

IN tune with the times—that's Universal's press sheets. The sample ads show how the problem of selling sound pictures is handled. The rest of the press sheet's just as snappy, just as novel. Universal's progressive policy gives you the latest ideas and the best to help you sell your pictures!

CARL LAEMMLE'S
First
ALL-TALKING PICTURE

WALTER PIDGEON
Mildred Harris and Jane Winton

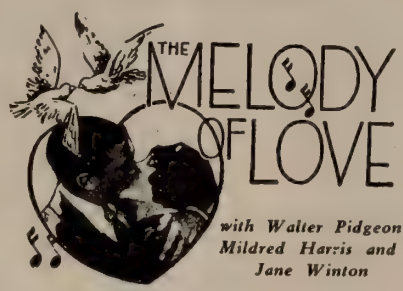
Producing an amazing realism far beyond the limitations of a stage play—

Last 2 Times Today

Walter Pidgeon
Mildred Harris
Jane Winton

All Talking Sensation!
Tin Pan Alley-Soldiers and Songs

Voices *Give It the Breath of Life*
CARL LAEMMLE'S FIRST
ALL TALKING PICTURE



with Walter Pidgeon Mildred Harris and Jane Winton

A Revelation in Screen Entertainment!

Combining the Best Features of Screen and Stage
The Limitless Vision of the Camera — the Whole Range of the World of Sound.

HEAR -- MARVEL -- SEE

A SOUND SENSATION!
THE MELODY OF LOVE

WALTER PIDGEON
Mildred Harris
Jane Winton
Tom Dugan *and a large cast*

SEE! HEAR! ENJOY!
THIS GREAT ALL-TALKING PICTURE

Showmanship on Broadway

By Harry Reichenbach

Recipe: *Take a little noise, mix it with red, white and blue paint, add few amber-colored electric bulbs, stir with plenty of stories in paper, cover with lobby display of novel sort, add one Universal feature, put in a few feet International News Weekly, several Laemmle shorts and you have BALLYHOO.*

And Broadway loves Ballyhoo. Broadway is Applesauce Alley and the axes of its earth are greased with banana oil. The folks are all related to Barnum and, although you have the greatest show on earth, you must still hit the drum and wake them up.

There are more theatres in Broadway than in the ten leading cities in America. Competition is keen. You must pull your customers from the far-flung corners of New York. And when you have to pull them any distance, it's farther from Sixth Avenue to Broadway than from Canada to Mexico.

At the Colony Theatre we have made an effort to establish a house that is just three blocks from the traffic district. The congested traffic zone seems to end at Fifty-first Street. The Colony is at Fifty-third. Yet, day in and day out, the title of the attraction and the show we are giving, pulls the quota up from the lower street. We are populating the street at its semi-populous sections. We are adding showmanship to unusual attraction and pulling people from every section of the big burg. On Saturday and Sunday when we are not busy at the office, we watch. Cars dump crowds at the door. Taxis pull up and the amount registered on the meters show the folks have come a long distance. Private autos add their quota. On the first Sunday with "Melody of Love" we played to eighty per cent. more people than the capacity of the house. "Lonesome" did even better. "Man, Woman and Wife" broke the mid-week record Tuesday, November 6. So, what are you complaining about—or, who's complaining?

Big cit

Guaged to fit any size town and to cover any size territory.

It stands to reason that where costs and admissions are high and where the population is scattered over a hundred square miles it is difficult to make local exploitation as closely PERSONAL as is the case in the smaller locality where nearly everyone may be easily reached.

Universal Exploitation Service is equipped to specialize in the origination of Big City Ballyhoo and Exploitation ideas that will reach and sell the greatest possible number of people for the smallest possible outlay. This service is maintained for the purpose of increasing profits. Use it to the limit!

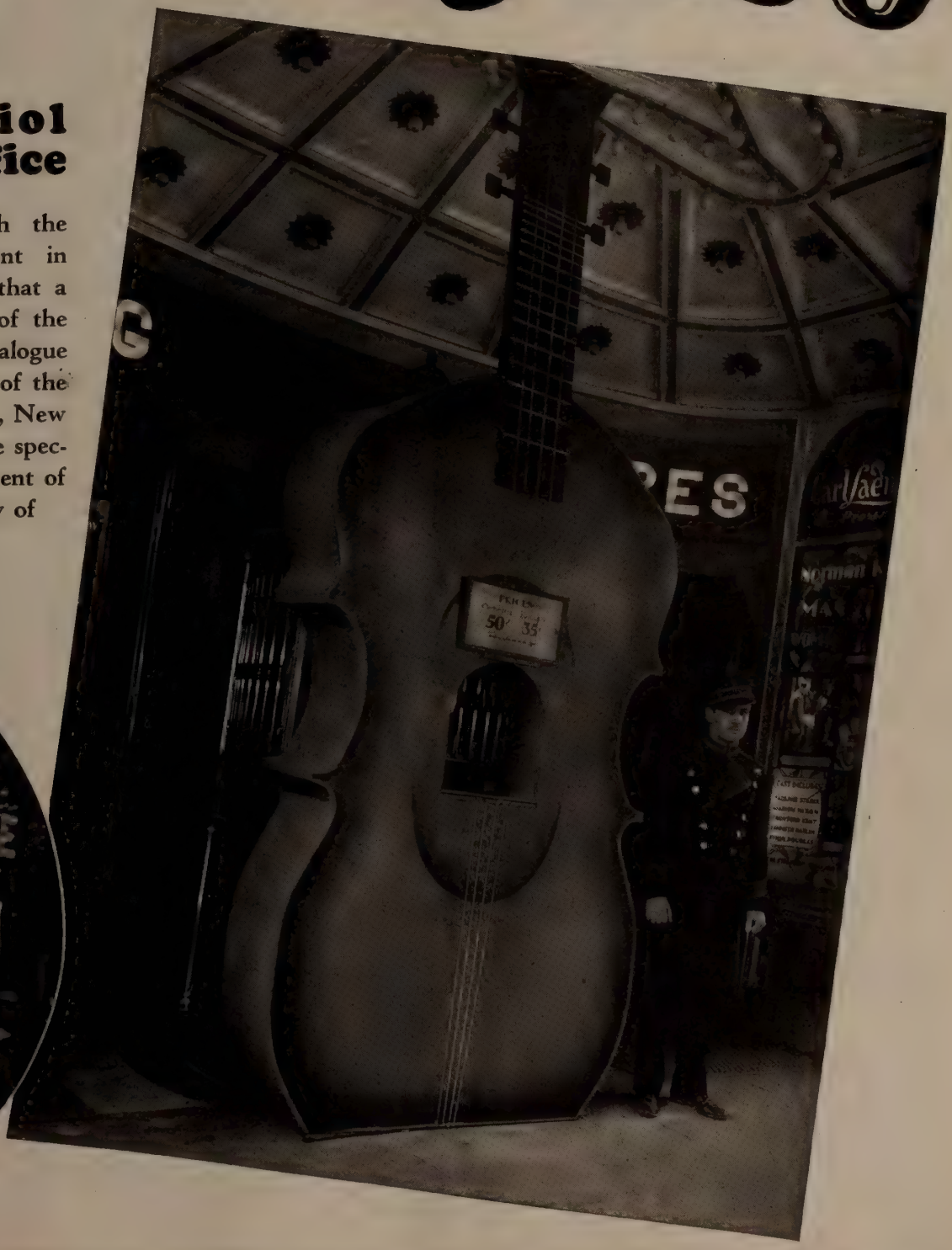
MARQUEE COLONY THEATRE, BROADWAY, NEW YORK.

No Matter what your Problem, Carl

y ballyhoo

Bass Viol Box-Office

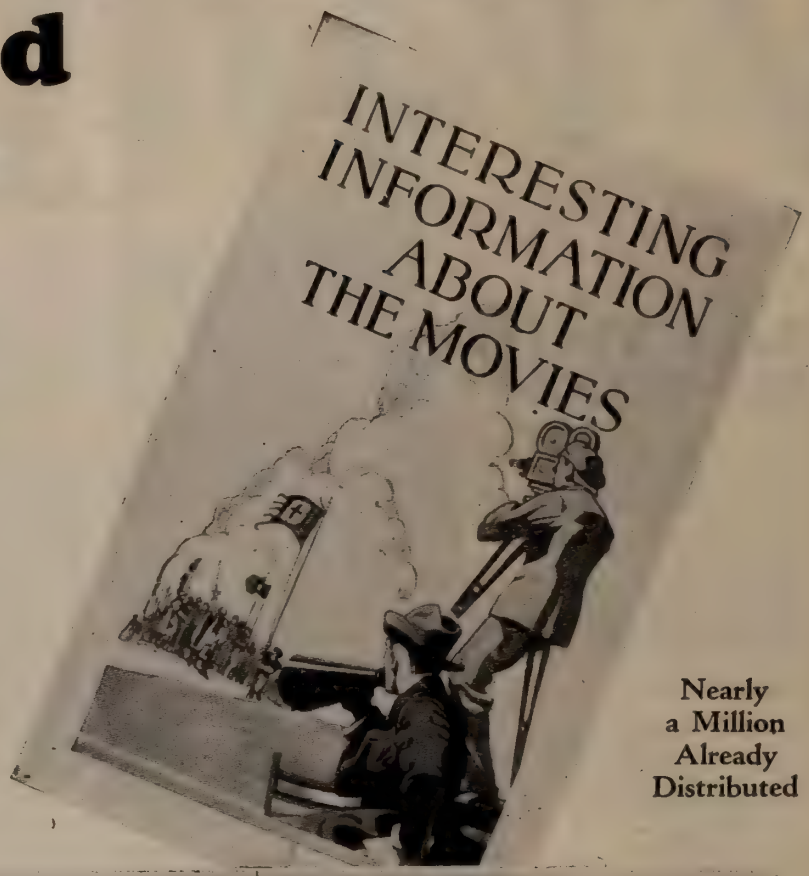
Connected with the sound equipment in the theatre so that a startling effect of the music and dialogue filled the lobby of the Colony Theatre, New York during the spectacular engagement of "The Melody of Love."



Laemmle's Organization can Solve it!

The Little Book of a thousand wonders

Your patrons—the picture fans—expect you to be up-to-date on the questions they ask—the things they want to know about the movies. Greatest patronage and good-will builder ever published. Vest-pocket or ladies' purse size —2¾ x 4¼ inches in clear, readable type on thin paper.



Nearly a Million Already Distributed

Read these specimen pages.

See how interesting they are.

Then ask your nearest Universal Exchange Manager how you can use them.

UNIVERSAL CITY
On An Active Day

UNIVERSAL CITY on a busy day . . . thousands of extras garbed in the raiment of many countries and many eras of history . . . directors' voices reverberating over loud speakers . . . assistant directors shouting to the players . . . the calliope for "Show Boat" echoing in the Hollywood hills. . . .

Robert Welsh reading a report from Edward Sloman, directing Jean Hersholt in "The Girl on the Barge" in New York . . . Reginald Denny in the prize ring for "The Night Bird" . . . Glenn Tryon, accompanied by William Craft seeing the first cut of "The Gate Crasher" . . .

Carl Laemmle "in conference" walking from the front office to the zoo and back, a distance of more than a mile. . . . Carl Laemmle, Jr., talking to Paul Leni about "The Last Warning" . . . Laura La Plante, more beautiful than ever, going to her dressing room to change. . . .

Joseph Schildkraut, in all his Southern finery for the role of Ravenal in "Show Boat" . . . Harry Pollard speeding to the "Show Boat" set on the back lot. . . . Thousands of small town types waiting in their seats, colored folks in the gallery of the big Show Boat. . . .

The hum of rotary saws at the mill, cutting lumber for sets. . . . A big truck loaded with varicolored paint for the paint shop. . . .

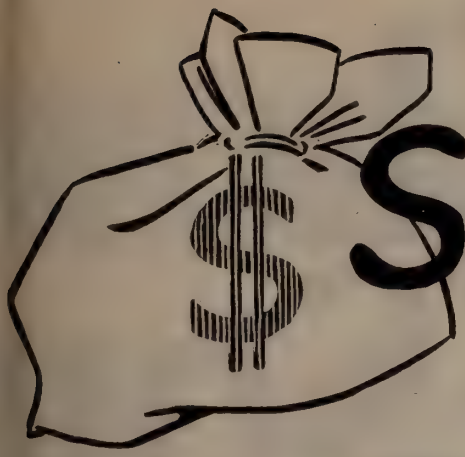
Wesley Ruggles directing the new discovery, Fred MacKaye, in a jail sequence of "Salvage" . . . William Wyler reading the script of "The Shakedown" and talking to beautiful Mary Nolan at the same time. . . .

Noon. . . . The rush to the cafe. . . . Not room for all . . . many go across the street to another cafe. . . . Some drive to Hollywood. . . . Stars and directors having their meals brought to

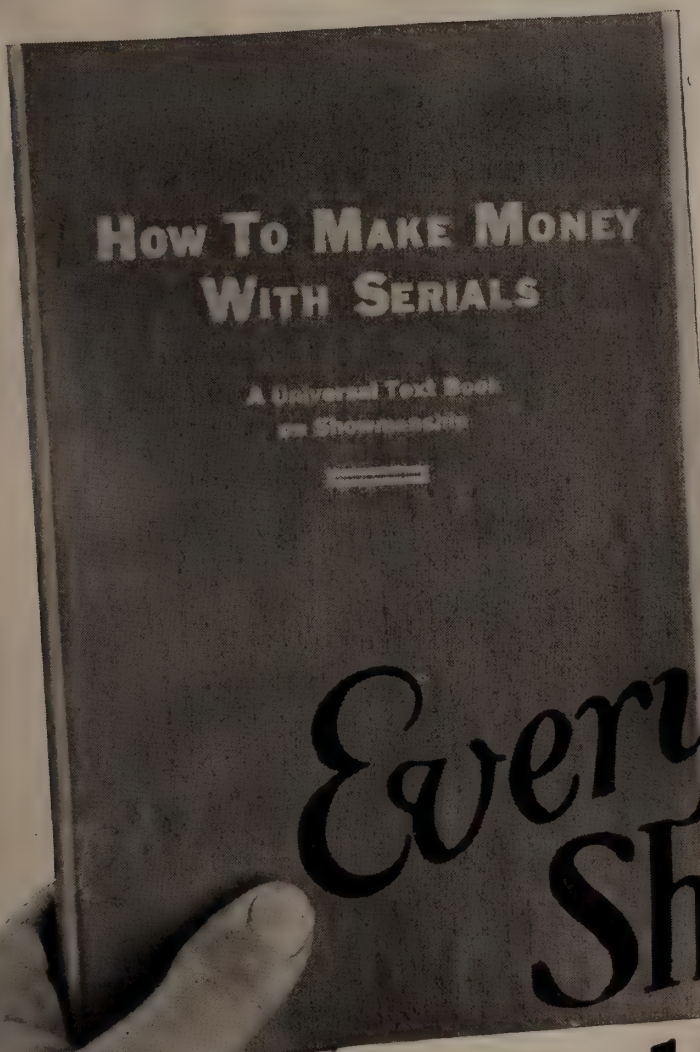
A group of players during the filming of "The Man Who Laughs"

their dressing rooms and offices. . . . The "Collegians" troupe gathered around a large table, eating and joking. . . . George Lewis, Dorothy Gulliver, Hayden Stevenson, Nat Ross and the rest. . . . Their clothes are torn. . . . They are in the midst of filming a college class rush. . . . .

Scenario writers wandering around in deep unconsciousness. . . . Tom Reed and Albert De Mond telling each other about their funny titles. . . . Walter Anthony studiously writing titles. . . . Publicity men scurrying hither and yon,



Serial Book



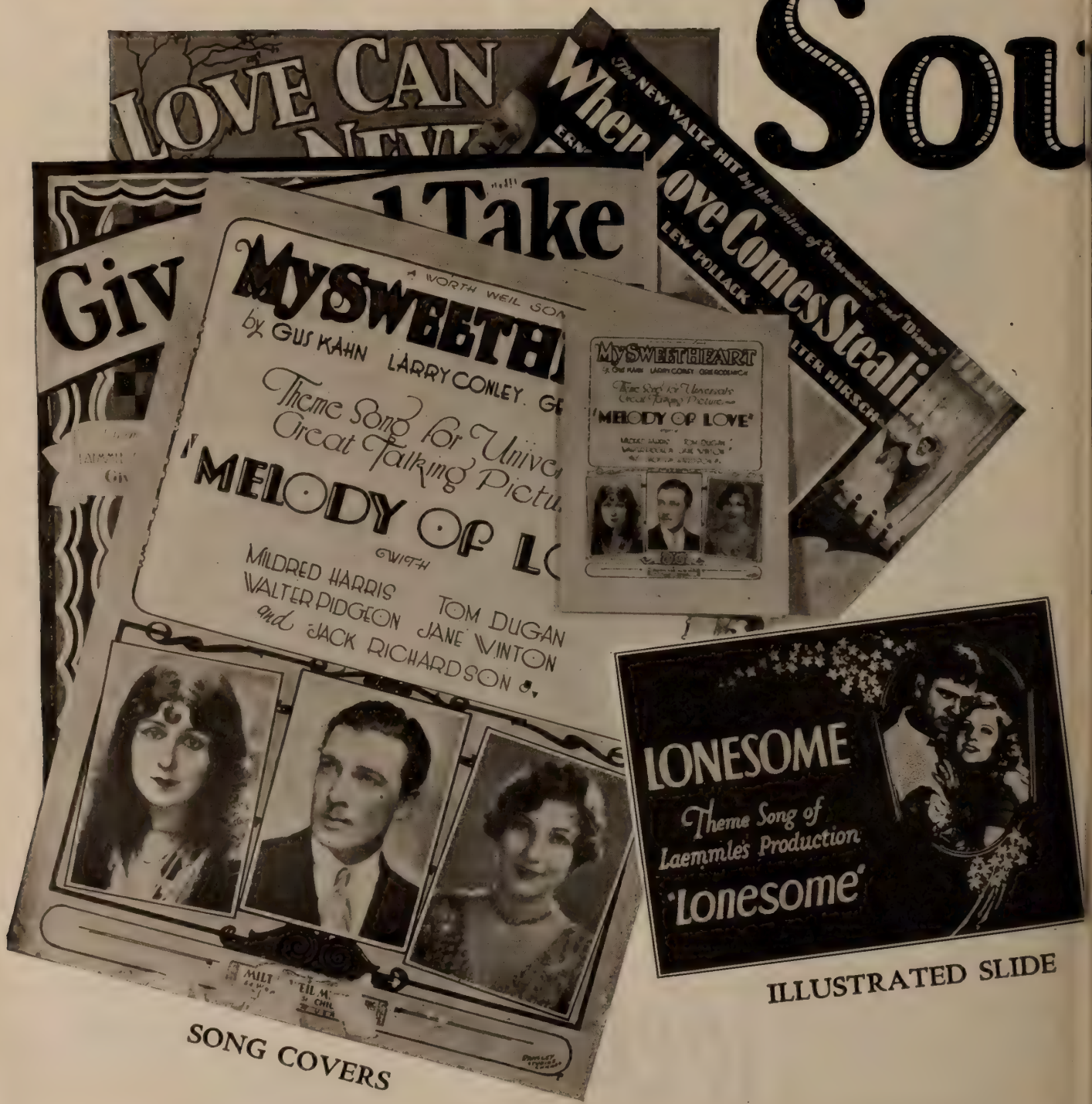
UNIVERSAL'S Helping Hand again! A 100-page book—sturdily bound—packed with tried-and-tested showmen's information—writ- by a high-paid staff of experts who KNOW, because they've put over dozens of serials. You get it FREE, when you play Universal serials. That's why it pays exhibitors to tie up with Universal—the company that knows it's exploitation. And hundreds more are doing it daily.

Every Showman Needs this book

100 Pages
of seat-selling showmanship.
Red cloth binding. Gilt title.
Size: 9½" x 6".

Sound Show

Sou



SONG COVERS

ILLUSTRATED SLIDE

manship for nd Pictures!

Universal leads the field in theme songs too!

Theme Songs are Natural Tie-ups for Sound Pictures. They ballyhoo the picture day and night by radio and dance orchestras.

Here are the first 5 big ones: "Love Can Never Die," for "Man, Woman and Wife"; "When Love Comes Stealing," for "The Man Who Laughs"; "My Sweetheart," for "The Melody of Love"; "Lonesome" and "Give and Take."

Music Publishers Supply Special Material Free of Charge and the Local Music Dealer is eager to help you.

See the Universal Press Sheets for Complete Song Tie-up Campaigns.

THE SENSATIONAL SONG HIT

MY SWEETHEART

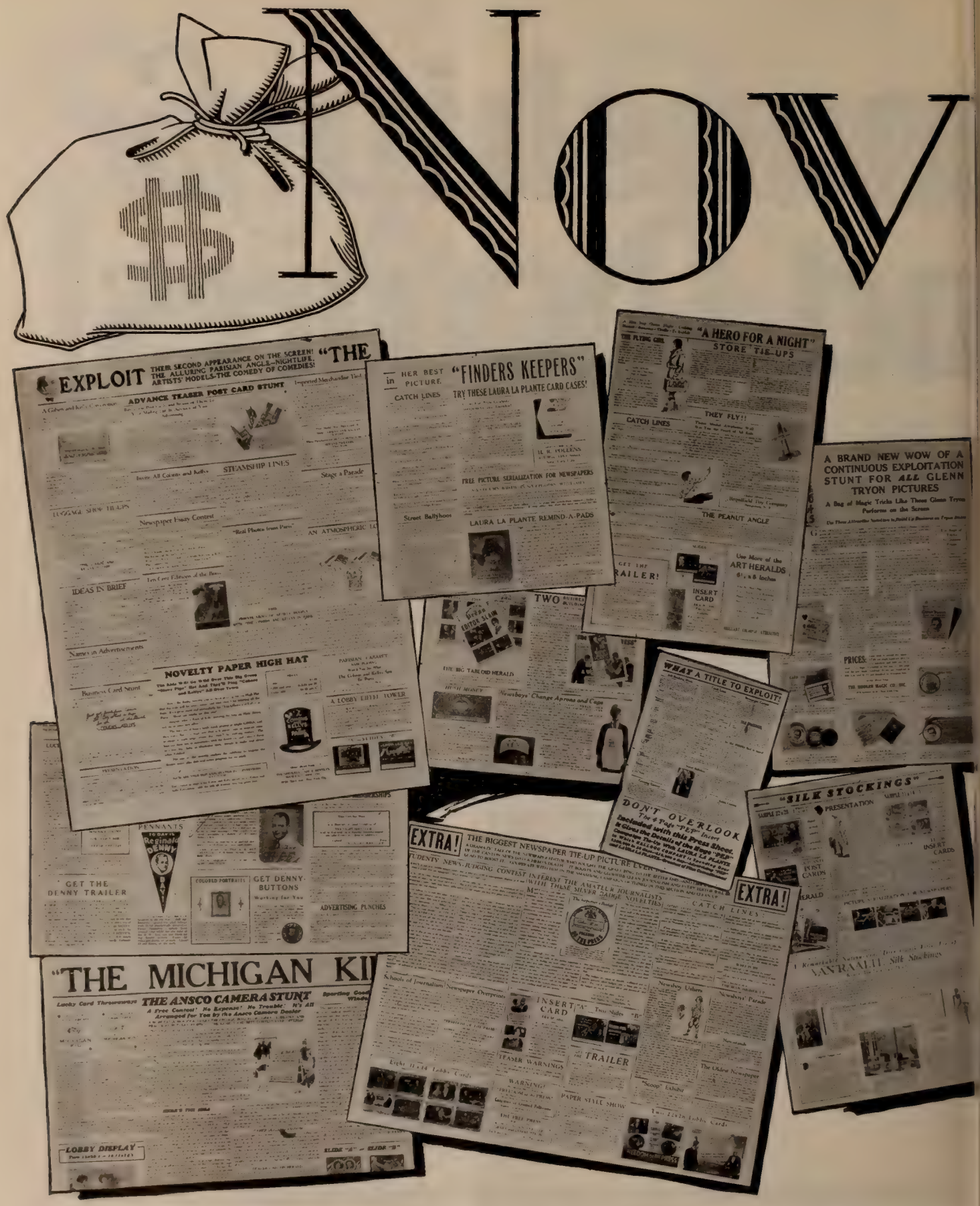
THEME SONG FOR

UNIVERSAL'S GREAT ALL TALKING PICTURE

"MELODY OF LOVE"

ON SALE HERE

Window Streamer—16 x 8 inches.



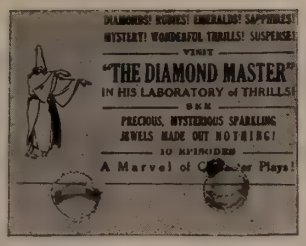
Novelties, Contests and Campaigns Galore—contained in the EXPLOITATION SECTIONS shown above

THE MOST COMPLETE PLAN SHEETS EVER PREPARED.

elties

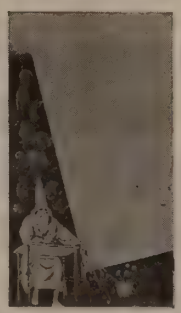
A few of the novelties described and pictured in the Exploitation Sheets to the left.

Snookums Button with cut-out

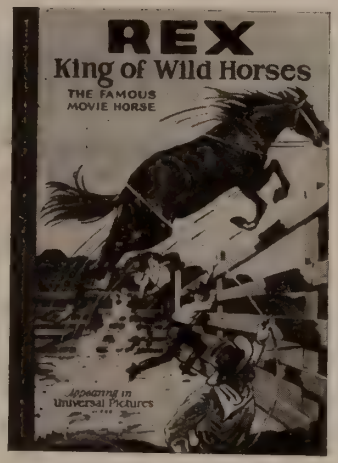


Children's rings in Envelope

Stage Money to carry Theatre Ad



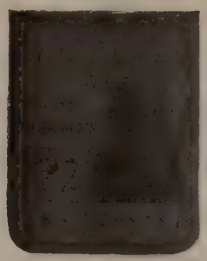
Magic message. Print appears when heated.



Profusely illustrated and colored book

Pocket Mirror
Star's photo on back

Cardboard mouth with device for holding in teeth



Memorandum Book

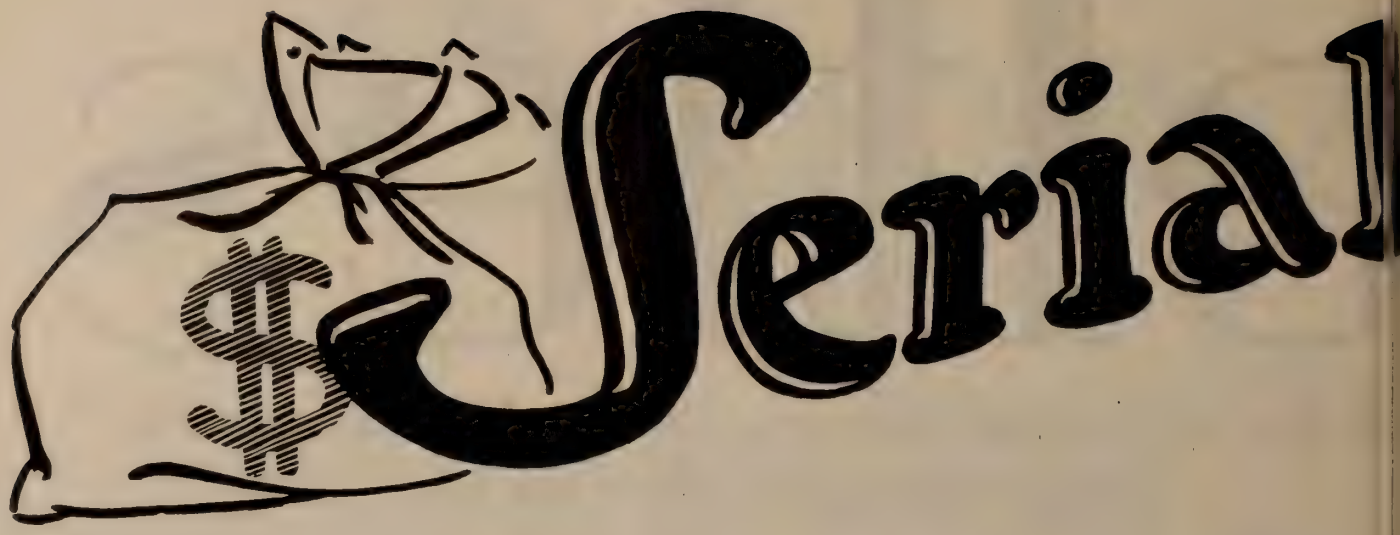
The Game of Lotto

Book of Bridge Scores

Toy Balloons—Extra large

Book of Golf Scores

Cloth Mask



Most Successful Newspaper Tie-ups ever Devised

Newspaper Serializations for

"THE MAN WHO LAUGHS"
"UNCLE TOM'S CABIN" and
"TARZAN THE MIGHTY"

Brilliant condensations of great stories. Fascinating installments to run daily for two weeks before your opening. Actual size of "The Man Who Laughs" and "Uncle Tom's Cabin," six inches by six columns. Profusely illustrated. Each contains 12 installments. "Tarzan the Mighty" is in 15 installments. Each 12 inches by three columns. If you had to buy this same space it would cost you twenty times as much as by use of these mats, and besides, these stories appear as editorial matter, which is even more valuable than straight advertising. These cleverly worded and thrilling narratives pack them into your theatre.

IF IT'S WORTH DOIN

izations

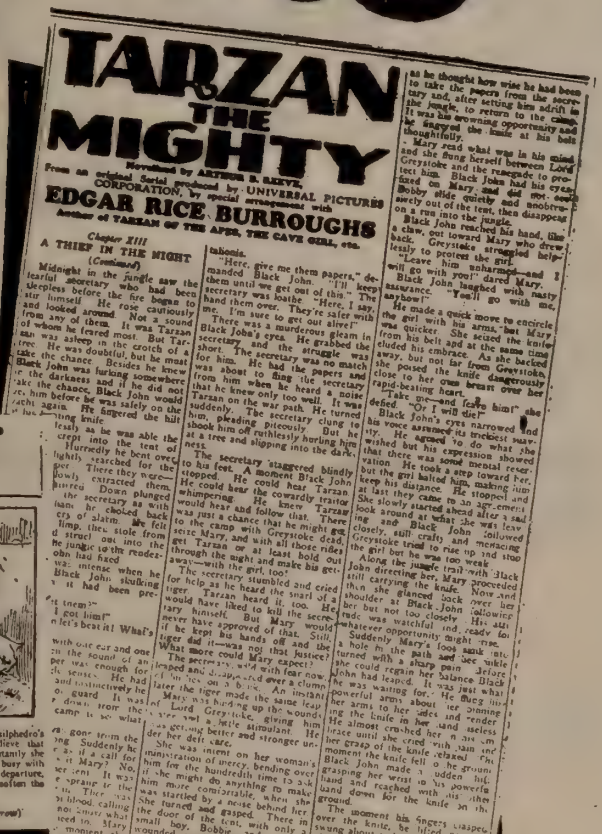
You get all these Mats free. Your local newspaper editor will be glad of the opportunity to run these big league serials. They've been run in many important newspapers all over the country.

Picture Story From the Immortal Novel by VICTOR HUGO

"The Man Who Laughs"

Scenes From the Universal Masterpiece

CHAPTER SEVEN



TARZAN THE MIGHTY

Novelized by ARTHUR S. HEYE, From an original Serial produced by UNIVERSAL PICTURES CORPORATION, by special arrangement with

EDGAR RICE BURROUGHS

Author of TARZAN OF THE APES, THE CAVE GIRL, etc.

Chapter XIII

A THIEF IN THE NIGHT

(Continued)

Midnight in the jungle saw the tearful secretary who had been helpless before the fire began to stir himself. He rose cautiously and looked around. Not a sound from any of them. It was Tarzan of whom he feared most. But Tarzan was asleep in the crotch of a tree. He was doubtful, but he must take the chance. Besides he knew Black John was lurking somewhere in the darkness and if he did not take the chance, Black John would get him before he was safely on the yacht again. He fingered the hilt of his hunting knife.

Finally as he was able the secretary crept into the tent of Lord Greystoke. Hurriedly he bent over the sleeping figures, searched for the papers. There they were—in a pocket of the coat of Lord Greystoke. Slowly, contracted them. Down plunged the secretary as with a cheated back. Eyes of slaying. He felt limp, then stole from the tent and struck out into the jungle as the readers know had faced what was intense when he heard Black John stumbling on it had been pre-

"I got him!"

Let's beat it! What's

with one ear and one to the sound of an enough for the scenes. He had and instinctively he to guard. It was down from the camp to be

gone from the ng Suddenly he as if a call for of Mary? No, her cent. It was sprang to his Then was blood calling not aware what eed in. Mary nonient she too, and was efficient the first

I what faith. I fail man's him. Hoss, not ight! our only of the of Greystoke nd care of Mary his Grace had an ex- re again though sorely wounded he same token Black John's assurance n grace high. He smiled insultingly.

Black John reached his hand, like a claw, got toward Mary who drew back. Greystoke struggled desperately to protect the girl.

"I-cave him unharmed—and I will go with you!" dared Mary.

Black John laughed with nasty assurance. "You'll go with me, anyhow!"

He made a quick move to encircle the girl with his arms, but Mary was quicker. She seized the knife from his belt and at the same time eluded his embrace. As she backed away, but not far from Greystoke, she poised the knife dangerously close to her own breast over her rapid-beating heart.

"Take me—and leave him!" she defied. "Or I will die!"

Black John's eyes narrowed and his voice assumed its trickiest suavity. He seemed to do what she wished but his expression showed that there was some mental reservation. He took a step toward her, but the girl halted him, making him keep his distance. He stopped and at last they came to an agreement. She slowly started ahead after a sad look around at what she was leaving and Black John followed closely, still crafty and menacing. Greystoke tried to rise up and stop the girl but he was too weak.

Along the jungle trail with Black John directing her, Mary proceeded still carrying the knife. Once and then she glanced back over her shoulder at Black John following her but not too closely. He was watchful and ready for whatever opportunity might arise.

Suddenly Mary's foot sank into a hole in the path and she turned with a sharp pain. Before she could regain her balance Black John had leaped. It was just what he was waiting for. He flung his powerful arms about her pinning her arms to her sides and rendering the knife in her hand useless. He almost crushed her in an embrace until she cried with pain and moment the knife fell to the ground. Black John made a sudden grasping her wrist to his powerful hand and reached with his other hand down for the knife on the ground.

The moment his fingers grasped over the knife, he lifted her up swung about and carried her struggling back toward the camp. She fought like a young tigress to resist but the slender girl was no match for the hardened adventurer. She realized almost ready to faint, from her struggles and her high-pitched emotions. Black John noticed down eyes as she closed her and ceased the camp.

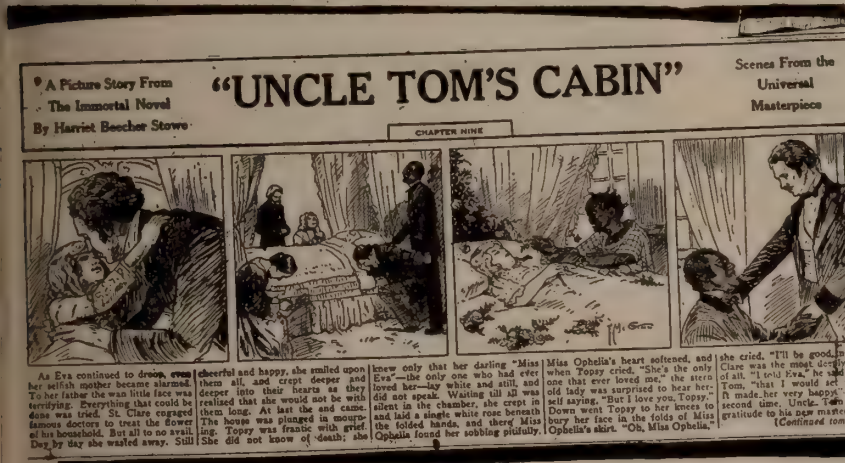
Mary was limp and infeste by on time Black John got his fair burden back to Greystoke's camp.

Fretting and worrying over the safety of the girl and wracked by the pain from his wound Greystoke tried to rise up and stop a noise outside hoping it was Tarzan. Instead it was Black John with Mary swooning in his arms. Greystoke fell back, closed his eyes in- felt that this was the end.

(To be continued)

As he thought how wise he had been to take the papers from the secretary and, after setting him adrift in the jungle, to return to the cabin. It was his crowning opportunity and he engaged the knife at his belt thoughtfully.

Mary read what was in his mind and she flung herself between Lord Greystoke and the renegade to protect him. Black John had his eyes fixed on Mary and did not see Bobby slide quietly and unobtrusively out of the tent, then disappear on a run into the jungle.

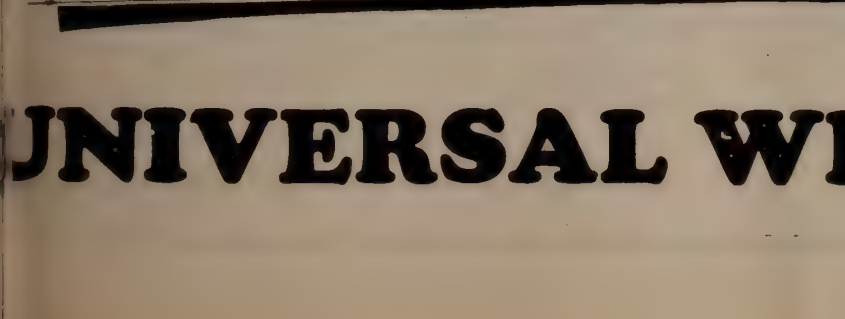


Picture Story From The Immortal Novel By Harriet Beecher Stowe

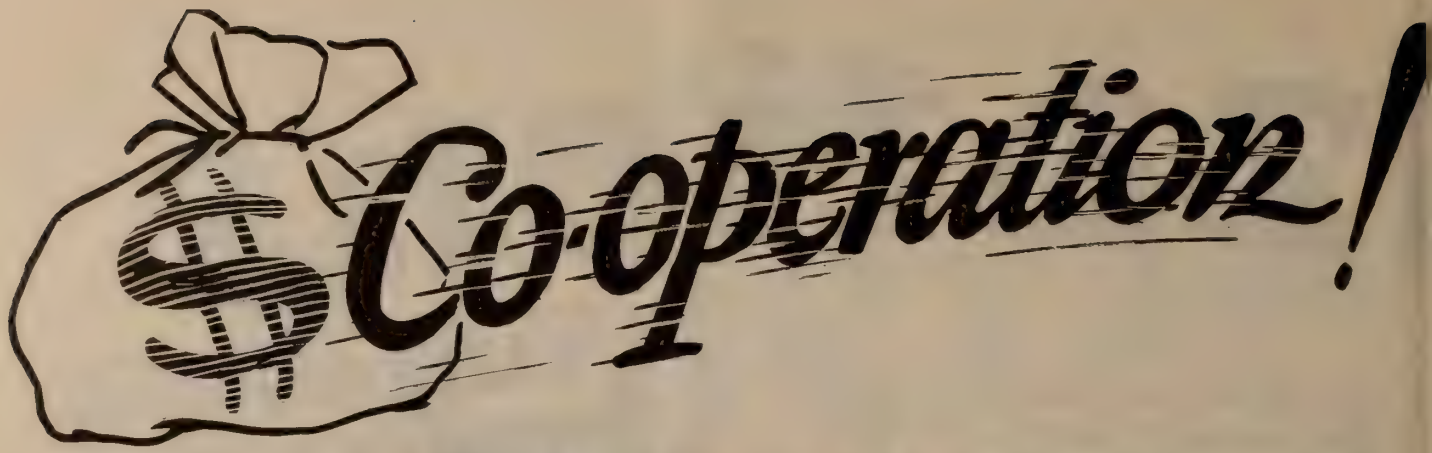
"UNCLE TOM'S CABIN"

Scenes From the Universal Masterpiece

CHAPTER NINE



UNIVERSAL WILL DO IT!



Before—During and After The Play Date

Mr. Carl Laemmle is having a letter sent to all Exhibitors after Universal Exploitation has been done. It and the typical reply tell their own stories.

UNIVERSAL PICTURE CORPORATION
730 FIFTH AVENUE
NEW YORK

Carl Laemmle
President

Mr. Blank,
Blanktown.

We trust that you received 100% UNIVERSAL CO-OPERATION in connection with the engagement of .....
Are you dissatisfied in any way with the service on this picture? Your welfare and your problems are a matter of Mr. Laemmle's deep concern, BEFORE, DURING and AFTER the playdate. It is his personal wish that you receive all the help that is due you on this engagement.

Were you satisfied with the work of the exploitation man. We shall consider it a co-operation if you will advise us of any complaint in the space below.

Sincerely yours,

EXPLOITATION DEPARTMENT,
UNIVERSAL PICTURES CORP.

NOTE: Address all complaints to;
Exploitation Department,
Universal Pictures Corp.,
730 Fifth Avenue,
New York City.

CAPITOL THEATRE
MIDDLETOWN, CONN.

October 20th, 1928.

Mr. Nat. Rothstein, Director,
Advertising & Exploitation,
Universal Film Company,
730 Fifth Avenue,
New York City.
Dear Sir:

Please take this letter as is: I, personally, wish to give credit where credit is due—to your Mr. Cooper for his valuable work in putting over one of the finest exploitation campaigns ever "pulled" in Middletown. His snappy go-get-it-tiveness and his punch in putting over his ideas have won my appreciation and respect.

I know his work will help greatly to put-over-the-top "Uncle Tom's Cabin" and the gross receipts.

Very truly yours,

(Signed) EDWIN LAIGHTON,
Managing Director.

The check-up thus obtained is of inestimable value in keeping Universal informed as to the actual results of its efforts to co-operate with the Exhibitor for maximum profits.

LET UNIVERSAL COMPLETE SERVICE

PULL YOU OUT ON TO THE SMOOTH ROAD

As it has for 12,500 others!

Complete Service has such a weight of evidence in its favor that wise Exhibitors to the number of 12,500 have seen the light and are reaping the benefits. Others—hundreds of them—are leaving the old, costly, troublesome way, for this modern smooth-running and profit-making Complete Service Contract. It's your turn to sign up!

Widen your circle of Patronage!

The fierce competition of today demands that you either widen your market or go out of business—you cannot stand still.

* * *

You've GOT to widen your circle of patronage, and the best way to do it is to play nationally-advertised pictures.

* * *

Universal Pictures, nationally advertised in Carl Laemmle's Satevepost Column for five years without missing a week, will bring you patrons you've never seen before!

This column appears in the Saturday Evening Post of Nov. 17, 1928.

Watch This Column
Our Weekly Chat

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

UNIVERSAL has made its first 100% talking picture. I am pretty sure that when you hear and see it you will agree with me that it is the most unusual talking picture yet made. The story is a romance entitled "Melody of Love" by Robert Arch. Sound technicians, up to now, have found it difficult to record exteriors with their accompanying noises. Many said it couldn't be done. But Universal's slogan is "It can be done," so we went ahead and did it. The incidental sounds in this picture are extremely distinct—the crackling of paper, the cackling of geese, the clinking of glasses, the roar of city traffic, etc. I am determined to give the people of this country the benefit of every new departure in entertainment—and to give it to 100 per cent extent. You will judge the result for yourselves and perhaps you will write me your views.

—C. L.

* * *

Bear this in mind. Not one of Universal's pictures will depend upon the novelty of synchronization for its public appeals. Strip any Universal picture of its synchronized sound effects, and you will still have entertainment which will stand the acid test of public opinion.

Sally O'Neil in "The Girl on the Barge"

Some of our pictures do not honestly lend themselves to sound effects, and such pictures will go to the world in silence.

Can you imagine "*The Last Warning*" that ghostly mystery play, produced in movietone? Can you imagine all the queer noises of a haunted theatre being reproduced so accurately that you can easily believe you are there in the house? In "*The Last Warning*," starring LAURA LA PLANTE, Director Paul Leni has created a more fascinating mystery picture than "*The Cat and The Canary*." You will be interested and thrilled, just as I was.

Alma Rubens as "Julie" in "Show Boat"

Current Universal successes which you are advised to see, are "*The Man Who Laughs*," "*Uncle Tom's Cabin*," both produced in sound and silence; also "*Lonesome*" that remarkable combination of sound dialogue and silence which will be shown as an entirely silent picture as well; and "*The Cohens and Kellys in Atlantic City*" with and without dialogue.

Joseph Schildkraut as "Ravenal" in "Show Boat"

Carl Laemmle, President

Do you want to be on our mailing list? Just say the word.

Autographed photographs (8 inches x 10 inches) of your favorite Universal Stars. Set of 5 different Stars 50c. (Name the Stars you wish.) 5 different poses of the same Star, 50c. (Give Star's Name.) Send remittance in stamps.

UNIVERSAL PICTURES

"The Home of the Great Stars"

730 Fifth Ave., New York

UNIVER

Vol. 28 No. 23

Jan. 12, 1929

Laura La Plante
and
John Boles
as they appear in
Paul Leni's
"The Last Warning"

THERE IS ONLY ONE

BROADWAY

YES, sir. There is only one Broadway, the Gay White Way —and the whole world knows it. There is only one Broadway and the whole world flocks to it sometime or other in its life. Every woman—housewife or stenographer—factory girl or lady of leisure—every woman wants to see Broadway. And every man—banker, bricklayer, or gentleman of leisure—every man wants to see Broadway—wants to see it for himself. Because there is only one Broadway and New York has it.

AND there is only one "Broadway" in the whole world of show business and the whole world knows that Universal has it. Bought it from Jed Harris—the man who made and produced the greatest straight stage melodramatic money success in the memory of the oldest inhabitant. The stage play that went round the world and back again. And Universal has it, the picture rights—lock, stock and barrel—including the original dialogue. It's now in production at Universal City and Carl Laemmle is behind it—watching every move they make —keeping his ever-watchful eye on it. It's the darling of his heart and he's going to see that it gets the best in the picture shop—any picture shop. If "Broadway" isn't the greatest melodrama that ever came out of Hollywood—well, watch for it and see for yourself. Yes, sir. There's only one "Broadway" and Universal has it.

-- *Silent or Sound* - Carl Laemmle *Leads the Way!!!*

WHY

do alluring women love homely men?

See the great, big, money-making answer on the next four pages ⟶

UNIVERSAL PICTURES

VICTOR HUGO'S

The Man Who Laughs

$2000 IN TO

WOW! Two thousand dollars in cash prizes to be awarded possibly to YOUR PATRONS AND PROSPECTIVE PATRONS for the best answers to the question, "Why do alluring women love homely men?"

Two thousand dollars in cash prizes for the best answers to a question which applies to life in general, and which applies particularly to the tremendously dramatic sequences in "The Man Who Laughs," in which the daring Duchess commands the clandestine appearance of the homely clown.

There's drama in the question. There's money in the answer!

CARL LAEMMLE'S
Super Production

Starring

CONRAD VEIDT and
MARY PHILBIN

With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Seigmann.
Two negatives—one silent, one with sound.

A PAUL LENI PRODUCTION

VICTOR HUGO'S "The MAN WHO

CASH PRIZES THE PUBLIC

for the best answers to the question:

Why do alluring women love homely men?

LAUGHS"

What this contest
—and what it means

SHOWMEN! Here's your opportunity to take advantage of a big $2,000 prize contest at no cost to yourself! YOU can be the wise exhibitor who books "The Man Who Laughs," thereby giving everybody in your locality an opportunity to see the picture to help them answer the question: "Why do alluring women love homely men?"

UNIVERSAL is doing everything possible for you that will help you publicize this contest in your town. Accessories are in work that will be furnished you FREE upon request. These include a special trailer announcing the contest; a three-sheet, a one-sheet, a slide, and special press sheet.

WE ALSO have in preparation a complete six-day mat service for newspapers. With this mat service the newspaper in your town can hook up with the prize contest by offering special additional prizes (also paid by Universal) provided one or more of its readers is a national prize winner. (See complete details on opposite page.)

THIS IS the biggest thing in an exploitation sense that has come to you in years! Universal is taking care of the national angle. If you have already booked the picture, get your local newspaper to run the contest day and date with your showing or slightly in advance. If you have not yet booked the picture, by all means BOOK IT AT ONCE and arrange your date in conjunction with your local newspaper—or plug the contest by yourself, with the aids at your command.

BY ALL MEANS CLIMB ABOARD THIS CONTEST NOW. IT'S BIG! IT'S BOUND TO SWEEP THE COUNTRY! GET ABOARD—NOW!! NOW!!!

The MAN WHO

means to YOU!

to your local newspaper!

CONDITIONS OF CONTEST

Prizes to be awarded as follows: first award, $1,000; second award, $250; third award, $100; fourth award, thirty prizes of $5.00 each.

Additional prizes totaling $500 to be furnished newspapers in the U. S. and Canada by Universal Pictures Corporation to be awarded in the name of each newspaper to local winners in this contest (as a supplement to the regular prizes).

This additional $500 to be awarded as follows: To the winner of the 1st prize, $150 extra from a local newspaper; to the winner of the second prize, $125 extra from a local newspaper; to the winner of the third prize, $75 extra from a local newspaper; to the winners of the next thirty prizes, $5 extra each from a local newspaper.

Any prize winner in order to be eligible for the additional prize from his local newspaper must certify by records acceptable to that newspaper that he has been a legal resident of the community in which the newspaper is circulated for at least six months.

In instances where there is a winner in a town where no newspaper has carried this contest Universal will ask a local paper to present the extra prize. If no paper is available the extra prize will be presented through the local theatre, or direct from Universal Pictures Corporation.

Prizes to be awarded for the best letters ,not exceeding 200 words, answering the question, "Why do alluring women love homely men?"

Any resident of the United States or Canada, male or female, is eligible.

All letters must be submitted to "The Man Who Laughs" Contest Editor, Universal Pictures Corporation, 730 Fifth Avenue, N. Y. City, not later than July 1st, 1929.

It will be helpful for any entrant to see Universal's picture, "The Man Who Laughs," but it is not necesary in order to enter this contest.

In the event of a tie on any one of the awards the full amount of the award tied for will be given to each tied contestant.

Manuscripts will NOT be returned.

All letters submitted must be entrant's own opinions gathered from general observation, from discussing the subject with others and from reading. In other words, no other person may write the letter for you or tell entrant what to write.

Entrant should avoid long words and sentences, and strive to put his or her thoughts down clearly and neatly. General appearance of letters will also count in judging the winners.

Judgment of the letters will be based on (1) originality of thought; (2) clearness of expression; (3) general knowledge of the subject; (4) general neatness.

The judges in this contest will be Carl Laemmle, President, Universal Pictures Corp.; Dr. W. M. Marston, Director of Universal's Bureau of Public Service, and Edward Montagne, Universal scenario editor.

LAUGHS!

READ

No. 618—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Pictures Corporation.

"Uncle Tom's Cabin" should be played in every city and town in America. Small town managers, it will help your house. We never received as many fine comments from our patrons on any picture. We played it only two days, but shall book a return engagement as soon as possible to arrange dates. It is a picture without a flaw.—Bert Silver, Silver Family Theatre, Greenville, Mich.

"Uncle Tom's Cabin" should be played in every city and town in America. Small town managers, it will help your house. We never received as many fine comments from our patrons on any picture. We played it only two days, but shall book a return engagement as soon as possible to arrange dates. It is a picture without a flaw.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THIS!

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The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5TH AVE. — NEW YORK CITY
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Vol. XXVIII **JANUARY 12, 1929** **No. 23**

UNIVERSAL MOVIEGRAMS

OSWALD the Lucky Rabbit is now synchronized. Starting with February 4th, every cartoon of this engaging and laughable little cartoon animal will be made with sound. Three of them are all ready for release, "Hen Fruit," "Sick Cylinders" and "Hold 'Em, Ozzy."

PAT ROONEY, Mrs. Pat Rooney (Marion Bent) and Pat Rooney, Jr., start for Universal City on January 3rd on the Twentieth Century. They are under a long time contract to Universal.

CARL LAEMMLE, Jr. will be best man at the wedding of his siser, Miss Rosabelle, to Stanley Bergerman. The wedding will take place at the Laemmle estate in Beverly Hills, California, on January 2nd.

THE world premiere of "The Last Warning," Paul Leni's annual mystery masterpiece, will take place at the Colony Theatre next Saturday. It is a dialogue production with startling and mysterious sound effects. Mr. and Mrs. Leni are in New York for the opening.

THE work of cutting and synchronizing "Show Boat" is being rushed twenty-four hours a day at Universal City in order to open the picture as early as possible in New York City, where it is expected to have a year's run.

CARL LAEMMLE SEES 1929 AS GREATEST MOVIE YEAR

President of Universal Pictures Corporation Makes a Few Observations

EVERY year at this time it has been the custom of the leaders of the moving picture industry to weigh the developments of the past year and to look into the possibilities of the year to come as far as the evidence at hand will permit.

The following is the comment which Carl Laemmle, president of Universal Pictures Corporation, has to make as a New Year statement.

"The question of Sound and Talking pictures will continue to drown out all lesser problems in the motion picture industry for many months to come, and probably for all of 1929. I don't know what new invention 1929 will bring to the industry and neither does anybody else. Last year brought talking pictures.

"1928 saw the introduction of talking pictures. It was a sensation. 1929 may see progress along lines of television, of stereoscopic photography or a new practical and economical color process which will harmonize other elements so far unsuited to moving picture technique. I don't care to advance these as predictions, but no one at this time last year had the vision of talking pictures which developed within six months. There is no reason why another sensation should not be developed in 1929.

"Just what the ultimate outcome will be as regards Talking Pictures is hard to say yet. Certainly, it would be a brash man who would state, in the light of present developments, that dialogue in pictures has no future. Yet that future is still hazy.

"The overwhelming swing of the public fancy to Talking Pictures is a voice no showman can fail to heed. I am convinced that the public reaction is based on something far deeper than mere novelty. It is based on the warmth, the personality, the human quality which voice gives to motion pictures. This being so, we must accept the birth of a new amusement medium, for the talking picture in its ultimate construction will be far different from a screened stage play, or a present day motion picture with injected lines.

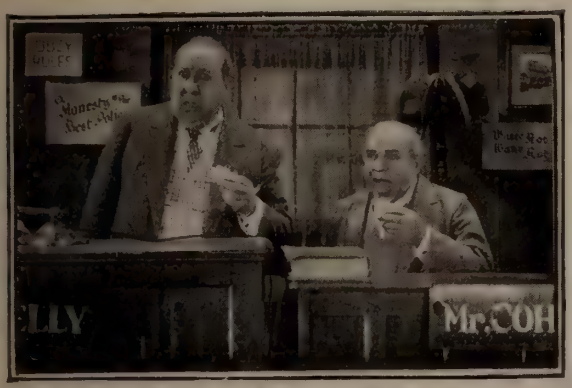
"Of course, there will continue to be silent pictures—as long as there are motion picture theatres unequipped for sound films. Many theatres are being equipped monthly. Eventually all will be able to get equipment if they desire it. Whether they will desire it, in the final analysis will depend upon the advancement of the art of talking pictures during the next year or so. The technique of conceiving and making talking pictures is making rapid strides, but there is much distance yet to be covered before the talking picture arrives at the same state of technical perfection that the current silent picture has reached.

"No industry ever faced such a complete change-over as has faced the motion picture industry during the last six months or more. 'Give us Talking Pictures!' was the public's demand. That demand had to be met quickly.

"The extent to which the various companies have met this demand is a remarkable tribute to enterprise. There is no parallel in the entire history of industry. It is even more remarkable than the change-over of industrial plants into munition plants in

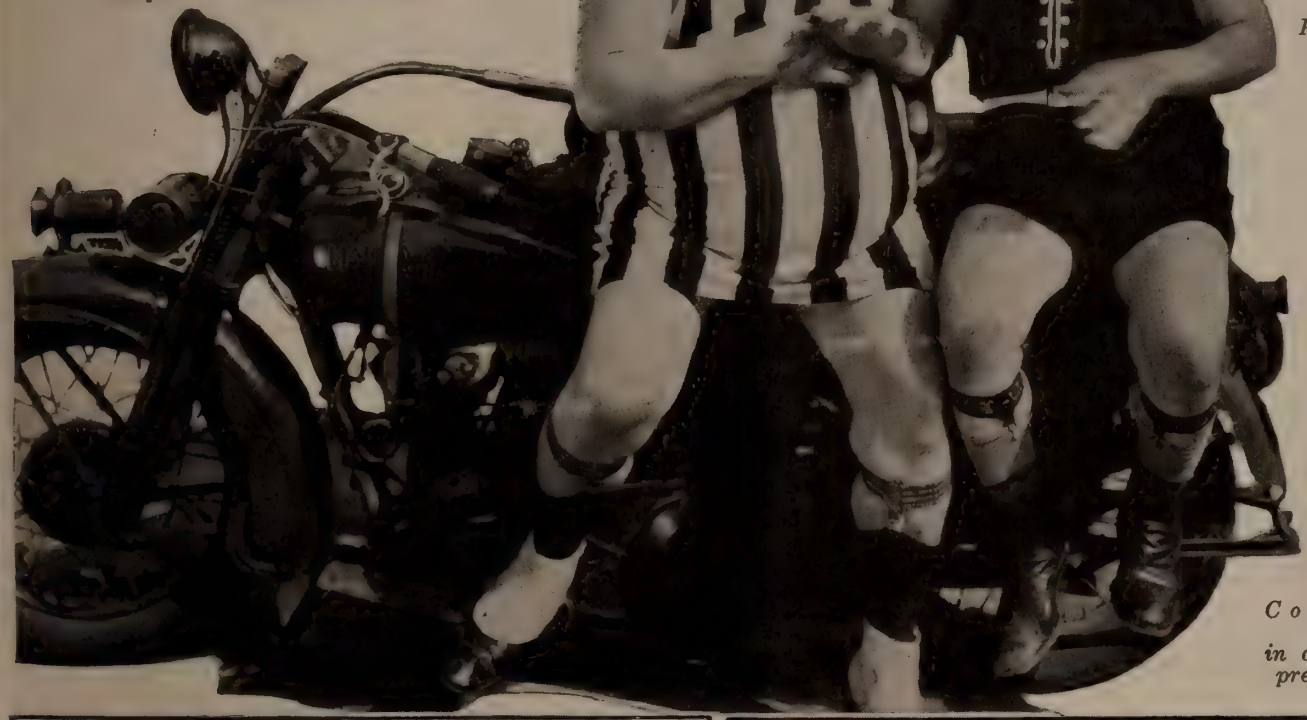
(*Continued on page* 29)

With "The Cohens and Kellys in Atlantic City"



Mack Swain and George Sidney as the perennial comedy partners.

Vera Gordon and Kate Price.



Cohen and Kelly in a hilarious predicament.

WATCH PAUL LENI!

Universal Director's Past Productions Foreshadow Coming Events That Will Startle Moving Picture World

"The Last Warning" Emphasizes Leni's Flare For Mystery—Next Picture Will Be Departure From Previous Film

By GERTRUDE WARBURTON

PAUL LENI is in New York. He and his bewitchingly small wife are on vacation, a riotous, theatre-going, frivulous holiday. New Year festivities added to the gaiety. The Lenis are busy, but the big director is much too gracious to evade the inquiring reporter. An interview is sandwiched in between matinee and evening performances.

Paul Leni talks in his somewhat difficult but expansive English. He gesticulates with his huge hands. He clarifies his remarks with pencil sketches. His hearty laugh booms out; his good-natured wit intersperses very serious views on an art he respects and loves. Paul Leni talks of sound, dialogue, three-dimensional photography, light and shade, technical difficulties, actors, etc. He leaves us with many and varied impressions and a prophecy.

He bears watching, that man Leni! He has done fine things, but finer are to come. He has established a reputation for mastery of light and shade. He doesn't care a fig for that reputation. He has evoked warm praise for his direction of mystery films. He prefers other types of pictures. He is associated with the successful creation of atmosphere. He impishly asserts that he would like to direct a picture with no atmosphere and terrible settings.

The answer to these seeming contradictions is that Paul Leni's first picture for Universal happened to be "The Cat and the Canary," a mysterv film. He made the best mystery film he could—or anybody else could. That it involved erie shadows was incidental.

"Mysteries mean dark corners," Leni explained. "People don't know what happens in the dark, so it is filled with terror. I must put shadows in such pictures, but I did not put them in because they were pretty or artistic.

"In 'The Man Who Laughs' there had to be cold snow scenes, luxurious boudoirs. They fitted. They were the right background but, after all, only a background. It is the story that counts and the acting. Stroheim and Chaplin could act before a plain backdrop—it wouldn't matter. I don't want to be associated with lights and shadows and spooky corridors. They just happened. My next picture will be different. Whatever it is, the setting will be harmonious, not of major importance."

Paul Leni, whose latest Universal production is "The Last Warning."

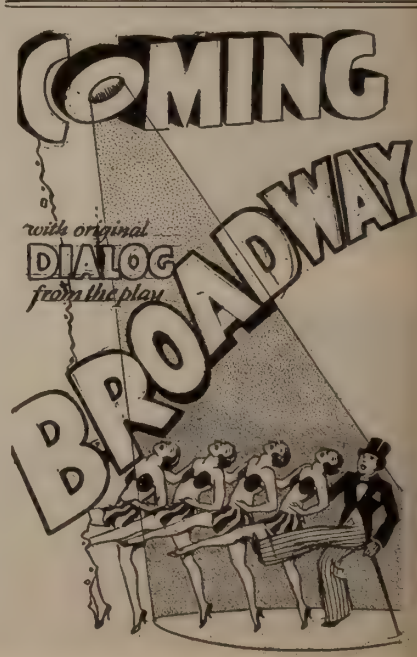
Again the prophecy. Whatever Leni's next picture is it will be the best of its type. He is a showman, a producer and an artist. The medium is unimportant. "The Man Who Laughs" set a new standard, George Gerhard pointed out, in the portrayal of boudoir scenes. The allure of Baclanova's mad love for the mountebank was depicted with such candor that it not only had tremendous box-office appeal but ushered in an epidemic of similar scenes in other pictures directed along the path which Leni blazed.

"The Cat and the Canary" was so successful that it quite naturally paved the way for another Universal mystery containing the same elements of interest. "The Last Warning" has packed these elements thick and fast to an exciting climax. It has the added appeal of sound. Leni is convinced that sound has made "The Last Warning" intensely more dramatic than it is in its silent version. Of sound in general, he says characteristically.

"Sound is like a baby now. Everyone is watching it, criticizing it, overconcerned with it. If an old man crossed a crowded street, no one would pay any attention to him. If a baby tried such a crossing, everyone would shout. Sound pictures are like that. They will grow up in time and be healthy adults. They will add dramatic value to certain types of films. They will not be suitable to others. I believe in time that people will take sound for granted. I do not agree with Max Reinhardt that dialogue is an artistic mistake. It helps immeasurably with films where the center of interest is furthered by speech."

Paul Leni hinted at the subject of his next picture. An intriguing subject and a fascinating prospect. But not a confirmation. Again, it doesn't matter. Leni knows his theatre. Years of stage experience in Europe as playwright and producer, and previous experience as an artist have given him the sure touch of well-rounded showmanship.

Watch Paul Leni!



LAEMMLE NUPTIALS JANUARY 2nd IN STATELY BEVERLY HILLS HOME

Rosabelle Laemmle Becomes Bride of Stanley Bergerman Before Group of Relatives—Several Hundred Hollywood Personages at Subsequent Reception

MISS ROSABELLE LAEMMLE, only daughter of Carl Laemmle, became the bride of Stanley Bergerman on Wednesday evening in the stately Laemmle home, "Dios Dorados," at Beverly Hills. The wedding was a quiet one, attended by a small group of relatives of the bride and groom. Rabbi E. F. Magnin performed the impressive ceremony. Miss Estelle Cohen was the maid of honor, and Carl Laemmle, Jr., the best man. Carl Laemmle gave his daughter away. Other attendants were Mrs. A. W. Berson, Mrs. Leo Keiler, Mrs. A. Stern, Blanche Keiler, flower girl; Thomas May, Leo Keiler, Ben Rosenheim and Jerome Daube.

The Laemmle home, over which Miss Rosabelle has presided so graciously for her own and her father's guests during the past year, was more charming than ever in its gala appearance. Mr. Laemmle returned from a business conference in New York only a few days before his daughter's marriage. It was the desire of the Laemmle family to make the wedding an intimate one, but the large reception which followed was attended by hundreds of friends. Miss Laemmle is one of the most popular members of Hollywood's younger set. Her close association with her father and her keen insight into the industry of which he is a magnate have given her an unusually wide acquaintance in motion picture circles. In addition to Hollywood celebrities, there were innumerable guests outside of the industry who are close friends of the bride and the bridegroom.

Mr. and Mrs. Stanley Bergerman, whose marriage was solemnized at the Laemmle estate in Beverly Hills on Wednesday, January 2nd. The bride is Rosabelle Laemmle, only daughter of the Universal president.

Mr. Stanley Bergerman is an executive of the May Company, a large department store corporation of Chicago, Los Angeles, and other cities. Miss Laemmle's engagement to the young man was announced by her father early in December.

The bridal couple received an elaborate array of handsome gifts. One of the most conspicuous was a handsome silver service of fifty-five sterling pieces, in Florenz design, presented by Universal department heads all over the world. The service is a token of the high regard in which Carl Laemmle and his daughter are held by members of the Universal Picture Corporation.

Among the many handsome wedding presents received by Mr. and Mrs. Bergerman was this silver service presented by the Universal department heads all over the world.

Among the guests invited to the reception were: Mr. and Mrs. William Craft, Mr. Wesley Ruggles, Messrs. Nat Ross, Nat Goldstone and Sam Weisenthal, Mr. and Mrs. Adolph Zukor, Mrs. Arthur Lowe, Mr. and Mrs. I. Levy, Miss Lillian Brandt, Sam Jacobson, Victor Nordlinger, Mr. and Mrs. Robert Klein, Mr. and Mrs. Rudolph Schildkraut, Mr. and Mrs. Glenn Tryon, Mr. and Mrs. Edward Sloman, Mr. and Mrs. Zion Myers, Mr. Jerry Horwin, Mr. and Mrs. Jack Freulich, Mr. and Mrs. J. Cherniavsky, Mr. and Mrs. Walter Stern, Mr. and Mrs. A. Klinordlinger, Mr. and Mrs. Walter Anthony, Mr. and Mrs. Edward Montagne, Mr. and Mrs. Tom Reed, Mr. and Mrs. Fred Neubauer, Miss Louella Parsons, Miss Grace Kingsley, Mr. and Mrs. Dan Hall, Mr. Archie Hall, Mr. and Mrs. Harry Pollard, Mr. and Mrs. Maurice Pivar, Mr. and Mrs. Barney Glazer, Mr.

(*Continued on page* 32)

Capacity Everywhere!

CARL LAEMMLE'S
100% Talking Picture

"The MELODY OF LOVE"

Featuring Walter Pidgeon, Mildred Harris, Tom Dugan, Jane Winton, Jack Richardson. Story by Robert Arch. An Arch Heath Production. Sound supervision by C. Roy Hunter.

CARL LAEMMLE
presents
The Only Talking Picture
With Color Sequences.

"LONESOME"

Starring GLENN TRYON and BARBARA KENT. Supervised by Carl Laemmle, Jr. Photography by Gilbert Warrenton. From an original story by Mann Page. Two negatives: one silent; one with dialog.

PAUL FEJOS' Masterpiece

Sensational Success!

UNIVERSAL PICTURES

SYNCHRONIZED OSWALD COMEDIES NOW AVAILABLE

Music and Sound Effects to Be in All Future Oswald, the Lucky Rabbit, Cartoon Comedies—First Three Now Being Shipped

THE first of the synchronized Oswald Comedies have arrived in the East and are being printed and rushed to all Universal Exchanges. They are hailed by the Universal home office executives as the last word in cartoon entertainment. Universal, in launching this comedies series with synchronized music and sound effects, is one of the first in the field with a sound cartoon series.

The first synchronized Oswald, the Lucky Rabbit, comedy set for release is "Hen Fruit," which will officially reach the screen every other week. Three synchronized comedies have been completed to date. The second and third are "Sick Cylinders," and "Hold 'Em, Ozzy!"

The Oswald Cartoon Comedies, according to the Universal sales reports, are one of the most popular cartoon series on the screen. The addition of sound effects greatly enhances their entertainment value, "U" executives state.

M. Van Praag is New Year Host To Universal Visitors from Coast

M. VAN PRAAG, general sales manager for Universal, was host New Year's Eve at the Motion Picture Club in New York, for the flying squadron of Universal Coast Executives now in the East for the "Cohens and Kellys"-"Abie's Irish Rose" trial. Other prominent Universal people, both from the Coast and from New York, were in the party.

Those from the Coast in connection with the trial were Mr. and Mrs. Harry Pollard, Al Cohn, Edward Montagne and Curtis Benton. Others from the Coast were Mr. and Mrs. Paul Leni. The New York members of Van Praag's party were Mr. and Mrs. Ted Schlanger.

Laemmle Christmas Parties In Universal Chain Theatres

CARL LAEMMLE played host to hundreds of thousands of kiddies and poor and lonely people on Christmas Eve. Practically every Universal Chain Theatre throughout the country extended Laemmle's invitation to the poor and lonely on this night to attend their show gratis. Newspapers joined in the celebration everywhere. Local merchants and organizations contributed gifts.

In a number of cases Universal houses ran special morning shows at which children were admitted upon payment of potatoes, apples, foodstuffs or clothing, which in turn were turned over to local charitable organizations for the poor.

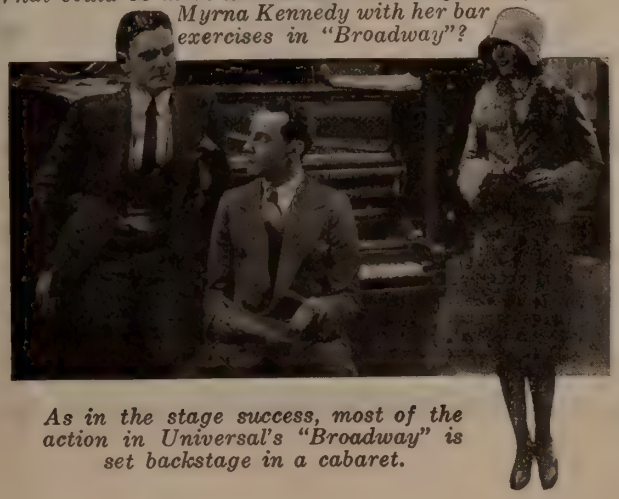
These parties have been the custom of the Universal Chain Theatres each year.

"MELODY OF LOVE" BREAKS ALL RECORDS

"THE MELODY OF LOVE" broke all records of all time at this house. JOE BURTON
Keith Theatre, North Platte, Nebr.

The first stills from "Broadway" show Glenn Tryon as the likeable hoofer.

What could be more nonchalant than Tryon helping Myrna Kennedy with her bar exercises in "Broadway"?



As in the stage success, most of the action in Universal's "Broadway" is set backstage in a cabaret.

Youth calls to Youth—

College yells
Glee Clubs
The Roar of Crowds
Laughter
Noise of Combat

and the Box Office Answers

in

Carl Laemmle Jr's

The Collegians

The great two-reelers with the quality and punch of supers!

4th Series with Sound and Dialogue —or Silent

Starring GEORGE LEWIS with Dorothy Gulliver, Hayden Stevenson, Churchill Ross and Eddie Phillips.
Directed by Nat Ross.

UNIVERSAL JUNIOR JEWELS

"Cohens and Kellys in Atlantic City" gives Golden Chance to Movie Cinderella.

A bathing beauty parade in "The Cohens and Kellys in Atlantic City" reveals varying ideas of sex appeal during the last sixty years.

Elsie Allen, Who Won Part in Universal Comedy Through Actual Summer Girl Contest Held in Atlantic City During Filming of Cohen and Kelly Comedy Adds Eye Appeal to Picture

THE door to possible movie fame opened to Elsie Allen last summer when the latest Cohens and Kellys comedy was filmed in Atlantic City. That uproarious picture included in addition to the laughable antics of the Irish-Jewish families certain situations which stressed bathing beauties. Eye-appeal played an important part in the plot of the picture.

Director William J. Craft decided on the ingenuous idea of incorporating an actual summer girl contest into the plot of the picture which surrounds the manufacturing efforts of a bathing suit house. Through Craft's efforts, aided by Bob Wood, Universal exploitation expert, such a contest was staged on the boardwalk in Atlantic City. To the humor of George Sidney, Vera Gordon, Kate Price and Mack Swain in the principal roles, was added the colorful spectacle of a bathing beauty contest.

That spelled the dawn of a new era to one Elsie Herman, late importer's model out of a job. She won the contest and along with it a six months' contract with Universal Pictures. A successful tryout sealed the bargain, and Elsie embarked for Universal City, under the screen name of Allen. She plays a role in "The Cohen and Kellys in Atlantic City" which displays her young charms to good advantage.

Nora Lane portrays the juvenile leading lady, the Cohen daughter, opposite young Kelly, played by Cornelius Keefe. The comedy abounds in amusing situations made even funnier by the introduction of dialogue. The Irish-Jewish accents are well reproduced by the veteran cast.

Elsie Allen, winner of the Summer Girl Contest in Atlantic City which won her a place in the latest Cohens and Kellys comedy.

"The Cohens and Kellys in Atlantic City" is filled with colorful style shows. Here Elsie Allen displays a bathing suit to advantage.

Get out the

Put on the PARADE!

UNCLE TO

Hundred's of Reports like t

BAND WAGON!

"Breaking All Records"
—Plaza Theatre, Ft. Dodge, Ia.

"Biggest B. O. of All"
—Keith Theatre, North Platte, Neb.

"Step On It"
—Rochester Theatre, Rochester, Tex.

"Phenomenal"
—Palace Theatre, Ft. Smith, Ark.

"In Front of the Best"
—Mojave Theatre, Alpine, Tex.

"Thousands Turned Away"
—Oriental Theatre, Portland, Ore.

"Shattered Our Records"
—Rivoli Theatre, Beatrice, Neb

"Five Times Average"
—Capitol Theatre, Dallas, Tex.

CARL LAEMMLE'S $2,000,000 Production

With Marguerita Fischer, Arthur Edmund Carew, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning. Two negatives: 1 SILENT; 1 with SOUND.

A HARRY POLLARD Production

UNIVERSAL PICTURES

M'S CABIN

ese Leave no Room for Doubt

When

REGINALD

DENNY

Laughs, the World Laughs With Him!

You'll Know Why When You Book

4 BIG MONEY DENNYS

*Red Hot Speed, with Alice Day. A Joseph Henabery Production. **The Night Bird**, with Betsy Lee and Sam Hardy. A Fred Newmeyer Production. *Clear The Decks, with Olive Hasbrouck, Lucien Littlefield. A Joseph Henabery Production. *His Lucky Day, with Lorayne Duval. Directed by Edward Cline.

*Two negatives; 1 silent; 1 with dialog.

Presented by

CARL LAEMMLE

Universal Chain Theatres Conduct Anti-Flu Drive

Instructions to All Houses Deprecate Flu Scare and Advise Brightening Up Theatres to Off-Set Contagion Complex

A NOVEL method of combatting the Influenza Scare now supposed to be sweeping the country is being instituted in all Universal Chain theatres this week. It is a campaign of silence in which there will be no talk of "flu," no "flu" slides nor any action that might tend to make audiences think about the disease.

On the other hand, extra care is being taken to brighten up the theatres, to air them out more, to shine and polish the front and give an air of cleanliness and cheerfulness, so as to combat the "flu" scare with a counter-offensive based on health and sanitation.

The instructions concerning the anti-flu drive were contained in a letter to all Universal theatres sent out last week by Joe Weil, director of advertising and exploitation for the "U" chain. The letter is as follows:

UNIVERSAL CHAIN THEATRICAL ENTERPRISES, INC.

New York, N. Y.

TO ALL MANAGERS:

ABOUT "FLU"

While we cannot deny there is a bit of "flu" flying about the country, still we must not overlook the fact that a lot of so-called cases of "flu" are nothing more or less than ordinary colds.

The question has come up as to whether or not theatres should make some announcement regarding the "flu." To my way of thinking, any announcement about the "flu" would only tend to draw attention to it and the more attention you give such a proposition, the worse it appears to be. It is better to say nothing about it at all, but to take every possible action to prevent any criticism of the theatre in connection with the present talk.

Pay more attention to airing the theatre thoroughly daily. Instead of using dry mops or rags, dampen them a little bit so that only a minimum of dust is raised in the cleaning operation. Keep your front more bright and polished than ever before. Give your theatre the clean look and keep it that way and people will naturally not associate any "unhealthy" stories with it.

Do not run any "flu" slides on your screen. It is charged that certain fruit growers and drug interests are taking advantage of a slight spread of "flu" to scare the people into buying their wares, and that they are deliberately spreading "flu" talk.

Let cleanliness and cheerfulness permeate your theatre. If there are any corners where there is a musty smell, get rid of it by using a disinfectant at once.

Real Show Boat Uses Universal Complete Service

IT is extremely interesting, in view of Universal's picturization of Edna Ferber's "Show Boat" to know that Universal Complete Service Contract is being used on an actual show boat at the present time. Few of these floating theatres are still in existence. The following letter is from an exhibitor who operates a motion picture house and a show boat with equal success.

"I just thought I would write and tell you how successful we have been with the Universal Complete Service Contract.

"We are now in our fourth year under this contract and I believe more than anything else it has been helpful in our business. I expect it to be permanent as long as we are exhibitors. We use it in our theatre at Beverly, Ohio, and on our Show Boat, the Princess, at Lowell, Ohio. I heartily recommend it to all exhibitors everywhere."

Fraternally yours,
NORMAN F. THOM.

Show boats may be an old-fashioned type of theatre, but Mr. Thom is keeping step with the most up and coming exhibitors in using Universal product.

"MELODY OF LOVE" BRINGS IN MONEY

"THE MELODY OF LOVE" A GREAT PICTURE AND THE PATRONS WENT OUT OF THEIR WAY TO TELL ME SO. MADE PLENTY OF "GELT" HERE.

RAYMOND R. MILLER,
EMPRESS THEATRE
KEARNEY, NEBR.

"Man Who Laughs" A Rare Treat

(From Vindicator Review)

"Victor Hugo's great story of England, about 1705, 'The Man Who Laughs' opened a week's engagement at the Park Theatre yesterday and proved one of the biggest and strongest dramas the screen has disclosed here in many and many a day. It is a play for thinking people, for students of drama, of histrionic technique, it is a rare treat and for all classes it is a thrilling, glittering spectacle.

"The cast is superb. That word is often abused in the film world, but in this case it is not exaggeration. The company was evidently selected with deference to fitness rather than big names. The story grips from beginning to end and although tragic is entertaining in every phase. The effects are stupendous and startling. They must be seen to be appreciated.

"Hundreds and hundreds of people appear in the play. It crowds beggar description, especially of the period. A lesson in history as well as classy dramatic entertainment is here.

"The entire cast, from the stars to the supernumaries, seem to have been imbued with the qualities of this powerful drama of love and court intrigue, and to have enacted their roles with inspiration.

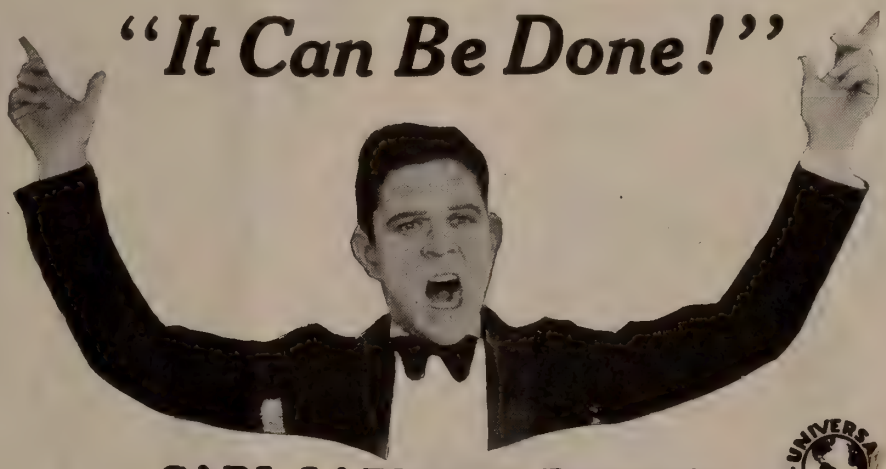
"Mary Philibin is fine as Dea the little blind maid.

"This most unusual of photoplays is featured by what will probably go down as two of the finest characterizations of 1928, Miss Philbin's is one of these, while Conrad Veidt's is the other. Veidt's role is that of Gwynplaine, whose face is carved into a permanent grin by a political surgeon, and who becomes a clown with a traveling circus. Veidt runs the gamut of emotions but always with his indelible grimace. The pathos of this is some of the finest that has come to the screen."

"FOLKS, I've been told by thousands that 'The Kid's Clever' is a riot of laughs, giving the world some new ideas on courtship and invention!"

"COUNTLESS folks also assure me that 'The Gate Crasher' is a knockout and that "How to Handle Women" is a certified scream. For myself I add the promise: watch for——

"It Can Be Done!"



CARL LAEMMLE Presents

GLENN TRYON

"HOW TO HANDLE WOMEN"
With Marion Nixon. A William J. Craft Production.

"IT CAN BE DONE"
With Sue Carol. A Fred Newmeyer Production.

"THE GATE CRASHER"
With Patsy Ruth Miller. A William J. Craft Production.

"THE KID'S CLEVER"
With Kathryn Crawford and Virginia Sale. A William J. Craft Production.

The LAST V

The MICHIGAN KID

Bigger than "The Storm," the great box-office winner. CONRAD NAGEL and RENEE ADOREE with Lloyd Whitlock, Adolph Milar, Virginia Grey. From the tremendously popular story by REX BEACH.

An IRVIN WILLAT Production

With LAURA LA PLANTE, Montagu Love, Roy D'Arcy, Margaret Livingston, John Boles, Bert Roach. Produced under the personal supervision of CARL LAEMMLE, Jr. From the novel by Wadsworth Camp and Thomas F. Fallon's Broadway stage hit. Two negatives: 1 Silent; 1 with Dialog.

A PAUL LENI Production

The BIG 6 LAEMMLE SPECIALS

VARNING

The Picture of 1,000 Thrills! Baffling! Startling! Beautiful! More sensational than "The Phantom of the Opera"—Greater in every way than "The Cat and the Canary"—One of the BIG 6

THE GIRL ON THE BARGE

With JEAN HERSHOLT, Sally O'Neil, Malcolm MacGregor. From the Cosmopolitan Magazine story by RUPERT HUGHES. Two negatives: 1 SILENT; 1 with DIALOG.

An EDWARD SLOMAN Production

The BIG 6

ALS LAEMMLE SPEC

The LAST V

TALKING
or
SILENT,
the most amazing mystery picture of all —A box-office marvel that will be remembered for years.

The BIG 6 LAEMMLE SPECIALS

VARNING

The COHENS and KELLYS in ATLANTIC CITY

The world's funniest comedy team at their best. Starring GEORGE SIDNEY with Vera Gordon, Kate Price, Mack Swain. Two negatives: 1 SILENT; 1 with DIALOG.

A WILLIAM JAMES CRAFT Production

The BIG 6 LAEMMLE SPECIALS

"A Blues Chaser an

—said Irene Thirer in The New York Daily

GIVE AND T

GAVE the Colony Audience Gay Hysterics!

TOOK the New York Critics for a Row of Howls.

". . . You're going to have an hour of the giggles," whooped Regina Cannon in The New York American.

—and the hilarious thousands who flocked to the Colony Theatre last week to see and hear this rib-shaker proved that she was right. They laughed and hollered—lost their dignity and yelled—yelled themselves to shreds and limped out gasping.

GIVE AND TAKE will make any audience laugh—and it will make any box-office smile!

The BIG 6

ALS LAEMMLE SPEC

d Laugh Provoker!"

News.

AKE

Starring

GEORGE SIDNEY

and

JEAN HERSHOLT

With

George Lewis and Sharon Lynn

From the Broadway stage success
by Aaron Hoffman

A WILLIAM BEAUDINE
Production

2 negatives—1 silent, 1 with dialog

UNIVERSAL PICTURES

The BIG 6

ALS LAEMMLE SPEC

Sound Version of "Uncle Tom's Cabin" Hailed By British Press As Milestone

Box-office Pull of Synchronized "Uncle Tom" Even Greater Than That of Record Breaking Silent Version

THE sound version of "Uncle Tom's Cabin" is declared to be 100% in advance of the silent film, runs the verdict of the press and public. The trade release at which twelve hundred showmen and press gathered at the New Oxford Theatre, Manchester, consisted of "Uncle Tom's Cabin" and "The Melody of Love," Universal's first all-talking picture production, and various talking, singing and sound shorts.

Scheduled to be a non-stop show, this programme had to be broken for several minutes after each item, so great and sustained was the applause of the distinguished and appreciative audience. The beauty, drama and pathos of "Uncle Tom's Cabin" with its exquisite sound accompaniment of singing, music and effects was much commented upon by those who had seen the former silent version.

Opening up on Monday afternoon with "Uncle Tom's Cabin" and a programme of variety shorts, W. Gordon Smith, manager of the New Oxford Theatre, packed the house within quarter of an hour.

It was the first time that talking pictures had been presented in the British provinces, and at the first show, a matinee, a record for the house was constituted, almost double the usual receipts being netted.

Even greater crowds stormed the house at night, and so great were the queues and crowds of people thronging the sidewalk, eager to hear moving pictures for the first time, that a bodyguard of police had to be called out to regulate them.

The presentation of "Uncle Tom's Cabin" and the "talkies" is hailed by the Press as the most notable milestone in cinema history.

Commenting on the film, the Press said:

MANCHESTER EVENING NEWS:

It is worthy to rank with some of the best films ever made; its pathos and its comedy are well blended, and the march of the army to emancipate the slaves is an unforgettable scene.... whatever may be the future of talkies they are certainly worth hearing.

SUNDAY DISPATCH

The musical effects in "Uncle Tom's Cabin" clearly showed how synchronisation can come to the aid of a silent film and give life to a story.

MANCHESTER EVENING CHRONICLE

The programme demonstrates the immense possibilities of the talkies..... the audience last night was amazed. "Uncle Tom's Cabin" has been well done, and apart from the "music without" which accompanies it, the film is worth seeing for its dramatic value.

DAILY EXPRESS

The experiment was an unqualified success..... "Uncle Tom's Cabin" is a new film which has been particularly well produced and the musical effects were synchronised perfectly.

"Thanks for the Buggy Ride" Well Exploited At Nottingham's Motor Bycycle Races

Five thousand people saw the huge advertisement of "Thanks for the Buggy Ride" playing at the Victoria Picture House, managed by James Leyland. Another banner was displayed at the entrance and hand bills left in every vehicle. The cutouts of a petrol pump were used outside of the theatre entrance.

Silent Shorts that TALK MONEY!

BUSTER BROWN COMEDIES

With the canine cut-up "Tige." From R. F. Outcault's cartoons.

MIKE and IKE

Rube Goldberg's celebrated look-alike twins in the flesh.

SNOOKUMS

in "The Newlyweds and Their Baby."

From George McManus' gleeful cartoons.

LET GEORGE DO IT

Universal Junior Jewels.

Another from George McManus' cartoons.

Scores of short features, depending upon sound for their entertainment value, have been and will be foisted on unwired houses as silent features. Out!

Every Stern Brothers Comedy must stand on its own laughing legs as a silent seat filler. Popular in any house—wired or unwired—these great two reelers are made silent the same as ever—only better than ever.

Protect your profits with proven product.

Released by UNIVERSAL

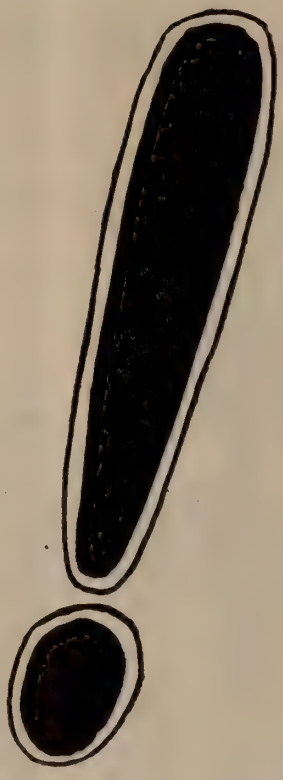
GIVE

A thought to Accessories

AND

Use plenty of Posters and other Advertising—and

TAKE



Profits which are rightfully yours!

—you can't properly put over your program without advertising, any more than you can run a car without gasoline or your radio without electricity. You may try, and sometimes you may succeed—but you're taking an unnecessary gamble. Get behind your Universal Pictures TODAY—NOW—like a real showman with Universal Accessories that are made to bring you business.

Universal Accessories Are Your Surest Box-Office Insurance

LAEMMLE SEES 1929 AS BEST MOVIE YEAR

(*Continued from page* 8)

war time. And the change-over is far from completion. Certainly the first half of 1929, perhaps the entire year, will be a continuation of the hectic present.

"The Voice of the Screen! It resounds from Broadway to Hollywood, but out of the babel of voices and opinions there rapidly is arising order and harmony. The elusive elements that make for good continuity and good theatre in talking pictures rapidly are taking form.

"The effect of this situation at present, is a growing necessity for the selection of stories that will make good silent pictures while at the same time being suitable for sound and dialogue treatment, since most talking pictures, for many months to come, also will be made in silent form as well. Thus, the stories must continue to be filled with action and other qualities demanded by the silent screen, so that they will offer first-rate entertainment, even when lacking their dialogue sequences. The selection of stories is becoming increasingly difficult, for this reason.

"There are other conjugate problems, such as the availability of present day motion picture stars for talking pictures. There is much being said on this subject these days. I, for one, am not taking it very seriously. With the exception of a few stars whose foreign accent might limit them to foreign roles, the average screen player's voice should register fair enough. I've heard some which register better than the voices of trained stage stars. At least they seemed more natural, and that is far more preferable to vibrancy of nuance or the other much mooted voice qualities.

"Whatever the minor problems, the motion picture industry will go forward. Talking pictures make for fuller, more diversified entertainment. The scope and possibilities of the industry are thereby widened. 1929 enters with greater promise than any year in the history of the screen."

"Tarzan" Interest Never Dies Out

"We have done more business with 'Tarzan the Mighty' than any serial we have ever used. I was dubious as its drawing power on account of the length, fifteen chapters. However, I am pleased to state that the interest never dies out.

"You have a wonderful serial in 'Tarzan the Mighty'—it's a big success."

—*Chas. Lauve, Manager, Opera House Theatre, Franklin La.*

"The Last Warning" Offers Wallop in Teaser Campaign

"THE LAST WARNING," Universal's mystery directed by Paul Leni and starring Laura La Plante, is a natural for exploitation. It is particularly well suited to effective teaser campaigns. In New York City the "Last Warning" was given to cheaters, gamblers and speeders in a huge and widespread billboard teaser campaign.

For a much less expensive stunt, and one which is just as productive of results, Exploiteer Ravenscroft has devised a throwaway card series. The cards are reproduced below, showing the very vague beginning gradually working up into the fact that "The Last Warning" is a picture. The cards can be used, one a day, in hotel guests' boxes, offices, stores, and house to house. They are suitable for a two weeks' campaign, teaser cards the first week and final picture tie-up the last week. It is, of course, important to keep the mystery sustained until the theater ads appear the last few days before the playdate.

Try this campaign in your town.

This is the **FIRST WARNING** Watch for the **LAST WARNING!**	Second Warning! **THE LAST WARNING** Is Coming
Be Ready for **THE LAST WARNING!**	**THE LAST WARNING** Will Thrill You
Don't Neglect **THE LAST WARNING!**	There's Mystery A-plenty in **THE LAST WARNING!**
HEED! The Last Warning's Coming Your Way!	**"THE LAST WARNING"** The Picture of a Thousand Thrills!

Universal Conducts Dancing Beauty Hunt

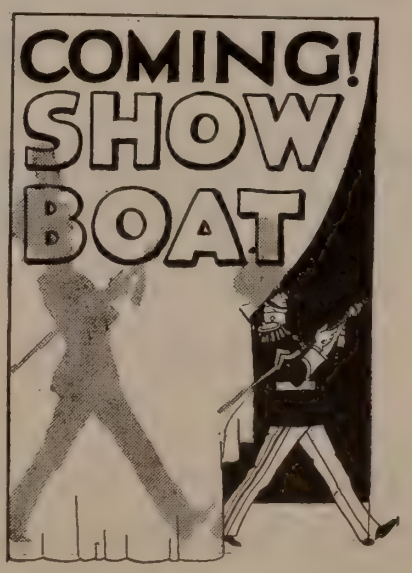
UNIVERSAL is making a thorough canvass of the motion picture industry and the local stage for the ten most beautiful dancers.

When found they will be used as the chorus girls in the night club scenes in Universal's million-dollar all-dialogue production, "Broadway," according to an announcement by Carl Laemmle, Jr., associate producer at Universal.

The parts will also include dialogue, it was said.

It is hoped to find ten good stage dancers so beautiful that they will be remembered henceforth as "The Broadway Chorus" just as the fame of the Floradora Sextette lingers on as having contained the most beauteous girls of a bygone era.

The cast of "Broadway" includes Glenn Tryon, Evelyn Brent, Merna Kennedy, Paul Porcasi, Thomas Jackson and Otis Harlan. Dr. Paul Fejos is directing.



A PAGE OF SYNOPSES

"THE MYSTERY RIDER"

Universal Chapterplay

No. 6—"The Fatal Shot"

AS Lane dashes into the cave to find Grace Wentworth, the bomb set by Bull Leonard explodes, burying them alive.

The posse realizes that the two are caught and force the outlaws to start digging to free them. Meanwhile, Lane and Grace, exploring the interior, discover a crevice in the roof. Lane starts a smoke signal which is seen by the posse, who go to their rescue.

Bull Leonard and his henchmen, watching their chance, make their getaway while the posse is freeing Grace and Lane. They are pursued by the posse, but succeed in giving them the slip.

The Claw, watching in ambush, sees Grace brought out of the cave, and realizing the ranch-house is deserted, seizes the opportunity to go there and search for the valuable formula.

Grace reaches home just as the Claw finds a secret hiding place in the wall. Fearing discovery he hides and sees Grace take the formula out of the secret cache. The Claw attempts to get it from her, but is interrupted by the arrival of Lane and Grace's uncle. Grace tells them what has happened, and the men dash out in time to see the Claw riding away.

The Claw plans a crafty game in his effort to get the formula. Grace receives a note from the Mystery Rider telling her that he has news of her father, but is watched, and so asks her to meet him. As Grace reaches the rendezvous, Leonard and his henchmen start a fake attack, causing Grace and the supposed Mystery Rider to flee.

The real Mystery Rider appears and sees the chase. His suspicions are aroused by the sight of the Claw in the Mystery Rider's disguise. He dashes to Grace's rescue. The Claw sees him and shoots. The Mystery Rider falls in the path of their oncoming horses and the Claw, forcing Grace's horse on with his own, tramples the prostrate Mystery Rider.

"THE MYSTERY RIDER"

Universal Chapterplay

No. 7—"Hurled Thru Space"

WHEN the Mystery Rider comes to the rescue of Grace Wentworth, who was tricked by the Claw, the villain shoots at him and the Mystery Rider falls from his horse. The Claw determines to trample him to death.

The Mystery Rider waits until they are almost upon him. Then leaps to his feet and pulls the Claw from his horse. The arrival of Leonard and the henchmen force him to make his escape before he can unmask the Claw. He is pursued, but gives them the slip and sends Grace on her way.

Grace's uncle asks Manning to help him finance the production of rubber, using the discovery of Grace's father. Lane advises caution, believing the Claw is awaiting some such move. Manning belittles Lane's fears and tells them he will raise the necessary cash.

Following their departure, Leonard appears from an adjoining room and Manning tells him to round up his men and steal the formula. Lane observes him leaving the office, and, becoming suspicious of him, decides to follow him.

He sees Leonard and his gang trying to overtake Grace and her uncle in their buckboard, and dashes to their rescue. A thrilling three-cornered chase ensues. Grace's uncle is roped from the buckboard by Leonard, while Lane dashes on to stop the team which has taken fright and run away. He overtakes them and, jumping from his horse to the buckboard, attempts to stop them.

Unfortunately, he is unsuccessful, and the buckboard is tumbled over the cliff.

"FARMYARD FOLLIES"

Oswald Cartoon Comedy

A SASSY young pullet was making the life of a worm miserable. She believed in the old adage of the "early bird." The worm was a "smart guy," however, and disappeared down a hole. The pullet mistook Oswald's tail, which happened to be in sight under the fence, for her quarry. Oswald resented this fiercely and trouble started right there!

As for the little pig who played in the mud-puddle, Oswald had to put him in the washtub a dozen times a morning.

Milking the cow certainly was a task, too! The flies put on their skates and used her back for a rink. Also Oswald's nose for a resting place.

The sassy pullet recovered from her first round with Oswald and appeared again, looking for more trouble. There was plenty of it. Oswald finally got her into the barn and applied an ax to her neck. But being a modern young thing, she refused to be a "dead one" and, although headless, challenged Oswald to a "free-for-all" in the barn yard.

"SLEEPING THROUGH"

Snappy Comedy

Horace in Hollywood Series

With ARTHUR LAKE

SITTING in the director's chair Horace forgot that he was really only the "assistant props." He became so interested in the racing sequences that he suddenly started "bawling out the actors." When the director got through with him Horace was so dazed that he accidentally took a sleeping powder which was to be used as a prop—in the next scene.

An unfortunate accident put one of the jockeys out of commission—with nobody on the set light enough to be used as a mount. The desperate director looked around for Horace—they found him passing out with sleep. Somehow they managed to get him on a horse and start him in the race, and somehow he won. No one was quite sure what happened, least of all Horace, for he was nine-tenths asleep. The laurels of the winner interested him not at all. His one idea was to stretch out under the nearest tree and sleep it off. As usual he was the unwitting hero of the day.

"SCRAPPIN RANGER"

Western Featurette

With EDMUND COBB

BETTY DAVIS found life on a ranch very dull after her years in college. Resting her horse one day, she was suddenly startled by a young man who rolled down an embankment almost to her feet. It was Dick Preston, whom Betty recognized as the Yale student who had rushed her during college days. Thinking he had followed her into the West she was much annoyed. When Dick explained that he was the new Ranger and had just been worsted in an effort to save her father's payroll from Black Pete, the menace of the county, Betty scoffed at him as a bluffer and left him.

Dick rode at top speed to headquarters for help while Betty rode leisurely toward home. Noticing a deserted cabin, her curiosity tempted her to investigate. Opening the door she found herself surrounded by Black Jack and his gang.

Nothing but Dick Preston's courage, fast riding and hard fighting saved Betty from her perilous position. She finally admitted that life on the range is not all monotony and that a Forest Ranger is a good bet for a husband.

"Drawing Power AMAZING!"

We booked this serial for what has always been one of our poorest nights and now is by far the best night of the week. Its drawing power is simply amazing.—Warren G. Geddes, Princess Theatre, Chelsea, Mich.

"Tremendous business! Every chapter better!"
—W. T. McIntyre, Princess Theatre, Enterprise, Ala.

"Patrons satisfied! B. O. satisfies me!"
—L. C. Taylor, Mentone Theatre, Mentone, Ind.

"Surprising increase each Saturday!"
—Frank W. Galvin, Alhambra Theatre, Sacramento, Calif.

"Worth its weight in gold!"
—A. Lehman, Canton Theate, Canton, Miss.

"Increased Saturday receipts 35%!"
—D. W. Marquis, Ernada Theatre, Bartow, Fla.

"I've got them coming!"
—G. E. Fuller, Playhouse, Fairhope, Ala.

"Can't go amiss on this serial!"
—T. J. Pekras, Dreamland Theatre, Columbus, Ga.

"Business increased 50%!"
—Morris Metz, Metz Arcade, Farriday, La.

TARZAN THE MIGHTY

With NATALIE KINGSTON and FRANK MERRILL

Produced by special arrangement with Edgar Rice Burroughs, author of "Tarzan of the Apes," "The Cave Girl," etc., etc. Directed by Jack Nelson

Universal's Super Serial

Manager Wm. A. Craig, of the Fairyland Theatre, Anaheim, Calif., dressed up his ushers and doorman in Legion uniforms for Universal's "Foreign Legion." It went over with a bang.

Pat Rooneys Leave For Universal City

PAT ROONEY, Mrs, Ronney (Marion Bent) and Pat Rooney, 3rd, left Thursday on the Twentieth Century for Universal City where they will commence production of movietone novelties under a long term contract to the Universal Pictures Corporation.

Edgar Allan Woolf, playright and producer of stage plays, has prepared the script for their first pictures, but will not accompany them to the coast. Production will be commenced about January 15th. No director has yet been announced.

The Rooneys have become famous to vaudeville fans throughout the country, having been on the stage for twenty-five years. His father, the original Pat Rooney, was the most popular vaudeville actor of his day.

The Rooneys completed their existing contracts for vaudeville with the first of the year and plan to devote themselves entirely to motion pictures.

"U" Sales Executive On Sales Trip

TED SCHLANGER, Assistant General Sales Manager for Universal, left New York recently for a short sales trip. Included in his itinerary will be the Buffalo and Pittsburgh exchange territories. Universal is just launching the second half of its 1928-1929 product, of which the majority of pictures are in both talking and silent versions.

Gibson Starts Film With Ruth Elder

HOOT GIBSON, Universal western star, has started production on his next Universal picture titled, "Birds of a Feather." Ruth Elder, Atlantic flight heroine, will play the leading role under the direction of Arthur Rosson.

Other members of the cast include Charles Schaeffer, Alan Forrest, Herbert Prior, Jack Knapp, Bill Gillis and Jack Herrick.

"Birds of a Feather" was written particularly for Gibson and Miss Elder. It combines aviation with a thrilling tale of the plains in which they will both appear at their best.

Keen Interest Shown In "Uncle Tom" Stunt

OUT in Bakersfield, California, the local youngsters are showing live interest in the Californian's coloring contest of Eliza Crossing the Ice, which is limited to children twelve years of age or under.

Many colored drawings were submitted to the Nile Theatre and considerable difficulty is being experienced in selecting the twelve best picutres.

Cash prizes totaling five dollars and ten tickets to see "Uncle Tom's Cabin" were the incentives for the children of Kern County to display their artistic talent. The attraction was especially effective occurring, as it did, during Christmas holidays when the children had more leisure than usual to devote to such competition.

LAEMMLE NUPTIALS

(*Continued from page* 11)

Henry E. Cassriel, Mr. and Mrs. Siegfried Hartman, Mr. and Mrs. Grover Hoffman, Dr. Stanley Immerman, Mr. Alvin Frank, Mr. Louis Friedlander, Mr. Max Laemmle, Miss Emily Hirsh, the Misses Edith and Irene Mayer, Mr. Herman Stern, Mrs. Charles Stern, Mr. and Mrs. Walter Colton, Sr., Mr. and Mrs. Arthur Holliday, Dr. Herman Sugerman, Dr. Dudley Fulton, Miss Geraldine Rosenberg, Mr. and Mrs. Aaron Morse, Mr. and Mrs. Lou Metzger, Mr. and Mrs. N. L. Manheim, Mr. Harold Fried, Mr. Willie Wyler, Mr. and Mrs. Morton Baum, Mr. and Mrs. John T. Dunhill, Mr. E. H. Goldstein, Mr. and Mrs. Jack Cosman, Miss Carmel Myers, Dr. Harris and family, Mr. Ralph Bloom, Mrs. Estelle Friedlander, Mrs. L. B. Hirsh, Mrs. John Kahn, Mr. Walter Marks, Mr. and Mrs. Walter Colton, Sr., Mr. and Mrs. Herbert Adler, Mr. Julius Jacoby, Mrs. Mattie Stern, Mr. Harry Granas, Mr. and Mrs. P. D. Cochrane, Mr. and Mrs. Paul Gulick, Mr. Harry Zehner, Mr. Robert Wyler, Mr. Henry Hays, Mr. and Mrs. Robert E. Welsh, Mr. and Mrs. Irving Hellman, Mr. Mrs. Sam Van Ronkel, Mr. and and Mrs. Jack Hellman, Mr. and Mrs. Dick Lauter, Mr. and Mrs. Milton Baruch, Mr. and Mrs. Maurice Cohn, Mr. and Mrs. Lawrence Frank, Mr. and Mrs. Maurice Blumenthal, Mr. and Mrs. Paul Lowenthal, Mr. and Mrs. Walter Mayer, Mr. and Mrs. Paul Leni, Mr. Wachtel, Mr. and Mrs. Eric Henshall, Mr. and Mrs. Fichtenberg, Mr. and Mrs. Sam Behrendt, Mr. and Mrs. Fred Baruch, Mr. and Mrs. Fred Cole, Mr. and Mrs. J. J. Buell, Mr. and Mrs. Ben Schulberg, Mr. and Mrs. Rod La Roque, Mr. and Mrs. Joseph Lewinson, Mr. and Mrs. Charles Lewin, Mr. and Mrs. Klein, Mr. and Mrs. John D. Tippett, Mr. and Mrs. Herbert Marshutz, Mrs. Jane Siegal, Mrs. Lena Moos, George and Katherine Behrendt, Mr. and Mrs. Edwin J. Loeb, Mr. and Mrs. Gabe Levy, Mr. and Mrs. Herbert Baruch, Mr. and Mrs. Edward Danziger, Mr. and Mrs. Ralph Woelfe, Mr. and Mrs. Frankel, Mr. H. L. Ware, Mr. and Mrs. Louis Lissner, Mr. and Mrs. Sol Lesser, Mr. and Mrs. Reginald Denny, Mrs. E. Gerstle, Mr. and Mrs. Sam Jaffe, Mr. and Mrs. Julian Cole, Mr. and Mrs. Ben Platt, Mr. and Mrs. Jack Weingarter, Mr. and Mrs. John Colton, Jr., Mr. Mannie Lowenstein, Mrs. Bernard Mayer, Mr. and Mrs Harry Wiener, Mr. and Mrs. Max Frankel, Mr. Terry Cosgrove, Mr. and Mrs. Sanford Erlanger, Mrs. Ogus, Mr. and Mrs. Sigmund Moos, Mr. Witt K. Cochrane.

PREPARE FOR A RIOT!

UNIVERSAL PICTURES

You've seen youth in stitches and old age in the throes of merriment over the comicalities of SILENT Oswald . . . you've seen stern men break down and roar.

Possibly you have wondered how a cartoon movie feature COULD be funnier.

Here is the howling answer:

OSWALD in SOUND

Tighten the screws in your seats—order your smelling salts early—put in a stock of SPARE RIBS—in other words——

PREPARE FOR A RIOT!

Other one-reel shorts

LAEMMLE NOVELTIES
Something strikingly new under the sun. First-run short subjects.

Horace in Hollywood
Arthur Lake with shots of studio bigtimers in a zesty series.

—and these with singing and dialog:

BAILEY and BARNUM
Headliner blackface singing and entertaining act. Booking Big.

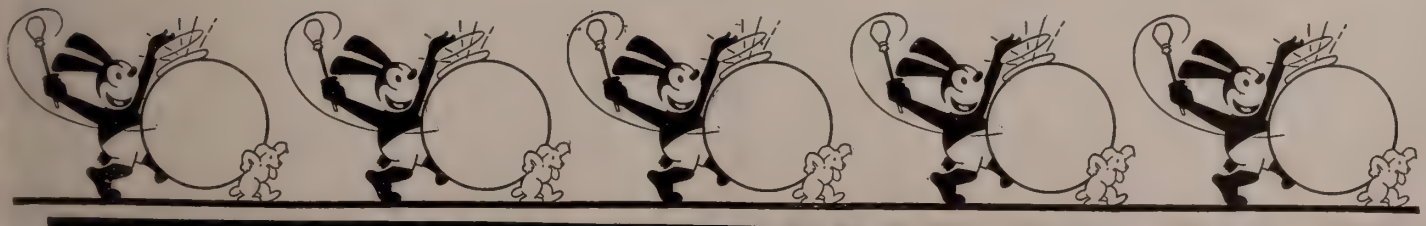
THE BROX SISTERS
Harmonizing Hawaiian trio extraordinary. Big house stuff.

ZIMMERMAN and GRANDVILLE
Unique, delightful Swiss yodlers. Exclusively Universal.

OSWALD the Lucky Rabbit in SOUND

(*Two negatives—one silent, one with sound*)

[Winkler Productions]



Universal Shorts *are* Super Shorts!

The always Dependable ADVANCE MAN

¶ **Carl Laemmle's Saturday Evening Post column appearing in every issue of this great magazine - - - - read and enjoyed by more than 15,000,000 people every week - - - is YOUR ADVANCE MAN for the world's finest motion pictures.**

¶ **Thousands of letters received from movie fans weekly is absolute proof that this column is used by movie fans everywhere as their entertainment guide.**

¶ **YOU MUST PROFIT by it if you play UNIVERSAL!**

The column at the left is from The Saturday Evening Post of December 29, 1929

UNIVE[illegible] WEEKLY
VOL. 28 NO. 24 JAN. 19, 1929

They All Talk!

MELODY OF LOVE
Carl Laemmle's 100% Talking Picture.

LONESOME
Paul Fejos' Masterpiece. Glenn Tryon, Barbara Kent.

THE LAST WARNING
Laura La Plante. Paul Leni Production.

GIVE AND TAKE
George Sidney, Jean Hersholt, Wm. Beaudine Production.

THE CHARLATAN
George Melford Production.

COHENS and KELLYS in ATLANTIC CITY
George Sidney, Vera Gordon, Kate Price, Mack Swain. Wm. J. Craft Production.

THE SHAKEDOWN
James Murray, Barbara Kent. Wm. Wyler Production.

COME ACROSS
Mary Nolan. Wm. Wyler Production.

RED HOT SPEED
Reginald Denny. Joseph Henabery Production.

HIS LUCKY DAY
Reginald Denny. Directed by Edward Cline.

IT CAN BE DONE
Glenn Tryon. Fred Newmeyer Production.

GIRL ON THE BARGE
By Rupert Hughes. Jean Hersholt, Sally O'Neil, Malcolm McGregor. Edward Sloman Production.

CLEAR THE DECKS
Reginald Denny. A Joseph Henabery Production.

THAT BLONDE
Laura La Plante.

ONE RAINY NIGHT
Laura La Plante.

DANGEROUS DIMPLES
Laura La Plante.

YOU CAN'T BUY LOVE
An Ernst Laemmle Production.

BROADWAY
Paul Fejos Production. Original play dialogue.

THE MINSTREL SHOW
Eddie Leonard.

THE KING OF JAZZ
Paul Whiteman.

SHANNONS OF BROADWAY
with James Gleason. Directed by Wesley Ruggles.

BARGAIN IN THE KREMLIN
By Sir Philip Gibbs. Joseph Schildkraut. Directed by Edward Sloman.

THE CLIMAX
From famous play by Edward Locke.

THE GREAT CINEMA MURDER
By Leonard Fields.

FLAMING DAUGHTERS
By Beatrice Van.

BARNUM WAS RIGHT
From play by Philip Bartholomae, John Meehan.

THE HAUNTED LADY
By Adela Rogers St. John.

THE BRAGGART
Jean Hersholt. Edward Sloman Production.

ERIC THE GREAT
Conrad Veidt, Mary Philbin. Paul Fejos Production.

SHORT SUBJECTS
BAILEY and BARNUM, THE THREE BROX SISTERS, ZIMMERMAN and GRANDVILLE. "THE COLLEGIANS"
—Fourth Series. Supervised by Carl Laemmle, Jr.

(Note: Two negatives, one silent, one with dialog, on all Universal talking pictures excepting "Melody of Love.")

-- *Silent or Sound* - Carl Laemmle *Leads the Way!!!*

"don't miss this one"

—*advises*
MOTION PICTURE MAGAZINE

THE SHAKEDOWN

HERE'S Carl Laemmle's surprise package of the year. Making a modest bow without any superlatives attached to it, one of the first big productions of a former director of westerns, it packs more suspense, wallop and entertainment into seven reels than anything in recent memory from the Universal academy. William Wyler, the young Swiss who directed it, establishes himself beyond question as one who is going to be heard from in a big way. He has injected a degree of intelligence into a fight picture which one would not have thought possible. Here, actually, is a new angle on the time-worn theme of the bad boy who makes good and wins his mate via the knockout-count-of-ten route. James Murray contributes a fine performance in the principal rôle, and the rest of the cast are every-thing that they should be. Don't miss this one, folks.

Story by
Chas. A. Logue

A
UNIVERSAL JEWEL

"The SHAKEDOWN"

A WILLIAM WYLER PRODUCTION *with* **JAMES MURRAY** *and* **BARBARA KENT**

-- Silent or Sound - **Carl Laemmle** *Leads the Way!!!*

DO NOT BE

No. 619—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

IF your theatre is not wired for sound pictures, do not be buffaloed. You still have your place in the sun.

Did you read the editorial William A. Johnston published the other day in The Motion Picture News? It contained some good stuff for you.

He said, among other things, "If I were an exhibitor and lacked a sound installation today, I would not be baffaloed. A great many people are going to like silent pictures, and maybe, with increased satisfaction. . . . We are going to have, unfortunately, a good many talkers put forth because they contain talk rather than entertainment. . . . from these there is going to be a rebound in favor of the house with good silent pictures."

Mr. Johnston continued, "The more we see of the situation, the more we believe that everywhere there will continue to be a place for the talker house and the silent picture house. . . . The question today, as always, is NOT: is it a talker? or, is it silent? . . . . The question is: is it ENTERTAINMENT?"

BUFFALOED!

Universal from the very beginning of the sound panic---for it has been a panic---adopted the policy of judging every story by its ENTERTAINMENT VALUE---not by its value as a talker. With only one single exception, every story we have bought has been judged by its entertainment value, and not whether it would make a good talkie alone.

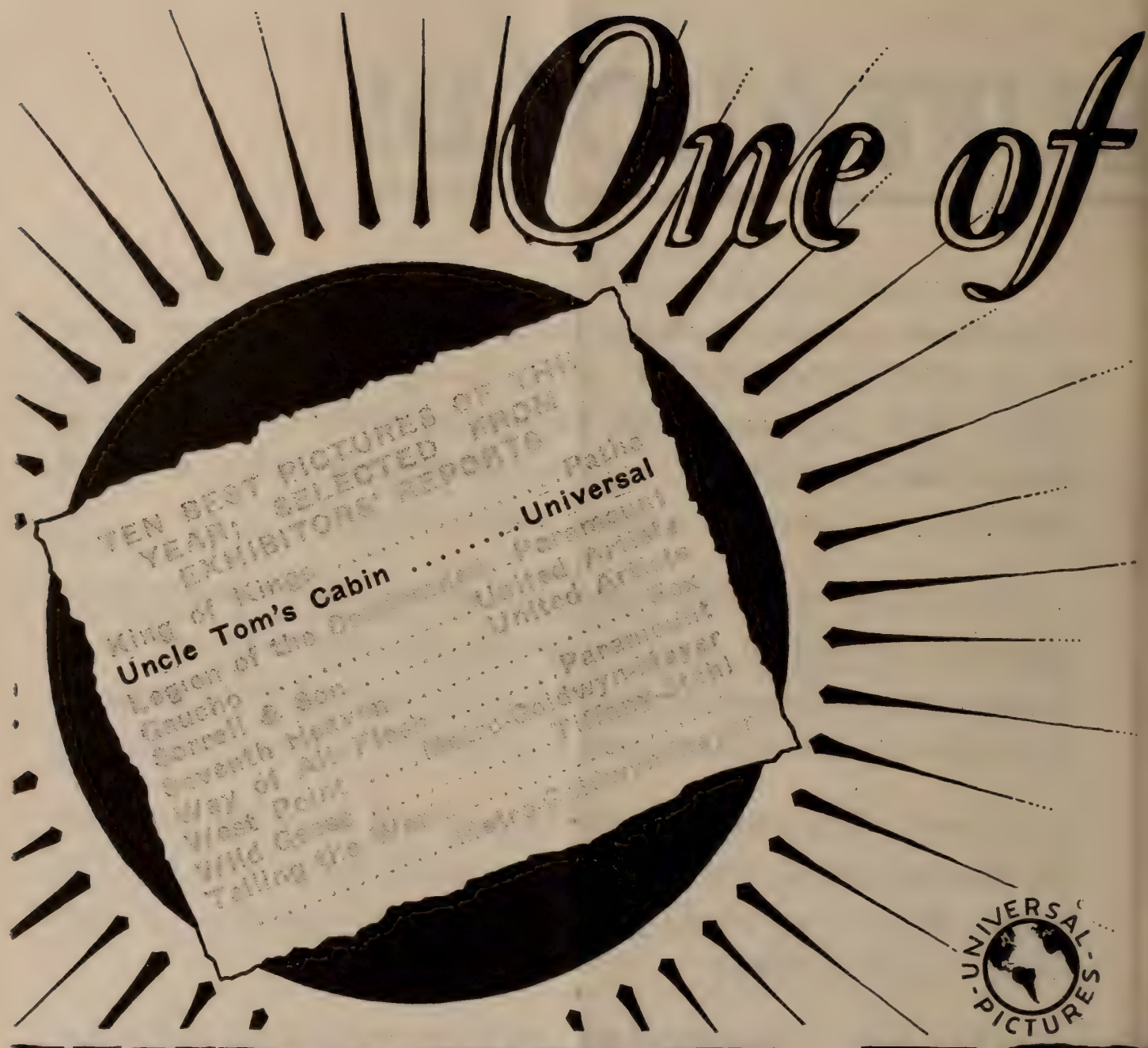
You have seen stars die out but you have never seen a good story fail to grip the people. So, our first test is: is it good entertainment and will it make a good silent picture? If it will do that, it is easy enough to make it a good talkie, too.

There still is and probably always will be a big audience for silent pictures. There are also a great many who like the talkies, as demonstrated by the fact that such pictures, too, are doing a good business.

Thus there is glory enough and profit enough for both classes of pictures.

And, as Mr. Johnston says, do not be buffaloed. Book the best silent pictures you can get, if your house is not wired, give them a good advertising campaign and you will get results.

Universal has more good pictures to insure these results than anyone else has. Look 'em over!



UNCLE TO

--Silent or Sound- Carl Lae

the ten best!

—according to exhibitors' box-office reports to GREATER AMUSEMENTS

PROVED
The Great American Picture!

—Proved by hundreds of exhibitors' box-office reports to trade papers; proved by more hundreds of exhibitor testimonials on file with Universal; proved by every known BOX-OFFICE TEST to be not only one of the year's ten best, but one of the biggest box-office certainties of all time. BOOK IT—NOW!

CARL LAEMMLE'S $2,000,000

Production. With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivien Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.
Two negatives: 1 SILENT; 1 with SOUND.

A Harry Pollard Production

M'S CABIN

nmle Leads the Way!!!

SWEET BOX
CARL LAEMMLE
The MELOD

OFFICE MUSIC!

"'The Melody of Love' broke all records of all time at this house"

—JOE BURTON, Keith Theatre, North Platte, Neb.

"Broke all records for a single day's business in this town!"

—W. C. Sears, Granada Theatre, Norfolk, Neb.

CARL LAEMMLE presents
The Only Talking Picture
With Color Sequences

"LONESOME"

Starring GLENN TRYON and BARBARA KENT. Supervised by Carl Laemmle, Jr. Photography by Gilbert Warrenton. From an original story by Mann Page. Two negatives: one silent; one with dialog.

PAUL FEJOS' Masterpiece

Featuring Walter Pidgeon, Mildred Harris, Tom Dugan, Jane Winton, Jack Richardson. Story by Robert Arch. An Arch Heath Production. Sound supervision by C. Roy Hunter.

UNIVERSAL PICTURES

FIRST 100% TALKING PICTURE

"OF LOVE"

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5TH AVE. — NEW YORK CITY
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Vol. XXVIII **JANUARY 19, 1929** **No. 24**

UNIVERSAL MOVIEGRAMS

TWO real honest-to-goodness surprises are wrapped up by the Universal in that astonishing package labeled "The Charlatan." "The Charlatan" is a play by Ernest Pascal and Leonard Praskins. It was produced in New York City by Adolph Klauber at the Times Square Theatre and is being produced in pictures by George Melford at Universal City. The two surprises are Margaret Livingston in a blonde wig, and Fritzi Fern, a California stage dancer, who has registered so strongly in the new talkie art that Universal has renewed her contract for five years.

JEAN HERSHOLT is busily engaged in making the talking sequences of "The Girl on the Barge" at Universal City. This picture was filmed almost entirely on the Erie Canal in New York State. It is a story of this inland waterway, by Rupert Hughes. Sally O'Neil and Malcolm MacGregor play the other important roles.

REGINALD DENNY is busy on the talking sequences of "His Lucky Day," directed by Eddie Cline, "Red Hot Speed" and "Clear the Decks," both directed by Joseph Henabery.

SPLENDID progress is being made on Laura La Plante's first talkie, "The Haunted Lady." Wesley Ruggles, the director, picked out an entire cast of "talkers." They include John Boles, Huntley Gordon, Jane Winton, Julia Swayne Gordon, Anita Garvin and Nancy Dover.

Why Do Alluring Women Love Homely Men?

Dr. William F. Marston of Columbia University Propounds This Question to All Who Have Worried About the Amazing Infatuation of the Duchess Josiana in "The Man Who Laughs" for the Hideous Gwymplaine

WHY do alluring women love homely men?

History has enough examples of beautiful women falling in love with strong but very homely men to justify the asking of such a question. Were it not for these examples and some unexplained psychology, the Beauty and the Beast legend would never have risen. Now comes Dr. William F. Marston, professor of psychology, who asks the moving picture-going public, some thirty million people, to tell him the answer. In fact, he is willing to pay for the best answer, and is on his way to Universal City to prepare an office in which to receive the flood of mail which is certain to be sent to him.

This momentous question—why do alluring women love homely men—all came about through someone saying that it was very unnatural of the Duchess Josiana in Victor Hugo's story, "The Man Who Laughs," to fall in love with Gwymplaine, the clown with a hideous and perpetual grin carved on his face by order of the king. Prof. Marston, as the consulting psychologist and Director of Universal's Public Service Bureau, did not think that this suggestion of a mere fan was at all out of place. In fact, he regarded it as opening a basic psychological phenomenon which might very well interest a large proportion of the moving-picture-going public. For that reason, he propounded the question to the country at large and gave them until July 1st to answer it. Two thousand dollars in prizes have been set aside as a reward for those who answer it best.

In citing examples of homely men who certainly had inspired the tender passion in the hearts of alluring women, he mentions Disraeli, Louis XI of France (and for that matter, almost all of the Louis who followed him), a man who exercised an irresistible fascination for women of the captivating type. Alfred Neumann in his book, "The Devil," speaks of him as "a man of medium height, about fifty years of age—his clean-shaven, somewhat bloated face was of terrifying ugliness. Above the sensual, brutal curves of his lips hung a huge crooked nose. The hard lines about the corners of his mouth betokened both irony and cruelty." Charlemagne, conqueror of Europe in the Middle Ages, was bearded, rough and noticeable for the coarseness of his features. Yet he was known for his indiscretions, and that with the most

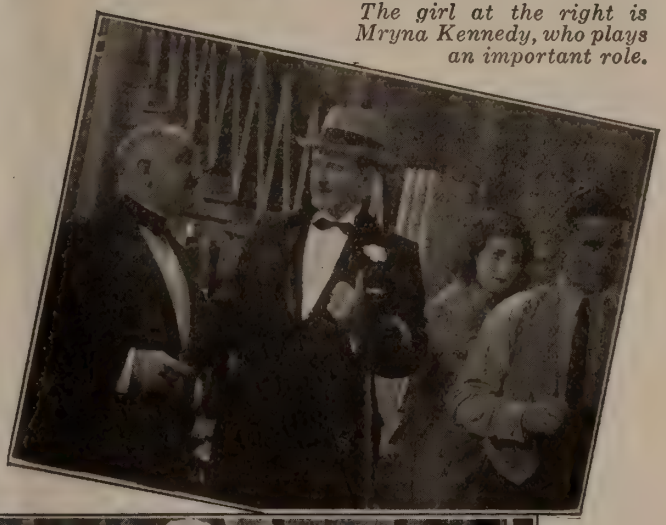
(*Continued on page* 32)

ANNOUNCEMENT was made of the last important role cast from Universal City this week in "Broadway." Leslie Fenton, well-known Hollywood player, has been cast for the role of Scar Edwards. Others in the cast selected by Paul Fejos and Carl Laemmle, Jr., are Glenn Tryon, Evelyn Brent, Thomas Jackson, Paul Porcasi, Myrna Kennedy, Robert Ellis, Otis Harlan, Betty Francisco, Ruby McCoy, Edith Flynn.

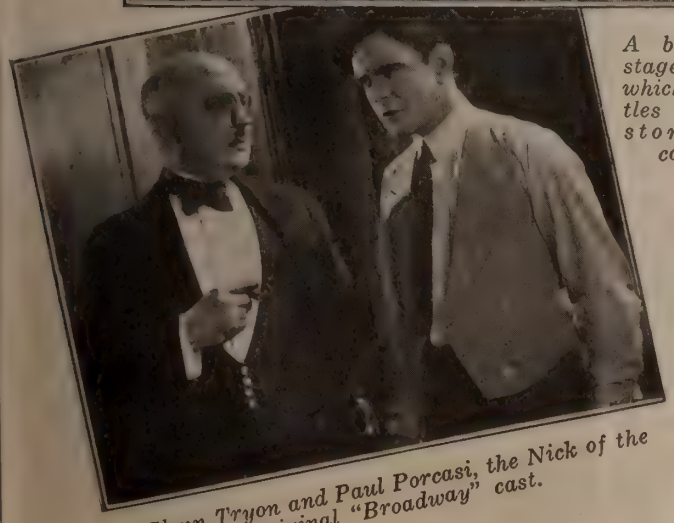
"BROADWAY"

Glenn Tryon and Evelyn Brent, who play the leads in "Broadway."

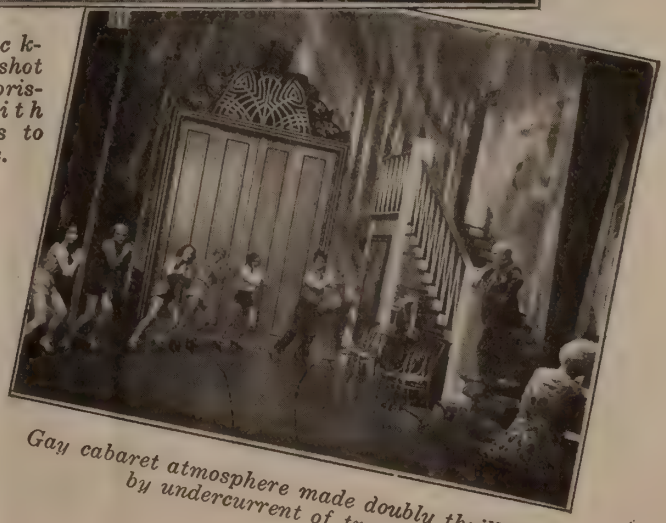
The girl at the right is Mryna Kennedy, who plays an important role.



A backstage shot which bristles with storms to come.



Glenn Tryon and Paul Porcasi, the Nick of the original "Broadway" cast.



Gay cabaret atmosphere made doubly thrilling by undercurrent of tragedy.

PAUL LENI, MASTER OF ATMOSPHERE, IS A GENIAL, ADVENTUROUS SOUL

By Marguerite Tazelaar

(Reprinted from N. Y. Herald Tribune)

PAUL LENI. The name conjured up a figure mysterious, faintly sinister. I recalled that he was described as "the master of settings and atmosphere." He was the creator of "Three Wax Works," "The Man Who Laughs" and the creepy "Cat and the Canary," and the director brought over here from Germany to spend his genius for effective light and shadow on the Universal lot. A man, no doubt, discriminating, lofty, academic, with an appearance like Whistler's and a restraint not easy to approach.

The elevator door opened to interrupt my train of thought. And out stepped a buccaneer. Not in the swashbuckling dress of a sea rover, to be sure, rather in the clothes of a promenader on the Champs Elysees. But he had, this fellow who I was presently to learn was Paul Leni, the unmistakable look of a gay, jovial spirit. One with a gusto for life, with adventure and laughter in him; a tryer of new things whether they be wise or mad.

He was a robust man of medium height, with thick shoulders and a large roundish head covered with closely clipped curly, black hair, with a streak of gray combed back from the forehead. He had a ruddy, fair skin, a blythe walk with curiosity in it for the world about him, and fat, soft hands with perfectly manicured nails. He belonged on Fifth Avenue with his smartly cut, light overcoat, his dark tailored suit, polkadot tie and soft hat. Yet he could readily have fitted into a waterfront speakeasy, or a German band.

* * *

When he was fifteen years old he went to the Lessing Theatre in Berlin to paint scenery. Without much technical training but with imagination, a feeling for color and strong individual tendencies he painted and designed as he wanted to rather than according to rules.

"I had nothing to lose," he said. "I was getting about five dollars a week and knew that I would probably be fired, no matter how the scenery turned out, so I just went ahead and carried out my ideas." But luck was with him, for some time later when he was asked to design an opening scene for "Faust" he succeeded far beyond his expectations. Always before, this set had shown conventional heaven with clouds, trees, flowers and white angels. Young Leni didn't care for this conception of heaven at all.

This breezy snapshot of Paul Leni on the Universal lot during the shooting of "The Man Who Laughs" reveals his geniality far better than formal photographs.

So he painted a back-drop of solid gold. Then he placed the angel characters against it in bright blue, red and green robes. At the base of the gold drop a little forward he slashed a black strip against which he put a red devil. The result was startling but very beautiful, and the public liked it. With this place he revolutionized the monotonous, conventional settings of the day and won his first recognition as an artist.

But fame was followed by defeat, for some time later a friend who was interested in the "movies" came to him and asked him to paint some posters which he could send out to his exhibitors. Leni painted several brilliantly hued bills and took them to his friend, who was loud in his praise and signed a contract to buy a number. A week later Leni received word to come immediately to his friend's house. He found the poor man forlorn and dejected. Before him lay a dozen telegrams from exhibitors saying that the new posters were driving away the customers and they threatened to cancel their orders unless the posters stopped coming.

"What will we do?" wailed the friend.

"Well, they don't like my posters," said Leni, "so I won't make any more."

"But what about your contract?" he was asked.

"I can't hold you to a contract if you have no money to pay me," Leni replied, "and one thing is certain, you will soon be bankrupt if you keep on sending out those posters." Thus ended his poster-painting career.

* * *

He now made connection with the film company that was later known as UFA and soon began directing pictures for them. In those early days he had to design and build all his sets as well as direct the actors. He had just begun when the war broke out, in which he served throughout its duration.

At its close he opened a little theatre in Berlin known as "Die Gondel," where he produced sketches, light satirical plays and short pieces, the staging and sets for which he designed himself. But he soon returned to pictures and now made settings for three films, each of which was a revelation. In "Partiance" he gave a true copy of the reserved and artificial atmosphere of Scotch nobles. In the second, a dramatization of one of Schiller's novels, he created an unforgettable illustration of the classic on the screen, using historic costumes and Italian architecture and landscape. In the third, "Three Wax Works," he plunged into bizarre effects that opened new and amazing possibilities for films. It was for this picture that he was so vigorously attacked by the critics as a stage manager and applauded by them as a painter.

(Continued on page 27)

"THE LAST WARNING" PREMIERE BREAKS COLONY HOUSE RECORD

Paul Leni's Latest Mystery Comedy, Starring Laura La Plante, Opens at Colony Theatre, New York, to Tremendous Business—Successor to "The Cat and the Canary

"THE LAST WARNING," Universal's latest talking picture, had its premiere last Saturday in the Colony Theatre, New York City, and proved to be one of the biggest drawing cards on Broadway. It broke all house records for the Colony Theatre over the week-end.

The picture is Paul Leni's most recent Universal production, and has Laura La Plante, Universal's popular blonde comedienne, as the star. It is a mystery comedy, adapted from the Broadway stage success by Thomas F. Fallon, and is slated for release this month as a Carl Laemmle Special Production, in both silent and talking versions. The Colony showing presents the talking version.

A strong cast supports Miss La Plante in this picture, including Montagu Love, John Boles, Margaret Livingston, Roy d'Arcy, Bert Roach, Mack Swain, Carry Daumery, Burr McIntosch, George Summerville, D'Arcy Corrigan, Bud Phelps, Fred Kelsey, Tom O'Brien and others.

Alfred A. Cohn prepared the scenario, and Tom Reed supplied the titles for the silent version, and adapted the dialogue for the talking version.

An indication of the extent to which the picture appealed to the New York critics may be had from the following excerpts:

N. Y. POST

By Creighton Peet

"THERE are very few people in America who can do the things with a camera that Paul Leni can do when he sets his mind to it—and in 'The Last Warning' he has had a lot of fun with double exposures, lap dissolves and all the other tricks of the director's trade. . . . One interesting thing he has done with sound in this picture—he has superimposed and dissolved his sounds just as in photography."

EVENING WORLD

By George Gerhard

"AS you probably know. The Last Warning' is Paul Leni's sequel to 'The Cat and Canary.' As was the case with the predecessor, he has devised a marvellous collection of settings for it and he introduced some superb photography to bring them out in their proper light. The picture is a gem for that reason. . . . Miss La Plante is excellent, as usual. She has a very nice speaking voice."

N. Y. HERALD TRIBUNE

By Richard Watts, Jr.

"THE distinguished talents of Mr. Paul Leni for the manufacture of cinema horror tales are being demonstrated once more this week at the Colony Theatre, where his latest production, 'The Last Warning,' is on display. Taken from the enormously successful stage work of several seasons ago, which set the vogue for mystery melodramas that wandered up and down the aisles and caused you to suspect the mild-mannered man sitting next to you of being the much-sought-after murderer of John Whoosis, the picture is, in most ways, one of the most successful examples of its school extant. . . . Mr. Leni's gift for macabre sets, menacing shadows, grewsome lighting and vague eerie passageways creates a perfect mood for the telling of mystery tales. . . . . 'The Last Warning' decidedly belongs among the better photoplays."

N. Y. DAILY NEWS

By Irene Thirer

"THE LAST WARNING' is corking mystery stuff. A certain proportion of this Colony production seems to us the most thrilling stuff of this sort ever brought to cinema. * * * Leni's sense of camera angles and spooky situations have made him the best mystery megaphoner of the movies. In the Colony film he keeps his audience tense at all times."

N. Y. AMERICAN

By Regina Cannon

"THE LAST WARNING' is a deep, dark mystery 'meller' with plenty of thrills, blood-curdling sequences and hair-raising episodes. The picture is an adaptation of the successful stage play of the same name, and we think it safe to state that the film version tops the 'speakie.' . . . Mr. Leni has done such an expert job at megaphone wielding that it is a positive joy to see his methods of translating spooky acts to the silver sheet. This man is adept at photography, too, and uses his camera angles to highlight a situation and not as a picture potpourri to confuse an audience."

MORNING TELEGRAPH

"THE LAST WARNING' is an intelligent story, skilfully directed, capably acted and adroitly photographed. In fact, we have nothing but laurels for everybody responsible for the film. . . . . Laura La Plante gave a very finished performance."

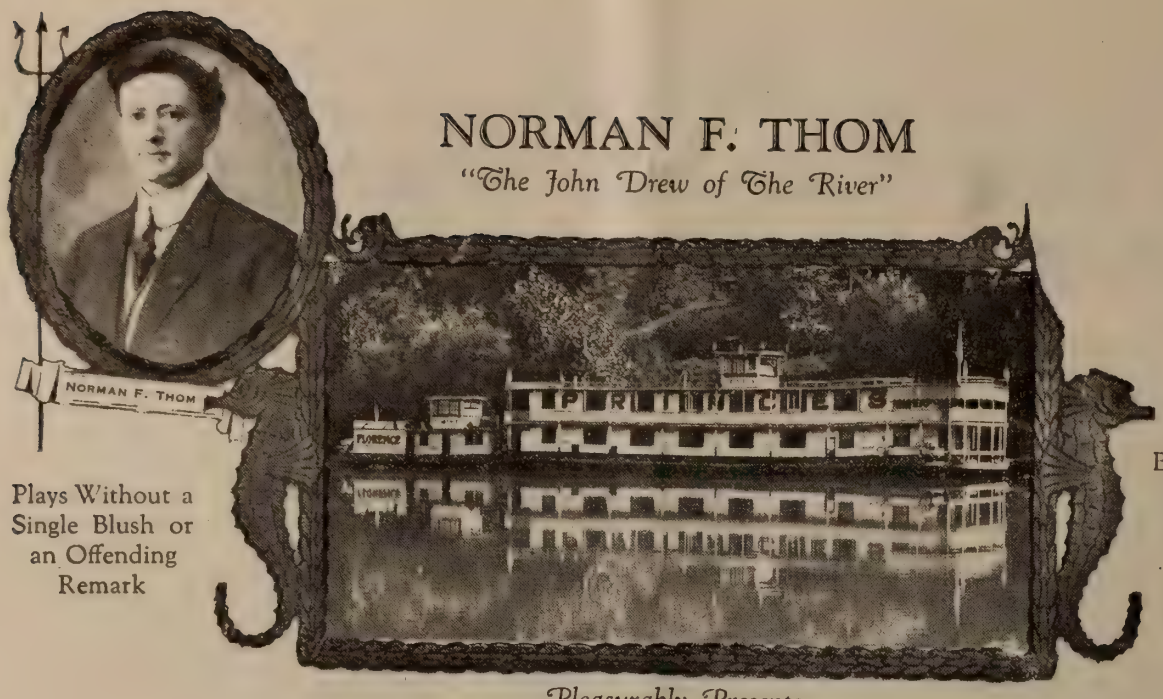
N. Y. TELEGRAM

"THE mechanics of the picture were excellent and interesting. The voices were clear and the camera work was praiseworthy."

N. Y. SUN

By S. Cohen, Jr.

"PAUL LENI * * * is an expert at fashioning fantastic sets, shadows and attractive mirages of cinema. In 'The Last Warning' his effects are stunning in their unusualness."



This unique letterhead shows both Norman F. Thom and his showboat "Princess."

Exhibitor Thom offers his patrons every assurance of comfort and entertainment.

Carl Laemmle Induces Showboat Company To Give a Repertoire at Belmont Theatre

Norman F. Thom and His Company of Players from Showboat "Princess" Will Open at Belmont Theatre for Four Weeks Engagement

"The Parson's Bride" Heads Program of Four Well-Known River Plays

SOPHISTICATED New Yorkers are in for a treat. For the first time in Broadway history an actual showboat company will present authentic river plays. Carl Laemmle, president of Universal Pictures, whose screen version of "Show Boat" is now in production at the coast, has persuaded Norman F. Thom, known as "The John Drew of the River," to bring his whole company to New York for a four weeks' repertoire at the Belmont Theatre. Monday evening, January 21st, is scheduled for the premiere.

Norman Thom has been touring the various river towns along Mississippi on his floating theatre, "Princess," for twenty-five years. His bills, pleasantly pink, contain such reassuring phrases as "Shows without a single blush or an offending remark," "Weather foul or weather fine—positive dates, rain or shine," and "Listen for our melodious compressed air calliope overture every evening at eight!"

Included in the repertoire which Thom's distinguished company will present at the Belmont are "The Parson's Bride," "The Tenderfoot," "Shadow of the Rockies" and "My Jim," or "The Stroke of Ten." The first play to be presented, "The Parson's Bride," is said to form the background of the Edna Ferber's novel, "Show Boat," the musical dramatization of which has been a Ziegfeld hit in New York.

These typical old melodramas will give New Yorkers a chance to see the sort of show that has never before ventured away from the great rivers. Calliope overtures in the foyer of the Belmont each afternoon and evening performance will bring to city ears a noise that has delighted the river banks for countless years. The humorous highlights of showboat production, which forms so important an atmosphere in Universal's forthcoming "Show Boat," will be driven home to Belmont audiences. The "Princess" players are bringing along their own sets and properties, which are amusing enough in themselves to make the repertoire a hit. There will be the usual River specialties, known in showboat parlance as the olio, between the acts.

Some of the actors in Thom's company are veterans of the Princess Players company. Grace Neill, William King, Earle Williams and Bert Rinaldo have been with the showboats for over ten years. Sixteen other players will comprise the cast. The acting is of the swashbuckling "heavy" type that made "Ten Nights in a Barroom" an American classic. Here we have mellerdramer spelled with an R and portrayed with all the oaths and sobs and sighs that make rural audiences call out warnings and threats to the actors on the stage.

"Give and Take" Proclaimed Box-Office Top-notcher

(TELEGRAM)

"Give and Take" closed successful run tonight. This clever comedy was certainly laugh riot. George Sidney's funny dialogue kept house in continuous uproar. Nothing can stop this talkie from being top-notcher at box-office. Excellent Dialogue and lots of it. Good effects and synchronization.

—DICK GASTON,
Casino Theatre, Marshalltown, Iowa.

Pete Harrison Says Silent or Sound "Give and Take" is Excellent Fun

(From Harrison's Reports—January 5, 1929)

THIS is the second talking picture Universal has produced, and one can safely say that it is a vast improvement over the first, "Melody of Love." . . .

It is chiefly comedy, with Messrs. Hersholt and Sidney impersonating two Germans, lifelong friends. The voice of Mr. Hersholt registers very well. So does that of Mr. Sidney, as well as every member in the cast. . . . In some of the situations the comedy is almost of the side-splitting variety. It is caused by the situations, by the subtitles and by the acting.

The story revolves around a manufacturer who is induced by his young son, just out of college, to install in his plant social democracy, whereby the workers would have a voice in the management of the factory and would receive a part of the profits; and around the love affair of the young son with the lifelong friend's daughter.

In the scenes that show Sam Hardy as an escaped lunatic, with George Sidney at one time, and Jean Hersholt, at another, in mortal fear of him, until George Lewis arrives and informs them that Sam Hardy is sane, the comedy is "fast and furious."

Sharon Lynn and Charles Hill Mailes also are in the cast. Basil Dickey is the author, and William Beaudine the director.

"Give and Take" is a good entertainment not only as a talking picture but also as a silent picture.

Contracts of Mary Nolan, Fred Mackaye and Fritzi Fern Renewed

WITH the arrival of the new year the Universal Pictures Corporation announce the renewal of contracts with three players who have made outstanding successes in its films during the past year. Mary Nolan heads the list which also includes Fred Mackaye and Fritzi Fern.

Universal is preparing great plans for Mary Nolan, whose recent pictures include "The Foreign Legion," "Good Morning, Judge," with Reginald Denny and "Silks and Saddles." Her current picture on Broadway is with Lon Chaney in "West of Zanzibar."

Fred Mackaye was discovered in "The Collegians," and was given the leading role with Mary Philbin in "Port of Dreams." He then played with Conrad Veidt and Mary Philbin in "Erik the Great" and is now making "The Charlatan," under the direction of George Melford.

Fritzi Fern was discovered by Carl Laemmle, Jr., and is playing an important role in "The Charlatan."

Laura LA PLANTE

SEE her in that sparkling farce, "HOME, JAMES," with Charles Delaney, Aileen Manning and Joan Standing, a William Beaudine Production.

See and hear her in that ultra delightful comedy, "THAT BLONDE," and in those two scintillating Jewel Productions, "ONE RAINY NIGHT" and "DANGEROUS DIMPLES," all three with dialog.

UNIVERSAL JEWELS
Presented by Carl Laemmle

The SCREEN'S FAVORITE COMEDIENNE

"THE MICHIGAN KID"

Red-blooded thrills in the white wastes of the gold-crazed Yukon. A beautiful girl the central figure in a tale of love and titanic struggle. A greater melodrama than "The Storm."

RENEE ADOREE and CONRAD NAGEL with Lloyd Whitlock, Adolph Milar, Virginia Grey. From the tremendously popular story by REX BEACH.

An IRVIN WILLAT Production

UNIVERSAL PICTURES

The BIG 6 LAEMMLE SPECIALS

The COHENS and KELLYS in Atlantic City

The famously funny comedy team in their most uproarious film adventure . . . with a host of ravishing bathing beauties to bring joy to the eye. Howling hilarity in the best box-office sense of the term.

Starring
GEORGE SIDNEY with
Vera Gordon, Kate Price,
Mack Swain.

Two negatives: 1 SILENT;
1 with DIALOG.

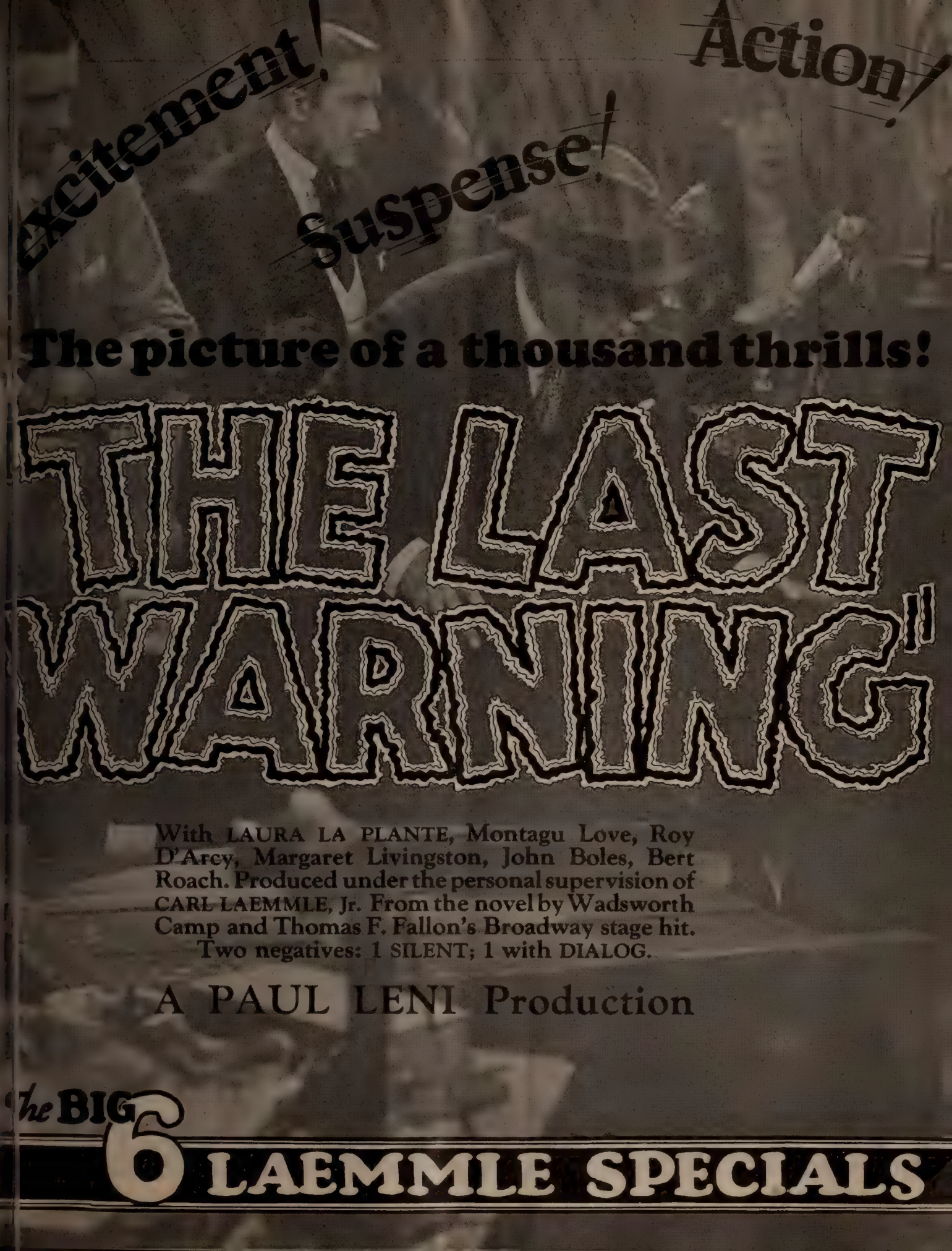
A WILLIAM JAMES CRAFT Production

UNIVERSAL PICTURES

The BIG 6

ALS LAEMMLE SPEC

Mystery!
Drama!
Chills!
UNIVERSAL PICTURES
The BIG 6
LAEMMLE SPECIALS



The picture of a thousand thrills!

THE LAST WARNING

With LAURA LA PLANTE, Montagu Love, Roy D'Arcy, Margaret Livingston, John Boles, Bert Roach. Produced under the personal supervision of CARL LAEMMLE, Jr. From the novel by Wadsworth Camp and Thomas F. Fallon's Broadway stage hit.
Two negatives: 1 SILENT; 1 with DIALOG.

A PAUL LENI Production

The BIG 6 LAEMMLE SPECIALS

GIVE AND TAKE

"At no time during my past two years with this theatre have I ever seen a talking comedy 'knock 'em dead' such as 'GIVE AND TAKE' is doing. This picture is unquestionably one of the greatest talking comedies that has ever been produced, and judging from the reaction of our patrons, there is nothing but high praise."—Emil M. Umann, Pantages Theatre, San Francisco.

Starring
GEORGE SIDNEY
and
JEAN HERSHOLT
With George Lewis and Sharon Lynn

From the Broadway stage success by Aaron Hoffman

A William Beaudine Production

2 negatives—
1 silent, 1 with dialog

UNIVERSAL PICTURES

The BIG 6 LAEMMLE SPE
IALS

The GIRL on the BARGE

With JEAN HERSHOLT, Sally O'Neill, Malcolm MacGregor. From the Cosmopolitan Magazine story by RUPERT HUGHES. Two negatives: 1 SILENT; 1 with DIALOG.

An EDWARD SLOMAN Production

A Laemmle golden Special.

Starring
NORMAN KERRY and
LEWIS STONE
with Mary Nolan, June Marlowe, others.

From the I. A. R. Wylie novel, "The Red Mirage."

An EDWARD SLOMAN Production

"The FOREIGN LEGION"

The BIG 6 LAEMMLE SPECIALS

Universal Has Friends All Over the World

Raymond B. Geist

THE above photograph is that of Raymond B. Geist, American Consul in Alexandria, Egypt. Mr. Geist has been a firm friend of the moving picture industry as it relates to Egypt. He has taken a great interest in popularizing American films in a land where they met with unusual difficulties of presentation and transportation. He has been particularly friendly toward our exchange manager in Egypt, Mr. Schlatermund, and we are very glad, indeed, to acknowledge our gratitude to Mr. Geist.

Leslie Fenton is Cast in "Broadway"

LESLIE FENTON has been added to the cast of the Universal special production of the popular stage play, "Broadway." He will play the role of Scar Edwards, the bootlegger. Arthur Houseman will play Dolph. These additions bring the total members of the cast to seventeen.

Production has already commenced under the direction of Paul Fejos on a sound stage constructed for this picture at Universal City. Many innovations are promised in the technical presentation of the picture .

Glenn Tryon plays the role of "the hoofer." Other members of the cast include Evelyn Brent, Myrna Kennedy, Margaret Livingston, Thomas Jackson, Paul Porcasi, Otis Harlan, Robert Ellis, Fritz Held, George Ovey, Betty Francisco, George Davis, Edythe Flynn, Florence Dudley and Ruby McCoy.

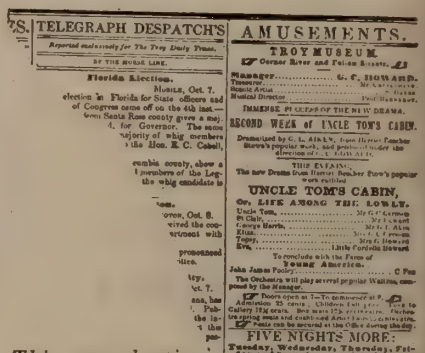
Carl Laemmle, Jr., associate producer of Universal Pictures, has been placed in entire charge of the production.

Troy Run of "Uncle Tom's Cabin" Brings Back the Memories of 1852

Universal Film Recalls First Authentic Stage Production at Troy Museum 77 Years Ago

SEVENTY-FIVE years have come and gone since Harriet Beecher Stowe wrote her famous story of slavery, which was to become probably the most widely read book in the world's history—next to the Holy Bible. Seventy-five years have come and gone since the play was first produced, yet "Uncle Tom's Cabin" is still being played by more companies than any other play.

The Universal screen version brought to light many interesting facts about the early stage history of "Uncle Tom's Cabin." Director Harry Pollard dug up the information that the first stage performance occurred in 1852 in Troy, N. Y. There, at the Troy Museum, the first Little Eva, who is still alive, went to Heaven and the Howard family carried off the stellar honors of the occasion. The run of Universal's film at the Lincoln Theatre in Troy brings to mind the city's distinction of having produced the first stage version. Hence the following editorial.



TELEGRAPH DESPATCH'S

Florida Election.

AMUSEMENTS.

TROY MUSEUM.

Manager..... C. C. HOWARD.

SECOND WEEK of UNCLE TOM'S CABIN.

UNCLE TOM'S CABIN,
Or, LIFE AMONG THE LOWLY.

FIVE NIGHTS MORE.

Concert Hall—Morris Place.

BRILLIANT FESTIVAL

This reproduction of the first advertisement of "Uncle Tom's Cabin" at the Troy Museum appeared in the "Troy Daily Times" in 1852. The play ran for ten weeks, a record for Troy.

"Uncle Tom's Cabin" Perennial

(Reprinted from "The Troy Times," Issue of Dec. 27, 1928)

IT was particularly appropriate that 500 of the orphan children from the city and vicinity institutions should have become guests yesterday of the Lincoln Theatre at the presentation of the first complete film production of "Uncle Tom's Cabin," for less than three blocks away the first authentic stage production of Harriet Beecher Stowe's famous novel of slavery days was presented September 27, 1852, in Peale's Troy Museum, then located on the site of the present Boardman Building. George C. Howard, manager of the museum, prevailed upon his nephew, George Aitken, to dramatize the book which was then becoming widely read, as a vehicle to display the dramatic ability to his little daughter, Cordelia Howard, aged four, who was the first Little Eva. Mrs. Howard was the first Topsy, Mr. Howard himself essayed the role of St. Clair and Mrs. Howard's mother, Mrs. Emily Fox, was Aunt Ophelia. The author, Mrs. Stowe, had religious convictions against the stage and never reserved dramatic rights to the production, so that she never derived any income from the play that has been presented more times than any other dramatic prodution in history.

"Uncle Tom's Cabin" continued at the Troy Museum for ten weeks at that time, which is probably the longest "run" of any play in this city's annals, and then was taken to New York and Boston, and soon theatrical companies sprang up playing it all over the Northern States and beyond. Since that time there probably never has been a time when this famous play was not being produced in some form somewhere. It has been given in almost every land and clime, in elaborate stage presentation and in roadside tents and as accompaniments of circuses under the "big top," and in every conceivable variety of forms. Every succeeding generation enjoys its dramatic appeal, although the conditions which gave rise to the writing of the novel have long since passed into oblivion, and children still laugh at Topsy, love patient old Uncle Tom and cry over the death of Little Eva just as their parents and grandparents did years ago.

And now "Uncle Tom's Cabin" has reached the movies in an elaborate production that presents all those settings and accompaniments which the original stage productions could not show.

Universal's Public Service Director Asks Question With Box-Office Wallop

"Why Do Alluring Women Love Ugly Men?" Contest Proposed By Dr. WM. F. Marston, Expert Psychologist, Proves Value Of Exploitation Based on Knowledge of Movie Fan Reaction.

UNIVERSAL startled the motion picture industry a couple of weeks ago when Carl Lammle announced the appointment of Dr. William F. Marston as an expert psychologist who would apply his knowledge to the solving of picture problems. Dr. Marston's activities were to cover both the production and selling problems at Universal City. The innovation was so unusual that its exact bearing was uncvertain. Now Dr. Marston's contest in connection with "The Man Who Laughs" on "Why Do Alluding Women Love Ugly Men?" gives a definite clue to his practical ability and applied showmanship. The contest is a veritable gold mine to exhibitors as well as a fascinating problem to motion picture fans.

The appeal of the contest is threefold omitting for the time being the pulling power of the cash prizes offered, which amount to $2,000. First, it is excellent ballyhoo for any exhibitor playing "The Man Who Laughs." Baclanova and Conrad Veidt provide the principal heart throbs in the Hugo film and have excited countrywide interest in the boudoir scenes which Paul Leni directed with so much splendor and daring. Exhibitors have already found that the best means of advertising "The Man Who Laughs" is through emphasis on the sex interest in the picture. This contest gives fresh point and zest to that angle. Fans will heartily respond to the problem of analyzing the strange appeal of the mutilated and hideous Gwynplaine for the fascinating Duchess.

The second selling point of the Alluring Women-Ugly Men Contest is the general and intense interest at the present time in psycho-analysis. Everyone is reading popular articles and books on human behavior, child psychology and the scientific basis of sex attraction. Popular psychology has become a fad. Young people, particularly, get a tremendous kick, along with their older and married sisters, out of delving into their feelings and bring forth wise and so-called scientific conclusions. The fact that the contest is based on the psychology of sex and love doubles the general appeal of Dr. Marston's query . In addition, the statement that this "Man Who Laughs" contest

The mysterious attraction of the mutilated mountebank for the Duchess in "The Man Who Laughs" prompted Dr. Marston's interesting contest.

is the first suggestion of Universal's practical psychologist has amazing box-office and exploitation value.

The third strong point of the "Why Do Alluring Women Love Ugly Men?" contest is the personal and universal angle. There are so many thousands of women who are—or think they are—alluring, and such countless ugly men. That immediately assures widespread response to the contest. Every ugly man will want to tell the world about his supposed magnetism for women. Every lovely girl and woman will jump at the chance to air her views on the lure of the man who is not conventionally handsome. Students of history will welcome the opportunity of displaying their knowledge of the world's most grotesque and astounding love affairs. Modern gargoyles con point with pride to their Bluebeard predecessors. The contest is a wow insofar as the personal angle is concerned.

Naturally, the cash prizes involved are alone enough to stimulate rising box-office receipts on "The Man Who Laughs." The first award of $1,000 is a velvet lure, well followed up by the second prizes of $250, and the third award of $100. The thirty additional prizes of five dollar seach will attract the rank and file of movie patrons.

As an aid to the contest Dr. Marston gives the following hints:

"The fact of the matter seems to be that homely men have a better chance of being loved by captivating women than have handsome ones. There is something—what is it?—in the very ugliness of the male animal that stirs the soul of a true captivatress. The appeal of beauty—that's an easy matter to explain, but how about the appeal of homeliness?

"I'll give you just one more little hint. I'll tell you about a case which was brought to me recently. Two girls were in love with the same boy. He was a dark, handsome youth, a 'sheiky' type in the popular usage of the word 'sheik.' One girl was a brunette, and the other was a blonde. The girls were close friends, and they wanted to know what to do about their feeling for this boy. Should they draw lots for him, or what? I sent for the boy, and he told me frankly that he really loved Miss Blonde, whereas Miss Brunette merely infatuated him while he was with her. Still, she excited him so that he couldn't break away. I then discovered that Miss Brunette considered the boy, Jack, very easy prey for her captivating charms. So I suggested to Jack that he find a big rough, dominant boy, a 'woman hater,' and introduce him to Miss Brunette. Jack's most intimate friend happened to be this type. He was very homely, Jack said, and he didn't think Miss Brunette would care for him at all. But he introduced them just the same. Pretty soon Miss Brunette ignored Jack completely. 'Run along, Jack,' she told him. 'I can't be bothered with you.' The homely dominant boy quickly absorbed all Miss Brunette's attention. Gradually she tamed him, and brought him to heel. Eventually she made him marry her. Jack and Miss Blonde are not married yet."

"Man Who Laughs" Should Be Included Among the Ten Best Pictures of Last Year

Says Chester Bahn

(Dramatic Critic of Syracuse Herald)

HAD the Messrs. Kaufman, Buckland and Silverman been permitted to present Universal's elaborate visualization of Victor Hugo's "The Man Who Laughs" prior to December 1, there is a fair chance that the result of the Syracuse "Ten Best Pictures" poll would have showed one change.

Certainly, this Paul Leni-directed super-production touches a higher artistic and histrionic level than "The Phantom of the Opera," while from the standpoint of pure spectacle, it may safely be said to rank with Universal's memorable film version of another Victor Hugo classic, "The Hunchback of Notre Dame."

Accepting Paul Gulick's press data as unvarnished fact, Uncle Carl Laemmle's Corporation spent a cold million and a half on the Empire's feature. That, needless to say, is a pretty figure. Yet even the most casual appraisal of the picture must result in the finding that it was money well spent.

Magnificent, glamorous, majestic, brilliant, lavish, beautiful—these are among the descriptive words which may, with perfect honesty and candor, be applied to "The Man Who Laughs." The settings alone would recommend the cinema to the discriminating fan.

The England of Queen Anne is strikingly re-created. Scenic designer, craftsmen, electricians, cameraman and director have united to weave a well nigh perfect illusion. London's great Southwark Fair in 1705, the House of Lords (built from the original plans found in the papers of Sir Christopher Wren), Queen Anne's music room, the more-than-ornate chambers of Duchess Josiana the voluptuous—these are among the best remembered of the 56 sets required to pictorially tell the Hugo story.

To the student of history, I would also recommend an earnest study of the re-created London dock and the English coastal scenes. Indeed, there is not a replica in this picture which fails to grip and stir the imagination.

This startling ballyhoo on "The Man Who Laughs" was used by Manager Burstein of Universal's Warsaw branch when the film had its first run in that city.

The car with the giant figure and modernistic decoration was brilliantly illuminated and attracted much attention on the boulevards of Warsaw.

While I have stressed the purely production qualities of "The Man Who Laughs," and while I consider that the picture's greater appeal is in them, do not labor under the misapprehension that it is lacking in those other elements which must be present if a cinema is to be generously entertaining.

As a matter of fact, the Empire offering is rich in both romance and drama, while its large and admirably chosen cast provide a histrionic revel of no mean proportions. Naturally, under the circumstances (including the Hon. Will Hays and the various State censorship boards), the adaptor-scenarist, J. Grubb Alexander, has taken liberties with the French novelist's original.

Summarizing the more important alterations, let me mention that the Duchess Josiana becomes a half-sister of Queen Anne, Lord David Dirry-Moir is transformed from roue into fop, Dr. Hardquanonne emerges as a Southwark Fair showman, a rival of Ursus, and the finale is revised to insure the typical Hollywood happy ending.

Of these changes, I believe that the Victor Hugo fans will take the greater umbrage at the latter; the confirmed Hugo addict is apt to be literally minded, demanding that his hero and heroine die, with the villain, in this instance Barkilphedro, presumably continuing to live wickedly ever after.

From the box office standpoint, and especially allowing for the fact that the masses these days are more concerned with ultra-modern fiction than they are the classics, I am inclined to absolve Universal for the liberties taken with M. Hugo's brain-child. If the earmark of the *intelligentsia* is a liking for a tragic ending, I fear that I am hopelessly low-brow.

And in the case at hand, I am doubly firm in my stand. The least that the scenarist could do for the blind Dea and the hopelessly maimed Gwynplaine was to give them life and each other.

Conrad Veidt, European star, brought over primarily for this picture, makes an excellent and convincing Gwynplaine. Olga Baclanova, another importation, turns in an outstanding performance. Mary Philbin is the beautiful Dea, and adequate, although the role is essentially vapid.

(Continued on page 32)

Varied and Successful Campaign on "Man Who Laughs" in Syracuse

ALBERT KAUFMAN, managing director of the Empire Theatre, in Syracuse, N. Y., again chalks up a winning score with a full week's run of "The Man Who Laughs." The Empire, only recently wired for sound pictures, presented the synchronized print which was played up in all advertising. Starting more than a week ahead of the opening, Kaufman posted litho paper in every direction and a tie-up with the Syracuse *Herald* featured an identification contest lasting a week. The picture, which opened to a sell out for the first four days, had taken such a firm hold on the public interest that the last three days showed to a capacity. The campaign in detail gives a good idea of what Kaufman did to command public attention.

Newspapers

The newspaper selling point used was the sex angle. Such lines as "What a beautiful woman wants—she gets," and "Why do voluptuous women love homely men?" attracted attention. The identification contest in the Syracuse *Herald* entailed the naming of the six leading characters in the film. A slogan was thrown in to make the contest harder. Cash prizes were offered and the winners were entertained by Chester Bahn, the movie critic of the newspaper, at a special performance of "The Man Who Laughs" at the Empire.

Outdoor Display

Starting with 200 special block one-sheets on the Army recruiting boards in a tie-up for recruits, Kaufman got the picture right into prize locations in the business section.

Fifty big pictorial stands were posted on boards well scattered throughout Syracuse. More than 2,000 electric bulbs were used in the special marquee display. The front around the box-office was made to resemble an old English castle.

Theme Song Exploited

The theme song, "When Love Comes Stealing," was used for several stunts and tie-ups. The Clark Music Store furnished a Panatrope with a R C A loud speaker over the box-office. The Victor record was played during the afternoon and evening. Woolworth's placed the song and the Hugo novel on sale and made a front window drape for a sale plug, including a card for the theatre. The five music stores in the city gave window displays for the song and record tie-up. The Clark store gave a pass to each person who brought in a broken record—the Empire furnished the tickets in exchange for the store running a newspaper ad. about the broken records.

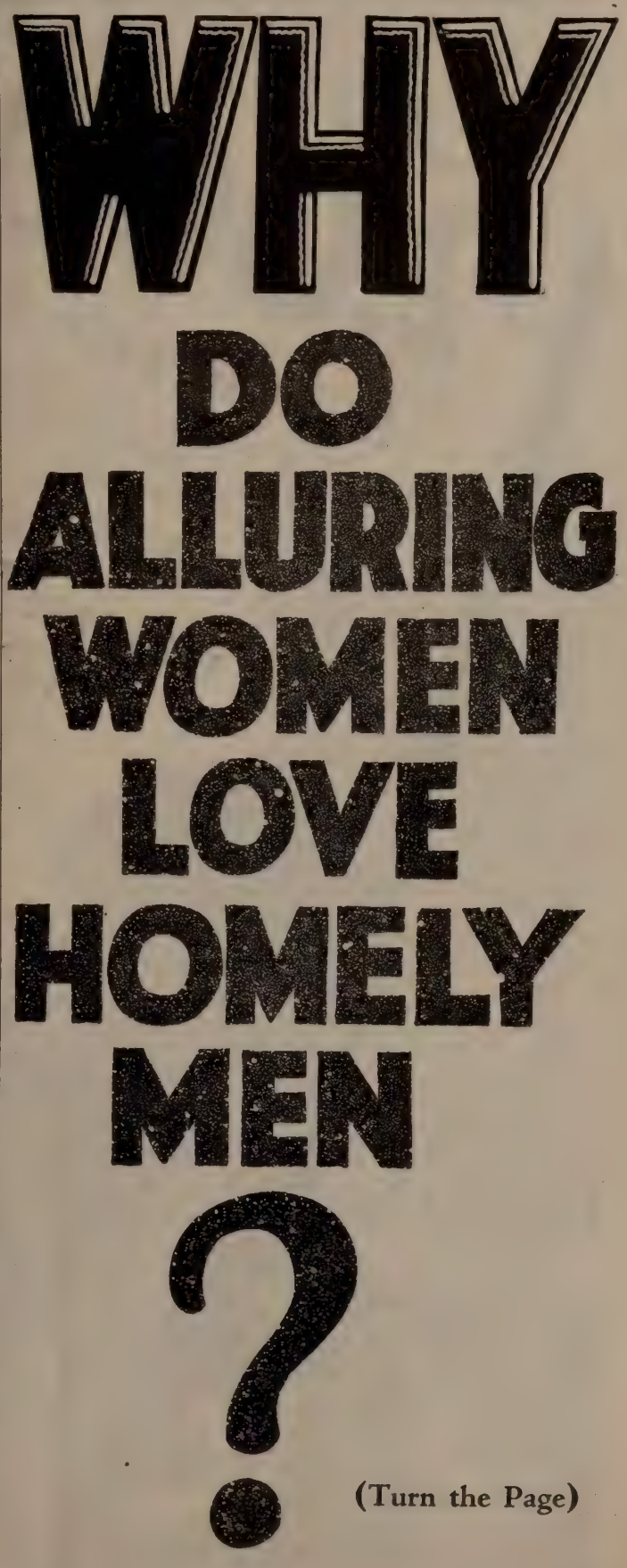
Phantom Red-Philbin Tie-up

The Hunter Store carried a Phantom Red cosmetic tie-up with Mary Philbin. This is a national tie-up which is always successful with Philbin films.

Patrons Go Miles To See "Uncle Tom"

"We were one of the towns to play 'UNCLE TOM'S CABIN' early after release. We were surprised at the business and at the distance that people came to see the picture. We consider 'Uncle Tom's Cabin' the best box-office attraction of the year."

—H. H. Daniels, Mgr.,
Reel Theatre,
Oswego, Kansas.



(Turn the Page)

CLIMB

$2,000

in cash prizes

are being offered to the general public by Universal for the best answers to the question:

Why do alluring women love homely men?

With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Seigmann.

2 negatives—1 silent, one with sound.

UNIVERSAL PICTURES

VICTOR HUGO'S

The Man W

Conrad Veidt and Mary Ph

ABOARD NOW!

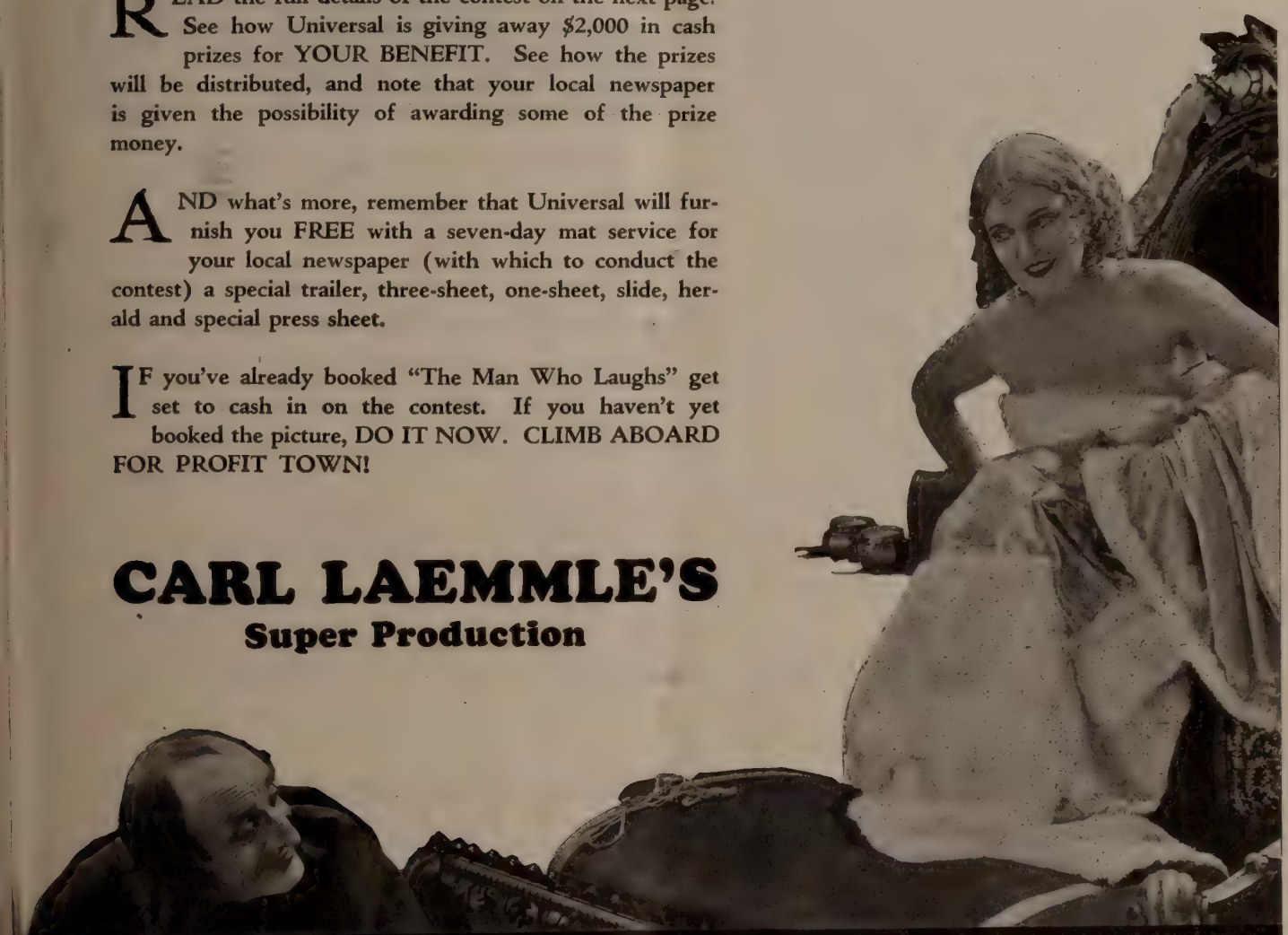
HERE'S one right in your lap! The greatest exploitation idea in years YOURS FOR THE TAKING! Climb aboard this big national contest now! It doesn't cost you one penny and gives you the biggest profit edge you've ever had on any picture.

READ the full details of the contest on the next page. See how Universal is giving away $2,000 in cash prizes for YOUR BENEFIT. See how the prizes will be distributed, and note that your local newspaper is given the possibility of awarding some of the prize money.

AND what's more, remember that Universal will furnish you FREE with a seven-day mat service for your local newspaper (with which to conduct the contest) a special trailer, three-sheet, one-sheet, slide, herald and special press sheet.

IF you've already booked "The Man Who Laughs" get set to cash in on the contest. If you haven't yet booked the picture, DO IT NOW. CLIMB ABOARD FOR PROFIT TOWN!

CARL LAEMMLE'S
Super Production



ho Laughs

ilbin -- A Paul Leni Production!

Conditions of Contest

for the best answers to the question:

Why Do Alluring Women Love Homely Men?

PRIZES to be awarded as follows: first award, $1,000; second award, $250; third award, $100; fourth award, thirty prizes of $5.00 each.

Additional prizes totaling $500 to be furnished newspapers in the U. S. and Canada by Universal Picture Corporation to be awarded in the name of each newspaper to local winners in this contest (as a supplement to the regular prizes).

This additional $500 to be awarded as follows: To the winner of the 1st prize, $150 extra from a local newspaper; to the winner of the second prize, $125 extra from a local newspaper; to the winner of the third prize, $75 extra from a local newspaper; to the winner of the next thirty prizes, $5 extra each from a local newspaper.

Any prize winner in order to be eligible for the additional prize from his local newspaper must certify by records acceptable to that newspaper that he has been a legal resident of the community in which the newspaper is circulated for at least six months.

In instances where there is a winner in a town where no newspaper has carried this contest Universal will ask a local paper to present the extra prize. If no paper is available the extra prize will be presented through the local theatre, or direct from Universal Pictures Corporation.

Prizes to be awarded for the best letters, not exceeding 200 words, answering the question, "Why do alluring women love homely men?"

Any resident of the United States or Canada, male or female, is eligible.

All letters must be submitted to "The Man Who Laughs" Contest Editor, Universal Pictures Corporation, 730 Fifth Avenue, N. Y. City, not later than July 1st, 1929.

It will be helpful for any entrant to see Universal's picture, "The Man Who Laughs," but it is not necessary in order to enter this contest.

In the event of a tie on any one of the awards the full amount of the award tied for will be given to each tied contestant.

Manuscripts will NOT be returned.

All letters submitted must be entrant's own opinions gathered from general observation, from discussing the subject with others and from reading. In other words, no other person may write the letter for entrant or tell entrant what to write.

Entrant should avoid long words and sentences, and strive to put his or her thoughts down clearly and neatly. General appearance of letters will also count in judging the winners.

Judgment of the letters will be based on (1) originality of thought; (2) clearness of expression; (3) general knowledge of the subject; (4) general neatness.

The judges in this contest will be Carl Laemmle, President, Universal Pictures Corp.; Dr. W. M. Marston, Director of Universal's Bureau of Public Service, and Edward Montagne, Universal scenario editor.

The managers and staffs of Universal Chain Theatres in Seattle, Wash., gathered in the Gowman Hotel to inaugurate a pre-holiday "Pep" Drive. The names of the theatres are on the tables

"Melody of Love" is First Talkie Ever Shown in Far East or Asia

THE Far Eastern Manager of the Universal Pictures Corporation cables that Universal is the first company to show a sound and talking picture in the East and Asia.

"The Melody of Love" opened at the Elphinstone Theatre in Calcutta on December 29th, and is running to capacity now. The picture has received remarkable reviews in the local press there, also.

"The Melody of Love" is Universal's first talking motion picture. It was adapted from a story by Robert Arch and directed by A. B. Heath, with C. Roy Hunter as technical supervisor. Walter Pidgeon, Mildred Harris, Jane Winton, Tommy Dugan and Jack Richardson play the principal roles. It is of interest in connection with the showing of "The Melody of Love" that its reception in London as Universal's first all-talking film was most enthusiastic.

William Worthington Cast For Universal's "Climax"

WILLIAM WORTHINGTON, an actor as well as a director of many Universal pictures, will play an important role in the production of "The Climax." It has already been announced that Jean Hersholt will play the leading role under the direction of Renaud Hoffman and the supervision of Carl Laemmle, Jr.

"The Climax" is the story of a beautiful opera singer who loses her voice, but later regains it with the singing of the song which will be the theme of the production. The title of the song will be "I Adore You," and has been written by Victor Schertzinger, director of motion pictures and composer of music.

Tests for voice and the screen are being made for the feminine role, but no announcement is yet forthcoming as to the player for this important role. Production is scheduled to commence in a few weeks.

"Lonesome" as Near Perfect As Fans Could Wish to See

ACCORDING to E. H. G. in the "Toledo Blade," Universal's first film with dialogue is as near perfect as any mortal could expect. Every element, from plot, character development and direction to acting and voice reproduction in "Lonesome" meets with the reviewer's complete approval as the following reprint will prove.

* * *

"It might be a page torn from the book of life itself, this film 'Lonesome,' current in the State. Without fuss or frill, it tells the story of two lonesome youngsters in a big city—any youngsters, any big city. *It is as near the perfect movie as one expects to see.*

"Produced by Paul Fejos for Universal, the picture has Movietone accompaniment throughout, with dialogue sequences where they are most effective. Plot and character development both are built up with such care that the resultant action is inevitable— the direction apparently was more or less inspired, the principals, Glenn Tryon and Barbara Kent, are unusually well cast, and the photoplay is uniformly excellent.

"The boy, Jim, is a punch-presser in a machine shop; the girl, Mary, a telephone operator. Both are haunted by loneliness—neither has a friend with whom to while away leisure hours. Both are drawn to the beach by the same impulse when a band goes by, playing brisk music to advertise the seaside playground.

"They meet casually, as the best people sometimes do in the crowded life of a modern big city. They spend a happy day together at the resort. Then they become separated, neither knowing the other's last name. It seems their brief respite of joy is at an end—then comes a denouement that may or may not be unexpected, but is as natural, when you consider the locale, as is the rest of the picture.

"Impressionistic treatment of the theme is forceful throughout; altogether, a wholly worthwhile and admirable piece of workmanship. Besides the principals, the cast includes Fay Holderness, Gustave Partos and Eddie Phillips."

Paul Leni, Master of Atmosphere, Is a Genial, Adventurous Soul

(*Continued from page* 10)

He is an enthusiastic believer in the "movies," and thinks that as an art they have only just got a foothold. He is not sure of the consequences of the talking picture upon them, but he seems to think that sound and certain voice sequences will heighten their effect.

"Potemkin," he says, is one of the greatest, if not the greatest, film so far produced. The most important thing for him in making a picture is to get the emotion of a scene as he conceives it across to the audience. If a scene in which he has planned to get a laugh doesn't get it he feels he has failed; if it doesn't get from the audience a reaction of sadness where he has placed sadness he thinks it should all be done over again. He believes that film making is like a game of tennis. The ball must be tossed from the screen to the audience, which must toss it back again, keeping up a constant flow of feeling between the minds of the people out front and the screen as a medium.

The pictures he has made since his arrival in this country have been "The Cat and the Canary," "The Chinese Parrot," "The Man Who Laughs" and "The Last Warning."

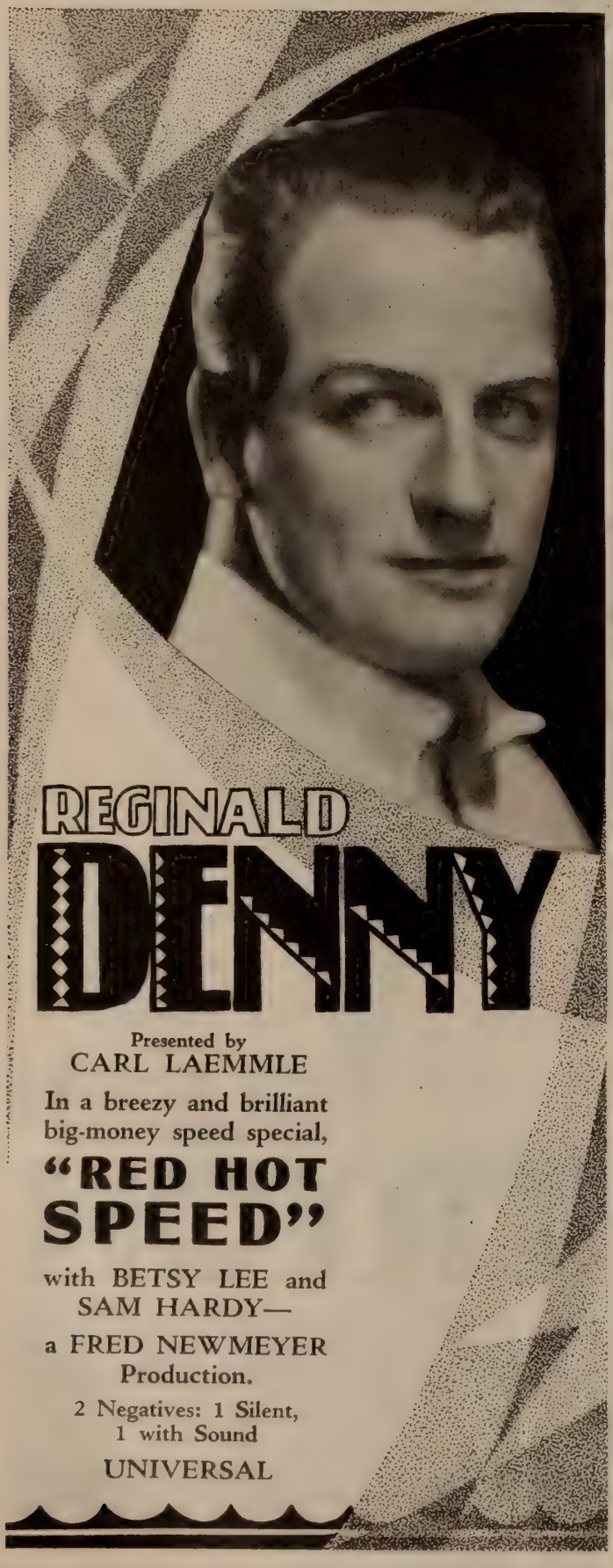
Carl Laemmle Presents

GLENN TRYON

in "How to Handle Women," with Marion Nixon; "*It Can Be Done," with Sue Carol; "The Gate Crasher," with Patsy Ruth Miller; "The Kid's Clever," with Kathryn Crawford and Virginia Sale. Universal Jewels.

* 2 negatives—1 silent, 1 with dialog.

The Star of TODAY



Laemmle Appoints Reichenbach To Publicize "Show Boat"

ANNOUNCEMENT has been made at the Universal offices that Carl Laemmle has appointed Harry Reichenbach, peerless publicist and exploiteer, to supervise the presentation of "Show Boat."

Plans are now in work under the personal supervision of Mr. Reichenbach looking to the presentation of "Show Boat" on a lavish and colorful scale. These plans, though they embrace every phase of showmanship, will be marshaled together efficiently and effectively so that they coordinate with the huge selling plans which General Manager Lou Metzger and his sales executives are devising for the presentation of "Show Boat" in the leading theatres throughout the world.

Al Feinman, formerly with Mr. Reichenbach in the handling of a number of Broadway successes, will once again be associated with him in publicizing "Show Boat."

Mr. Reichenbach's reputation in the motion picture industry is well brought out by the following which Arthur James published as an editorial in the "Exhibitors Daily Review" at the time of the signing of Reichenbach's contract with Universal:

YOKING THE STAG

By ARTHUR JAMES

Harry Reichenbach is the greatest publicist now active in pictures and the greatest—with one exception—that the pictures have ever known. This exception is known to Harry and we believe he will keep the secret.

* * *

In this appraisal we are not including at all his spectacular stunts which some of his rivals have been inclined to regard as his only box of tricks, but rather we refer to his less showy but far more important selling campaigns that have had the more practical cash results for his principals.

* * *

He has mental courage, business daring and a certain verve in action, that carries the issue to success. He has imagination and never runs away from a battle. His frankness has commanded respect from those who have felt its penalties but the blessing of an alive sense of humor has taken the sting out of his combats and he numbers his friends in hosts.

* * *

We believe that Harry and Carl Laemmle will both be happy in this term o' years arrangement, but it does seem to us that it is like Solomon deciding to stick to one wife. Our best wishes go to him in this permanent relation.

"Uncle Tom's Cabin" Again Breaks Record

"Congratulations on 'UNCLE TOM'S CABIN.' This picture went over big both with our patrons and at the box-office. Gave *universal* satisfaction. In fact, it is the most satisfactory picture we have ever shown.

"You will note by the reports that we played this picture four days. As you know, our usual engagements have been for two days only, and this is the first time we have ever extended our run on any picture to four days."

Sincerely yours,

—G. M. Fox,
Cameo Theatre,
Weyburn, Sash.

BEWARE of SOUND SHORTS with SOUND SUBTRACTED!

SNOOKUMS
in "The Newlyeds and Their Baby."
From George McManus' gleeful cartoons.

BUSTER BROWN COMEDIES
With the canine cut-up "Tige." From R. F. Outcault's cartoons.

MIKE and IKE
Rube Goldberg's celebrated look-alike twins in the flesh.

ET GEORGE DO IT
her from George Manus' cartoons.

Comedies depending upon sound for their entertainment value fall flat in the unwired house. Yet scores of soundies with the kick removed have been palmed off as silent features. Don't be fooled.

To Protect Your Profit

STERN BROTHERS COMEDIES

are 100 Percent SILENT

They are made with the famous box-office kick which makes audiences happy and exhibitors wealthy. No matter where they are played, that kick stays in!—and that's what keeps getting the dollars for YOU!

Released by UNIVERSAL

UNIVERSAL SYNOPSES

"THE LAST WARNING"

Laemmle Special
With **LAURA LA PLANTE**

DURING a performance at the Woodford theatre the Woodford leading man is killed and his body mysteriously disappears.

The theatre is immediately closed. The finger of suspicion is directed toward two members of the cast but nothing definite can be proved.

LAURA LA PLANTE

After five years a producer decides to stage the original fatal play with the entire original cast. Rehearsals start, and with them strange happenings, calculated to frighten the company into disbandment. There are fallen scenery and erie voices. But the opening night comes, and with it a LAST WARNING, which is unheeded.

During a vital scene the stage is suddenly plunged in darkness. When the lights go up the leading man cannot be found. Confusion reigns. The excitement is intense. Finally the guilty parties are disclosed. The leading lady and the understudy are exonerated from the cloud of suspicion surrounding them and the mystery is cleared up.

"SHADOWS"

A Laemmle Novelty

TWO lovers, sitting on a bench, were suddenly held horror-stricken by the tragedy unfolded in shadow on the shade of a nearby window. A group of men stealthily appeared. Money was involved, an altercation took place, a gun was drawn. Then darkness until a light appeared in a second-story window. Another shadow. This time a woman screaming.

Again a light downstairs. And again the shadows revealing a fight. the fleeing of men and one still figure.

The terrified young people summon the police. The moral is "be not deceived by apearances." Investigation proved that Bill took his friends home for a surrepetitious card game, went upstairs and filched some change from his sleeping wife's purse and got caught in the act. Wife broke up the party and gave friend husband "what's what."

"THE MYSTERY RIDER"

Universal Chapterplay

No. 8—"Unmasked"

FOLLOWING their fall over the cliff, Lane recovers and is alarmed when he sees Grace still and lifeless. Just as she is returning to consciousness the outlaws reach them and attempt to take Lane prisoner. But after a terrible fight he escapes for help, while Grace and her uncle are carried off to Leonard's hide-out.

Leonard phones to the Claw that they have Grace and her uncle prisoners. The Claw replies that he will come at once.

A little later the Claw arrives, saying that Lane has phoned the sheriff for help. They are ordered to watch for his arrival. The Claw makes his getaway with the prisoners.

After their departure Leonard discovers that one of his henchmen has picked up the wallet containing the formula, on the hillside near the overturned buckboard.

Brought to a halt some distance from the cabin, Grace and her uncle discover they have been rescued by the Mystery Rider masquerading as the Claw. Grace tells him they have lost the wallet and that she has seen it in the possession of one of the outlaws. The Mystery Rider convinces them that the Claw will try to recapture them and they dash off to escape, while he returns to the cabin and confronts the Claw.

During their struggle for possession of the precious wallet the Claw is unmasked and discovered to be David Manning. He tells the Mystery Rider his word will convince the sheriff that the Mystery Rider is the Claw and murderer of Grace's father.

"CALFORD ON HORSEBACK"

Universal Junior Jewel

Third Collegian Series—No. 8

THE Juniors were blue, for they realized they had little chance to win in the Derby with Don Trent and his marvelous horse entered against them.

They were wildly elated when a groom from Ed Benson's Uncle's stable arrived with one of his best racers and a note saying he wanted the Juniors to enter Lady Bess.

When Trent discovered the new entry, he saw his chance for victory fading and put one over on Doc Webster, who was acting as groom, that resulted in the Juniors having a very sick horse on their hands.

Ed and Doc had an old fire horse to pull their wagon over the milk route they ran to defray their college expenses. When a fire engine passed them they discovered that the old fire horse still had some steam left.

Helped by their classmates, and using an ingeniously contrived fire engine to fool their substitute entry, the Juniors unexpectedly came off winners in the Derby.

"THE FIGHTING TENDERFOOT"

Western Featurette

With **GEORGE CHANDLER**

FORTUNATELY George Van Tine was not as dumb as he looked. He was not as disturbed as he appeared to be by the fake hold-up staged for his benefit on the way to Jim Adam's ranch.

George was an expert accountant but didn't mind taking a little time off to give Jim's sister "the once over." When Adams went to town the foreman, who had been gypping him, lured George to the corral and started him off on Dynamite, a most unruly horse. George disappeared in a cloud of dust as the horse bolted with him. The foreman seized the opportunity to rush to the office and doctor the books.

Emily, who saw George disappear and feared for his safety, followed him on her horse. She was horrified when she found him sprawled limply on the ground with a couple of cowboys standing over him. When they went for help, George leaped to his feet, sent Emily for her brother, and went back to the ranch on the run, determined to catch the crooks red handed.

"Phenomenal!"

declares W. T. McIntyre of the Princess Theatre, Enterprise, Ala.

"BIGGEST MONEY-MAKER I EVER PLAYED!"
—D. Barney, Idle Hour, St. Petersburg, Fla.

"BEST BOX-OFFICE SERIAL EVER!"
—Roy E. Garee, Arcade Pioneer Theatre, Morgantown, W. Va.

"WONDERFUL SERIAL! BIG SUCCESS!"
Chas. Lauve, Franklin, La.

TARZAN THE MIGHTY

With NATALIE KINGSTON and FRANK MERRILL

Produced by special arrangement with Edgar Rice Burroughs, author of "Tarzan of the Apes," "The Cave Girl," etc., etc. Directed by Jack Nelson.

"RECORD BUSINESS!"
—George Chatmas, Hearne, Texas.

"A BUSINESS GETTER!"
—L. C. Taylor, Mentone Theatre, Mentone, Ind.

"GREAT DRAWING CARD!"
—H. Solomon, McComb, Miss.

"A GREAT BOX-OFFICE TONIC!"
—George Chatmas, Dallas, Texas

"THANKS FOR SELLING ME TARZAN!"
—R. P. Boyd, Liberty Theatre, Jonesville, La.

"WONDERFUL B.-O. ATTRACTION!"
—John B. Dumestre, Lutcher, La.

UNIVERSAL PICTURES

Universal's Super Serial

WHY DO ALLURING WOMEN LOVE HOMELY MEN?

(*Continued from page* 8)

beautiful women of his time. King Henry VIII of England was a huge, bloated, rheumatic fellow with a perpetual case of the gout and a most unpleasant habit of beheading his wives. Yet eight alluring wives loved the homely Henry in rapid succession.

"All the girls, nowadays," said Dr. Marston, "refer to a particularly handsome and fascinating man as a 'sheik.' Why, I wonder? Possibly because they think a real sheik looks and acts like the late Rudolph Valentino. Or because the sheiks of fiction are all young and handsome; courteous, too, toward their women captives, and only intent on loving them in a graceful way. Nothing could be further from the truth! The real sheik of the desert is usually an undeniably *ugly* man. He has leathery, dark skin, sometimes nearly black; a hawk nose, a thin-lipped, cruel mouth, and a bristly, dirty beard. He is usually a man of forty-five or fifty before he inherits the right to become a sheik, or the leader of his tribe.

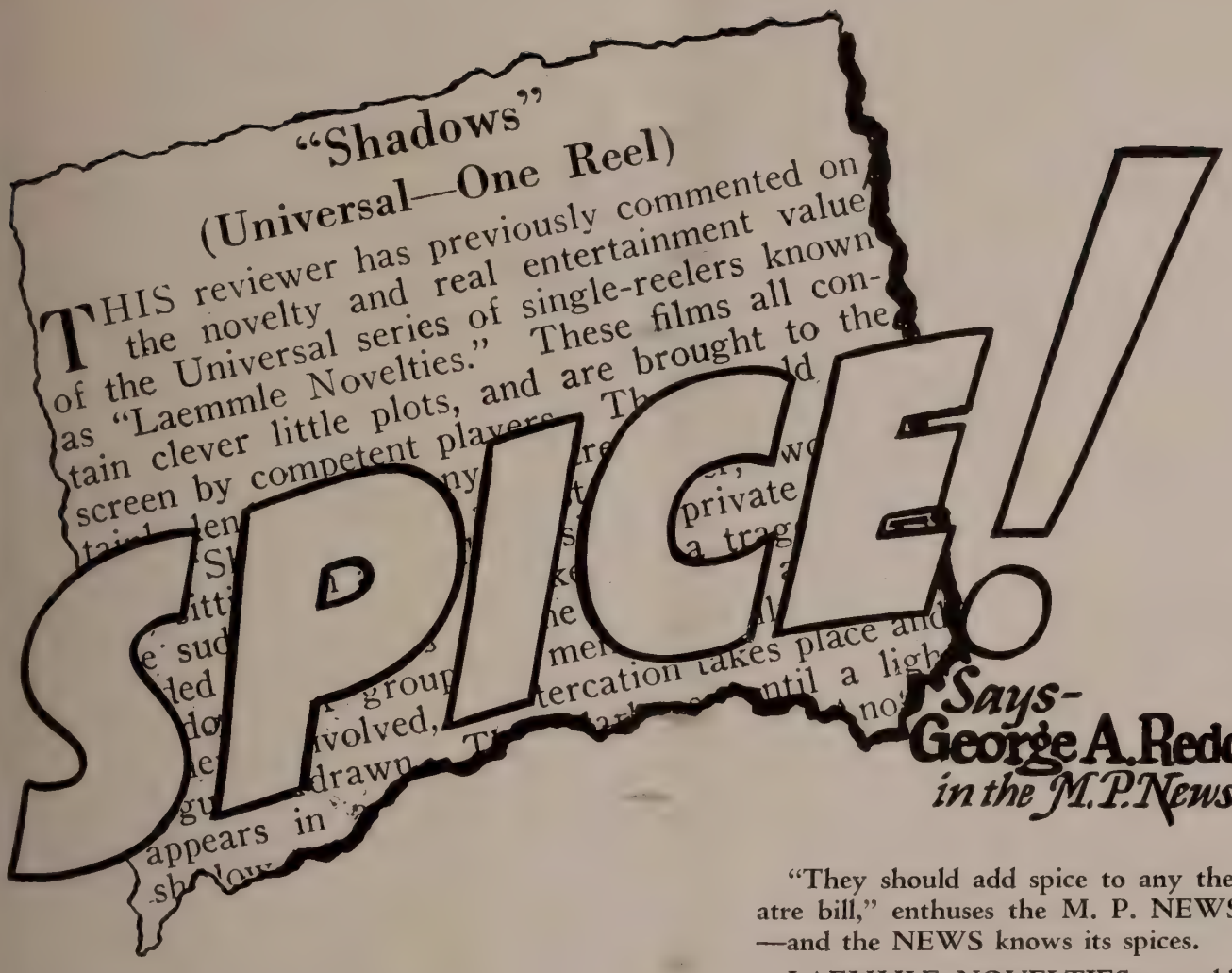
"Yet it is true that real sheiks are greatly loved by captivating women. The sheik may begin by knocking a captive girl down with his fist. He may whip her—torture her. He may mock her and threaten to sell her to a still more cruel master. His disposition as well as his face is thoroughly ugly. Now, if the girl is the love-slave type, this rough treatment will prove too much for her—it will kill her excitement and her joy in being loved. But if she is the captivating type of woman it only stimulates her to care more and more for the sheik. Finally, if we visit a harem a year or two later (which we couldn't do and live to tell the tale!) we find the roles of master and captive reversed. The captivating girl holds the whip hand over her sheik. She makes him grovel at her feet, and bring her gorgeous silks and jewels in return for her favors. And she cares for him tenderly, bears him children proudly, and simply adores him. Can you guess why his ugliness of face and his ugliness of disposition made the girl love him in the first place?"

If you know, better tell Prof. Marston and see if you can't win one of these "Man Who Laughs" prizes.

'MAN WHO LAUGHS' AMONG 10 BEST FILMS FOR 1928

(*Continued from page* 22)

Of the others, you will likely best remember Cesare Gravina as Ursus, George Siegmann as Hardquanonne, Brandon Hurst as Barkilphedro, Stuart Holmes as Lord Dirry-Moir and Josephine Crowell as Queen Anne.



"They should add spice to any theatre bill," enthuses the M. P. NEWS —and the NEWS knows its spices.

LAEMMLE NOVELTIES are adding delightful spice to thousands of theatre bills.

Exhibitors who play them regularly know that these tremendously popular shorts are adding hosts of steady patrons.

Give your box-office the PROFIT HABIT with these one-reel gems.

Other one-reel supers:

OSWALD
The Lucky Rabbit. 26 subjects, 15 with two negatives, sound and silent.

HORACE IN HOLLYWOOD
Arthur Lake, with shots of studio big-timers in a zesty series of 13.

—and these with singing and dialog:

BAILEY and BARNUM
Headliner blackface singing and entertaining act.

THE BROX SISTERS
Harmonizing Hawaiian trio extraordinary.

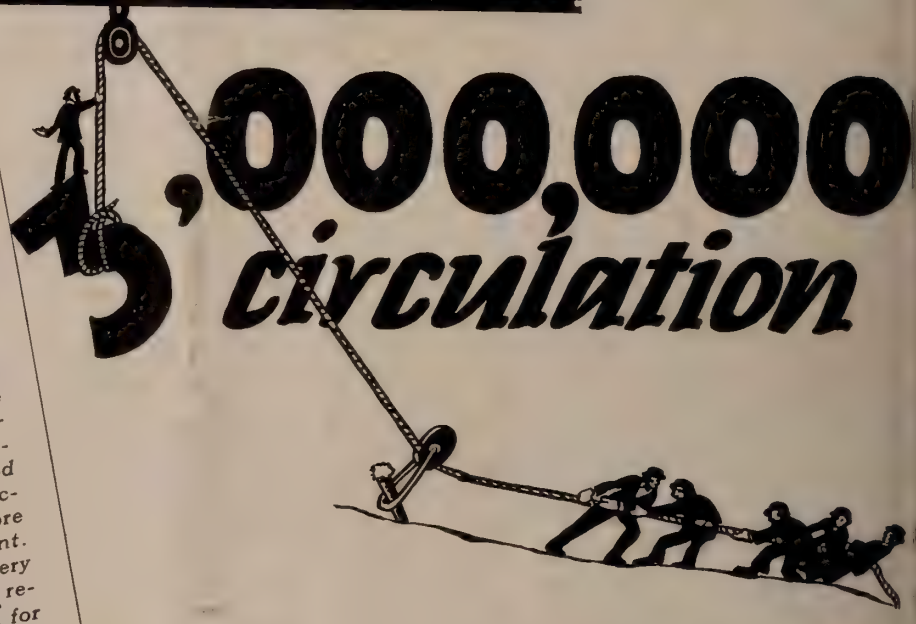
Zimmerman and Grandville
Unique, delightful Swiss yodelers.

UNIVERSAL PICTURES

LAEMMLE NOVELTIES

Universal Shorts *are* Super Shorts!

NOW more than 3,000,000 circulation



Watch This Column
Our Weekly Chat

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

WHEN you see a UNIVERSAL picture that pleases you, will you write and tell me why you like it? If, on the contrary, you think I have a brickbat coming, empty your hod and let me have it. A constructive brickbat is often more valuable than a compliment. In the past, I have had very few brickbats. Those I have received have been deserved, for the public makes few mistakes in judging its entertainment. I have thanked the persons who threw them. So, that, a letter from you, whether it contains a compliment or a brickbat, will be welcome.

—C. L.

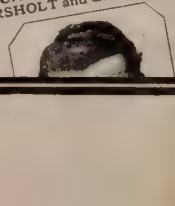
P. S.—If I were given to sensationalism in advertising, I would like to cry from the housetops, 'See *'The Last Warning'*, that mysterious ghostly play starring LAURA LA PLANTE". Likewise I would say, "Above all things don't forget to see *'The Girl On The Barge'* starring JEAN HERSHOLT with SALLY O'NEIL and MALCOLM MACGREGOR—Rupert Hughes wrote the story which has a beautiful love theme set in the entirely new atmosphere of the Erie Canal with scenes made in the actual location; and I would urge you to see *"The Shakedown"*, a dramatic expose of the inside workings of a crooked gang in a traveling carnival. In this picture JAMES MURRAY and BARBARA KENT give exceptional performances. But I won't—I will go on being conservative and let you judge for yourselves.

Evelyn Brent in "Broadway"

Nora Lane in "Cohens and Kellys in Atlantic City"

MOREOVER—I would enthusiastically charge you to see that beautiful spectacle, *"Uncle Tom's Cabin"*, whose message went round the world: HOOT GIBSON in *"King of the Rodeo"*; GLENN TRYON in *"The Gate Crasher"*; *"Give and Take"*, with JEAN HERSHOLT and GEORGE SIDNEY.

ALSO—watch



Three million circulation—

Fifteen million readers!

Think what this means to you. . . .

No matter where you live, one out of five of your possible patrons follows this intimate column in the Saturday Evening Post. When you advertise a Universal Picture your local announcement is received by a pre-sold multitude. Play to this immense audience and enjoy increased receipts.

The column on the left appears in "The Saturday Evening Post" of January 5th, 1929.

UNIVERSAL WEEKLY

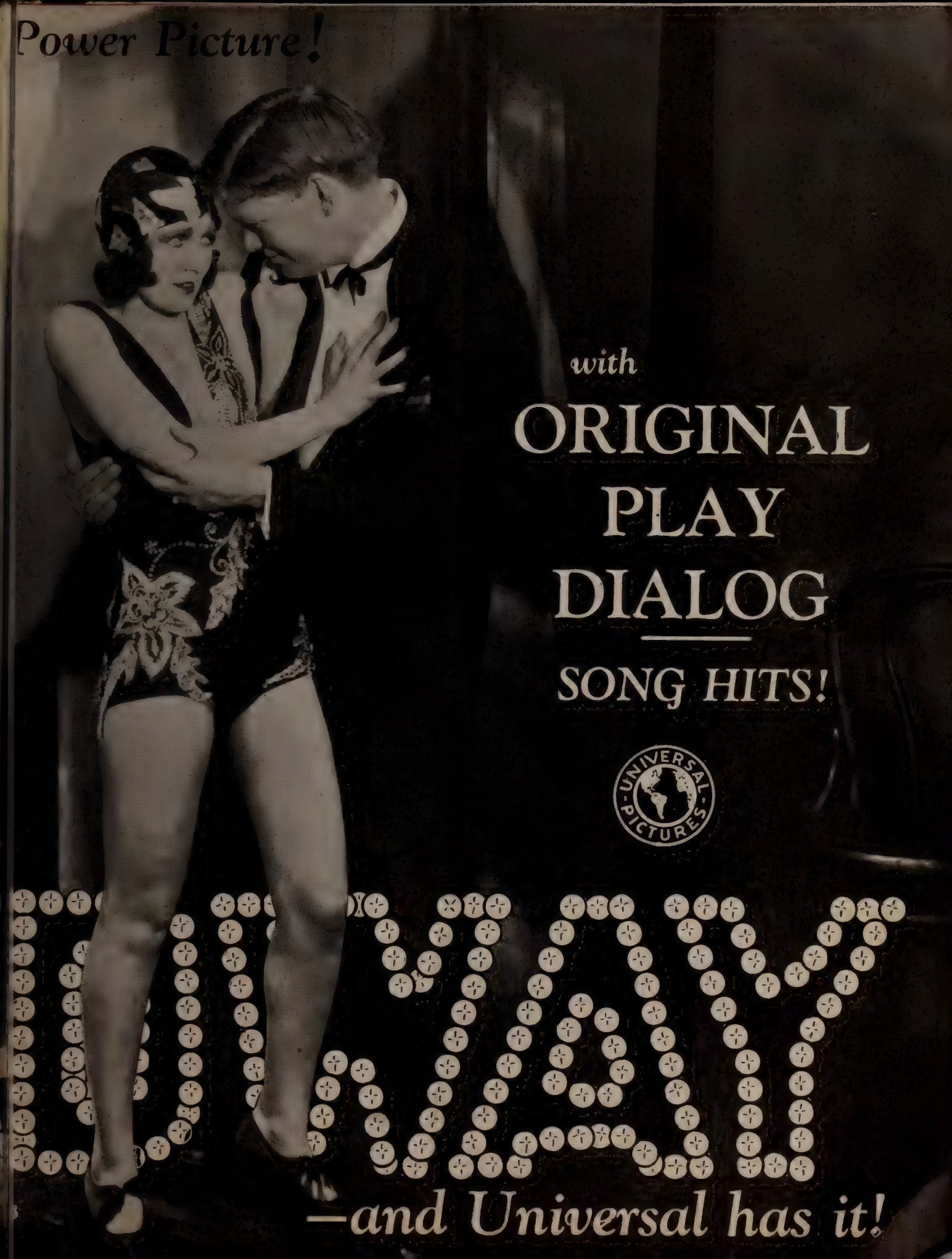
Vol. 29 No. 7 March 23, 1929

Helen Morgan

Who will be seen and heard singing her
Ziegfeld "Show Boat" Songs
in the Universal Super
Talking Production

Carl Laemmle's Million Candle
The greatest melodramatic stage success in history — NOW the most amazing melodrama ever produced in motion pictures.
with
Glenn Tryon Evelyn Brent
Merna Kennedy, *T. E. Jackson, Otis Harlan, Robert Ellis, *Paul Porcasi, Leslie Fenton, George Ovey.
from
JED HARRIS' STAGE PRODUCTION
of the play by
GEO. ABBOT and PHILIP DUNNING
Personally supervised by
CARL LAEMMLE Jr.
A PAUL FEJOS Production
Two Negatives
One SILENT, one with DIALOG
Color Scenes Photographed by "Technicolor Process"
*of the original play cast
There is only one
BIRD

Power Picture!



with

ORIGINAL PLAY DIALOG

SONG HITS!

UNIVERSAL PICTURES

BIG!

—and Universal has it!

IRELAND

No. 628—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

One hundred and thirty-three first-class theatres featured "The Cohens and Kellys in Atlantic City" during the week opening on the "sivinteenth o' Maaaarch"—otherwise known as St. Patrick's Day.

One hundred and thirty-three simultaneous openings on a picture that will rock the world with laughter!

You had the "Cohens and Kellys" and then you had "The Cohens and Kellys in Paris"—and you mopped up.

This year, in addition to the reputation of the first two pictures, you're going to have the funniest picture of the famous series.

This one, by the way, is not only packed with laughs, but it is much more "dressed up" than the previous ones. The settings are lavish and the effects are the very last word in cleverness and modernity.

The director—William James Craft—has made easily the best audience picture of his highly successful career. He knows

FOREVER!

audiences inside and out, upside and down, backward and forward—and he plays on their risibilities as skillfully as a great pianist tickles the ivories.

Now please note:

In this picture Cohens and Kelly are manufacturers of bathing suits for girls. This means that the director had to have great lots of beau-u-u-tiful girls to wear the bathing suits. Will your audiences like beautiful girls in beautiful bathing suits? Does a duck swim?

And George Sidney, who has made millions laugh, is at his very funniest in "The Cohens and Kellys in Atlantic City." Never was any story so made to order for this inimitable comedian. Never did he have such opportunity to show his stuff.

Youth, beauty and comedy!

Gorgeousness, cleverness and skill!

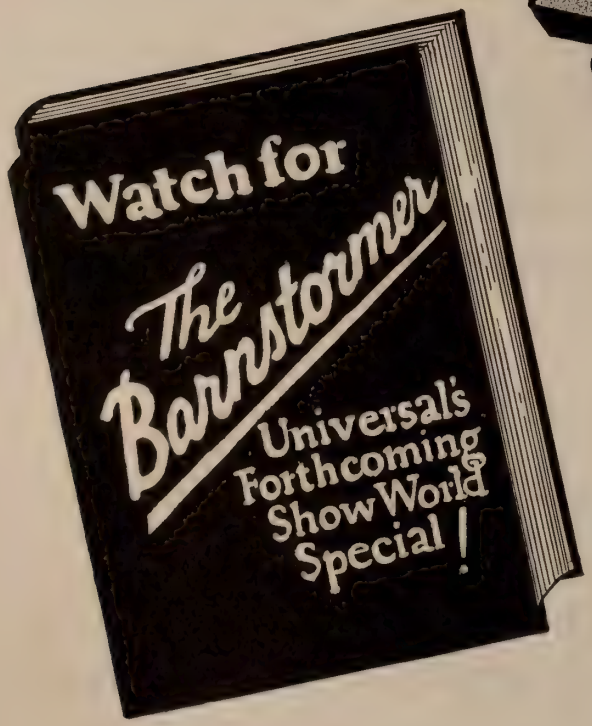
All these are combined in "The Cohens and Kellys in Atlantic City"—and commencing with the day of St. Patrick, the world will be a funnier place to live in!

wired houses!

Here's a talking pictur

The SHAKE

NOW you'll know why dialog makes greater entertainment!



with

BARBARA KENT and JAMES MURRAY

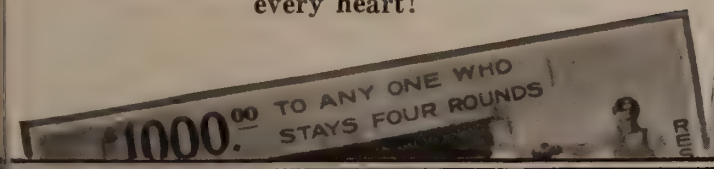
Story by Chas. A. Logue

A William Wyler Production

Two Negatives: 1 with dialog; 1 silent

Presented by CARL

Little Jack Hanlon, the freckle faced he-boy, will scamper into every heart!



e *that* shouts profits!

DOWN

LAEMMLE

HILARITY
COHENS
in ATLANTIC
Presented by
CARL LAEMMLE

WAVE HITS 133 CITIES!

nd KELLYS CITY

Starring

GEORGE SIDNEY

with VERA GORDON, Mack Swain, Kate Price

Two negatives: one silent, one with dialog

A WILLIAM JAMES CRAFT Production

One of the Big 6 Laemmle Specials

133 first run houses opened on St. Patrick's Day with the prize laugher of the year!—Think of it! The whole United States in the agony of hysterics! From Maine to Oregon they giggled —they laughed—they yelled! From Florida to California (and back) they felt sorry for their aching sides! The seven days beginning March 17th will go down in comedy history as one of the biggest laugh weeks ever known—for the newest "COHEN-KELLY!" The sooner you grab it for yourself, the sooner the golden tidal wave will swamp your box office!

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
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Vol. XXIX **MARCH 23, 1929** **No. 7**

UNIVERSAL MOVIEGRAMS

FOR the first time in its pleasure-seeking existence, Palm Beach is to climax its social season with a moving picture. All Florida is excited because the greatest production of the year, Edna Ferber's, Carl Laemmle's, and Florenz Ziegfeld's "Show Boat," combined into one offering, is being premiered at the Paramount Theatre in Palm Beach. Simultaneously, it will be offered at the Capitol in Miami. Both openings will be at $5 top, on March 17th.

* * *

EDITH ROBERTS, who grew up on the Universal lot, will return to her first love. She has been chosen as leading woman in Ken Maynard's first Universal picture, "The Wagon Master."

* * *

LAURA LA PLANTE has had her voice insured for $200,000. Or, rather, Universal Pictures has insured it for her. One of the pleasurable surprises of the big film of the year, "Show Boat," has been the singing and talking of Laura La Plante. It has increased her stature in the film world immeasurably and Universal is taking no chances on this unearned increment, so to speak. A Movietone test has been made and deposited with the insurance company as a standard of measurement in the event of a loss being claimed under the policy.

* * *

DR. WILLIAM F. MARSTON, psychologist, has made a discovery in Hollywood, the greatest unexplored region in the world today. Her name is Helen Ruth Mann, sixteen and blonde. She is being given a try-out in the Pat Rooney two-reel Universal talkie, "The Royal Pair."

FILM FOLLOWS FASHION FOR PALM BEACH OPENING

Neither Hollywood Nor Broadway Will See "Show Boat" First —Society Leaders in Palm Beach and Miami Will Have First Florida $5 Premiere of Their Lives—Innovation by Universal Pictures Expected to Set Precedent.

NEITHER New York nor Hollywood will have the first sight of "Show Boat." And this seems to have a special significance. In the case of the admittedly biggest picture of the year, and with a theatre of its own in each city, everyone expected that Carl Laemmle would show this combination of Edna Ferber novel, Ziegfeld musical comedy and Universal super talking picture would be shown at either or both of these strategic points before it was seen anywhere else.

In choosing Palm Beach, Universal is the first of the picture companies to recognize the social hierarchy of the fashionable set which makes Florida the capital of the smart world in February and March. The $5 opening, with Mr. Florenz Ziegfeld personally sponsoring the production in which Helen Morgan sings her famous songs as she does in his Broadway production, will undoubtedly be followed by others next year. "Show Boat" will climax the Florida social season. Many picture people, also, are going to Florida especially for this opening.

The significance of premieres would not be likely to occur to one who is merely interested in the entertainment possibilities of a picture, but it is of primary importance to the producer of the picture. If Universal's plans had gone through for its premiere of "Uncle Tom's Cabin," it would have been shown in Troy, N. Y., in a hall occupying the site of the original theatre in which the Howards had presented the first "Uncle Tom's Cabin." It would have been presented on the seventy-fifth anniversary of this first premiere of a play which has had more performances and in more different languages and countries than any other play ever written. Mrs. Cordelia Howard McDonald, who was the little Eva of this production, was to have been the guest of the management at this premiere in Troy, N. Y. But events were ordered otherwise, and New York got the premiere instead.

It seemed the logical thing to do for the producers of "The Cohens and Kellys in Atlantic City" to open this production in Atlantic City, but another significance obtruded itself. The production seemed like an eminently proper one for St. Patrick's Day. A lot of theatre men thought so, too. As a result of this thought, 133 first-run theatres in various cities throughout the United States, including Atlantic City, will play "The Cohens and Kellys in Atlantic City" during the week of March 17th.

As a compliment to the sturdy little town of Whitehall, N. Y., Universal opened "The Girl on the Barge" there a week before its New York premiere at the Colony Theatre. "The Girl on

(*Continued on page* 32)

WHEN it came to selecting the star for Sir Philip Gibbs' story, "The Bargain in the Kremlin," Paul Leni discovered that there was no problem about it whatsoever. Joseph Schildkraut not only could play the violin, which is the first requisite of this story, but he also had the violin. It is a $40,000 Jacobus.

"BROADWAY" *In The Making*

"Broadway" boasts a chorus of unusual beauty. They can step, too!

RIGHT: *Merna Kennedy at the piano in a spectacular night club costume.*

LEFT: *Carl Laemmle, Jr., associate producer, on the huge "Broadway" camera crane.*

Director Paul Fejos takes an unusual shot of Thomas Jackson in the modernistic Paradise Club set.

Merna Kennedy, who plays the role of "Billie" in Universal's super production of "Broadway."

World Premiere of "Cohens and Kellys In Atlantic City" Advanced To March 14th

Atlantic City Claims Honor of Releasing Universal Comedy Prior to Its Day and Date Opening by 133 Prominent Theatres

Strand Theatre, Atlantic City, Steals Three Day March on Long List of Day and Date Openings, Headed by Colony Theatre, New York; Aztec, San Antonio; Pantages Circuit; Capitol, Atlanta; Stanley, Pittsburgh and Lafayette, Buffalo

ATLANTIC CITY refuses to be deprived of the honor of the world premiere of "The Cohens and Kellys in Atlantic City," the Universal comedy which was made last summer in the famous seaside resort. The fact that one hundred and thirty-three houses throughout the country are according a day and date opening of the picture stole the actual world premiere from Atlantic City. Consequently, the Strand Theatre is setting the comedy in on Thursday, March 14th, three days in advance of the long list of theatres who have booked the film for St. Patrick's Day release.

The fact that P. M. Lewis is breaking the week's program at the Strand for the premiere of "The Cohens and Kellys in Atlantic City" indicates the importance he attaches to stealing a march on the simultaneous showings on the seventeenth.

The idea of releasing Cohens and Kellys pictures on March 17th was started by Carl Laemmle on the release of the first of the series, "The Cohens and Kellys," two years ago. The move met with such favorable response by exhibitors and the public that it now is a set policy with Universal. Next year will see a fourth Cohens and Kellys picture with a March 17th day and date release.

The St. Patrick's Day release of the current Cohens and Kellys comedy will be observed this year by over a hundred first-run theatres. From the Colony Theatre, New York City, down through a long list of important houses including in their number such influential playhouses as the Aztec in San Antonio, the Capitol in Atlanta, the Stanley in Pittsburgh, and the entire Pantages Circuit, the new comedy feature of the Cohens and Kellys series will serve as the opportune drawing card for the holiday crowds.

The theatres showing "The Cohens and Kellys in Atlantic City," on its national release day are about equally divided between sound equipped theatres and unwired houses. In addition to the aforementioned situations, following are some of the leading houses which will celebrate National Cohens and Kellys Week:

The Lafayette, Buffalo; the Rochester, Rochester; the Orpheum, Des Moines, the Strand, Birmingham; the Knickerbocker, Nashville; Palace, Jacksonville; Alhambra, Milwaukee; Parkway, Madison, Wis.; Liberty, Wheeling; Lincoln, Springfield, Ill.; Proctor's in Albany, Schenectady, and Troy; Cambridge in Cambridge; Allen, Akron; State, Toledo; Strand, Lexington, Ky.; Palace, Cincinnati; Grand, Columbus; Keith-Albee, Boston; Victory, Providence; Bijou, Springfield, Mass.; Palm, Pueblo; Rialto, Denver; Royal, Kansas City, Mo.; Liberty, Oklahoma City; Byrd, Richmond; Palace, Newport News; Earle, Washington; Keith, Baltimore; Capitol, Dallas; Metropolitan, Houston; Palace, Ft. Worth, Alhambra, Sacramento; Clemmer, Spokane, and the Golden State, Riverside, Cal.

The latest Cohens and Kellys picture stars George Sidney and a featured cast headed by Vera Gordon, Kate Price, Mack Swain, Nora Lane and Cornelius Keefe. It is a talking picture, in which Sidney's inimitable Yiddish dialect comes through with the same flavor as of old, when he, as Busy Izzy, was one of the most popular low comedians on the American stage. Vera Gordon, another stage veteran, also shows up to excellent advantage in the dialogue sequences. William J. Craft directed the production, which also is being released in silent form.

George Sidney joins the Rooneys—Pat, Marian Bent and Pat III—in making whoopee, doubtless in celebration of St. Patrick's Day and "The Cohens and Kellys in Atlantic City" premiere.

King Baggot To Direct Denny

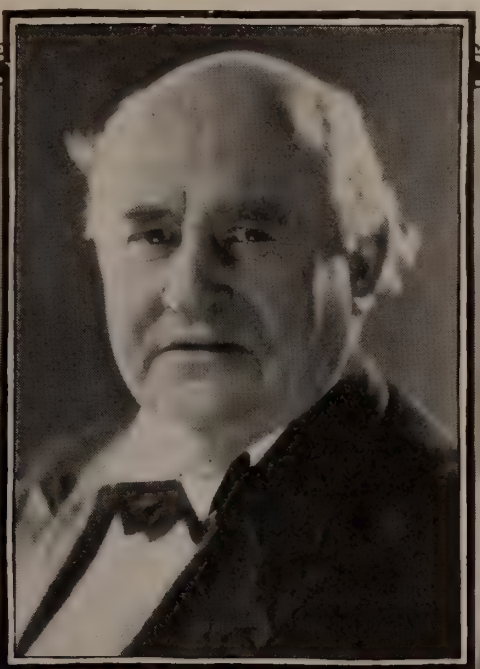
KING BAGGOT, veteran director and the maker of many Universal successes in the past, has returned to the Universal fold and will direct Reginald Denny's next picture, "Let Me Explain."

Baggot has not been with Universal for a season or so. His most recent Universal hits were "The Home Maker" and "Down the Stretch." In returning to Universal City, Baggot is renewing affiliations begun in the pioneer days of the screen, when he was a popular leading man and star.

"Let Me Explain" is also known under another working title, "Believe It Or Not." Shooting will start within a few days. It will be a talking comedy feature for release during the 1929-1930 season.

Denny's excellence as a sound comedian has already been well established in this season's releases, "Clear the Decks" and "Red Hot Speed."

In "Show Boat," Otis Harlan portrays the irrascible Captain Andy Hawks, owner of the floating theatre.



Harlan as "Porky," one of the gangsters in "Broadway." At right: A different sort of captain is Otis Harlan's role in "Port of Dreams."

OTIS HARLAN'S BIG YEAR

Veteran Character Actor Has Prominent Roles in Both "Broadway" and "Show Boat"

Is Also Comedy Support to Denny in "Clear the Decks" and "His Lucky Day"—Featured in "Port of Dreams."

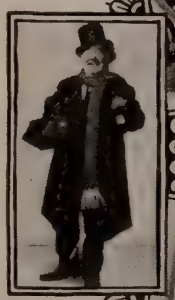
OTIS HARLAN has been rolling up records as a character actor for lo! these many years, but 1929 promises to eclipse his previous achievements. What with playing prominent roles in both of Universal's super-productions for the season, "Show Boat" and "Broadway," supporting Denny in "Clear the Decks" and "His Lucky Day" it is most undoubtedly a big year for Harlan. In addition, he is cast as the kindly captain in "Port of Dreams," the San Francisco waterfront drama starring Mary Philbin.

Harlan drew the juicy role at Universal City of Cap'n Andy Hawks in "Show Boat." It is a character portrayal well suited to his talents, and one strongly limned by Edna Ferber. In "Broadway" Harlan is a very different sort of a fellow, turned gangster, who wears his gun as easily as his dinner clothes.

Ever since Reginald Denny's laugh riot, "What Happened to Jones," Otis Harlan has been chief assistant funmaker to the English comedian. It will be remembered that he supported Denny in "The Cheerful Fraud" and "Good Morning, Judge," and now he is cast in similar roles in Denny's current films, "Clear the Decks" and "His Lucky Day."

The talkies have no terrors for Otis Harlan as his career in the theatre began on the legitimate stage forty

Harlan as chief counselor to Laura La Plante in "Silk Stockings."



As the mining town doctor in "Grip of the Yukon."

Harlan does some excellent work in "Silks and Saddles" as a horse trainer.

In "Clear the Decks" Harlan adds much hilarity to the whoopee made by Denny.

Helen Morgan and First Billion Dollar Audience To See Palm Beach Premiere of "Show Boat"

Helen Morgan Leaves New York to Make Personal Appearance At Palm Beach and Miami Openings of "Show Boat."

THE Palm Beach premiere of "Show Boat" will be signalized by the presence of Helen Morgan and the first billion dollar audience ever to witness an opening. Helen Morgan left New York and her two Broadway shows on the Palm Beach Special on March 13, just in time to catch her last minute enthusiasm before the Universal Weekly went to press.

While Miss Morgan was "crazy to go" to the world premiere of "Show Boat," she was bitterly disappointed that she could not go in the way she had originally planned—by airplane. All arrangements had been made for her to leave New York on Thursday night and arrive at Miami on Friday afternoon. However, a peremptory telegram came from Mr. Ziegfeld forbidding her to make the trip in that way.

"That would have been something like," said Miss Morgan to reporters who were equally perturbed at the early morning assignment. "I could have played another night in 'Show Boat' here and another matinee, and besides, I needn't have gotten up so early in the morning as this. I'm just terribly disappointed. After all of my plans had been so beautifully made! But Mr. Ziegfeld just won't let me fly. This is the second time he has prevented it. He says it is enough for him to have let me out of the two shows for a week, without taking any more chances. Probably he's right."

Miss Morgan will be present and make a personal appearance at the first showing of "Show Boat" at the Capitol Theater in Miami on Friday night, and will then go to Palm Beach

Helen Morgan, about to board the Palm Beach special for the "Show Boat" premiere.

where she will also appear at the premier in the Paramount Theatre. Miss Morgan is also to be the hostess at several social gatherings which have been planned especially in her honor.

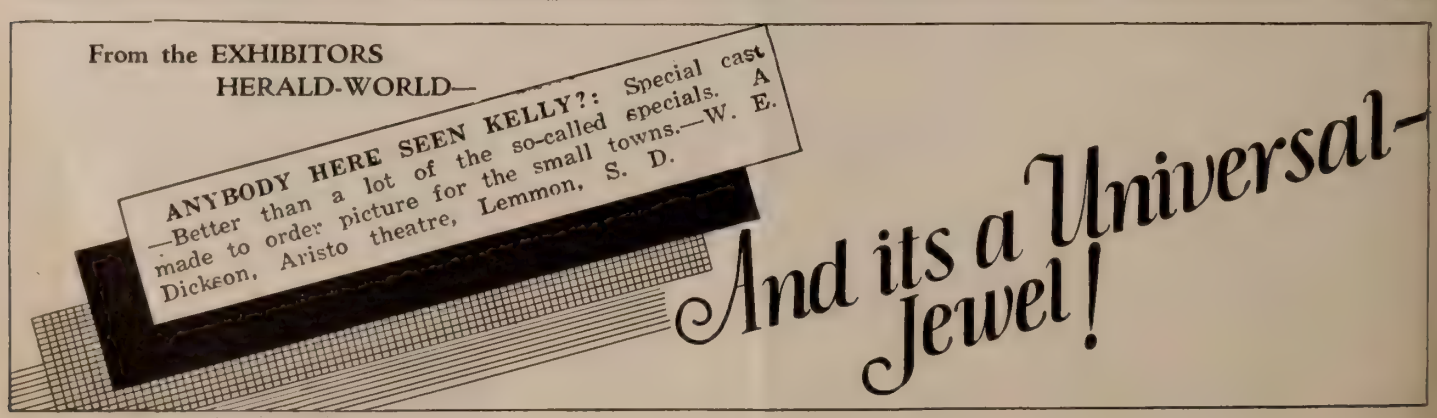
The Palm Beach opening of a famous picture promises to give the moving picture people another interesting place from which to launch productions, and Palm Beach and Miami are reacting enthusiastically to the idea. Three hours after the seats had been put on sale at the Paramount Theatre, every loge was sold and the entire first-night capacity subscribed at $5 a seat. The audience is literally the first billion dollar audience ever to witness a moving picture premiere. Among the box-holders are E. T. Stotesbury, J. Leonard Replogels, E. F. Hutton, J. S. Phipps, H. C. Phipps, Jules Bache, Cornelius Whitney Vanderbilt, Barclay Warburton, John C. Kings, Mayor of Palm Beach, Jerome Kern and Florenz Ziegfeld.

The Palm Beach opening of "Show Boat" is important not only in itself, but as an indication of what Carl Laemmle's innovation will mean to future premieres.

Laemmle Builds Signs On Hollywood Corner

THE busiest corner in Hollywood and the centre of the theatre district has been chosen by Carl Lammle for the location of five electrically illuminated signs advertising Universal pictures.

Each sign will measure 10 by 26 feet and is large enough for approximately 32 sheets. They will face the intersection of Hollywood Boulevard and Vine Street, and will be located on the northwest corner, which is owned by Mr. Laemmle. The cost is estimated to be $5,000. Universal has contracted with scenic artists to paint the signs in the modernistic trend. Among the first picture sto be exploited are "Show Boat" and "Broadway."



"SHOW BOAT" PREMIERE BREAKS RECORDS AND DRAWS BRILLIANT RESORT AUDIENCE

Last Minute News of Smashing Opening to Billion Dollar Audience Catches Universal Weekly as It Goes to Press

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — A. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred
CLT = Cable Letter
WLT = Week End Letter

Received at

PALM BEACH, FLA., March 13th, 1929

Paul Gulick, Universal Pictures, N. Y. C.

Money received during first hour of sale here exceeded any full day's receipts in Paramount Theatre records. Box-holders include J. J. Raskob, Mrs. Graham Fair Vanderbilt, E. P. Stotesbury, J. Replogle, Drexel Biddle, J. T. King, H. C. Phipps, J. S. Phipps, Zeigfeld, Satterthwaite, E. R. Bradley, Jules Bache, E. F. Hutton, Frank Hutton, Gerald Dahl, etc., representing the first billion-dollar audience in theatrical history. Colony Club, smartest here, doing entire rooms over into Show Boat. Patio La Maze, just as swell, holding special "Show Boat" dance Saturday. Zeigfeld having "Show Boat" tea for 200 at his ocean-front home tomorrow. Huttons having "Show Boat" dinner Saturday night, hundred guests. Jerome Kern entertaining on his yacht named "Show Boat" for ninety guests. Helen Morgan to be specially feted. Six-hundred orchestra seat-holders represent foremost family names in America. People motoring from as far away as Tampa for opening. Others coming from Daytona, more than 200 miles distance. The setting is in tropical garden with the greatest banking, industrial, commercial geniuses all dressed full evening dress with smartest women in the world at the first $5.00 engagement any motion picture ever had in the South. One party of 60, another of 30, another 19, many 10 and 12.

HARRY REICHENBACH

Howard Jackson to Score "Broadway"

Noted Musical Composer, Conductor and Arranger to Synchronize and Score Paul Fejos' Production—Six DeSylva, Brown and Henderson Songs Especially Written by Con Conrad, Archie Gottler and Sidney Mitchell.

THE noted musical authority, Howard Jackson, has been engaged by Carl Laemmle, Jr., associate producer of "Broadway," to arrange the score and to direct the synchronization of this super talking and singing production. In addition to his work in the sound version, Mr. Jackson will also write a complete score for the silent version of the photoplay. This latter work is of a much more intricate and important nature than the writing of most scores.

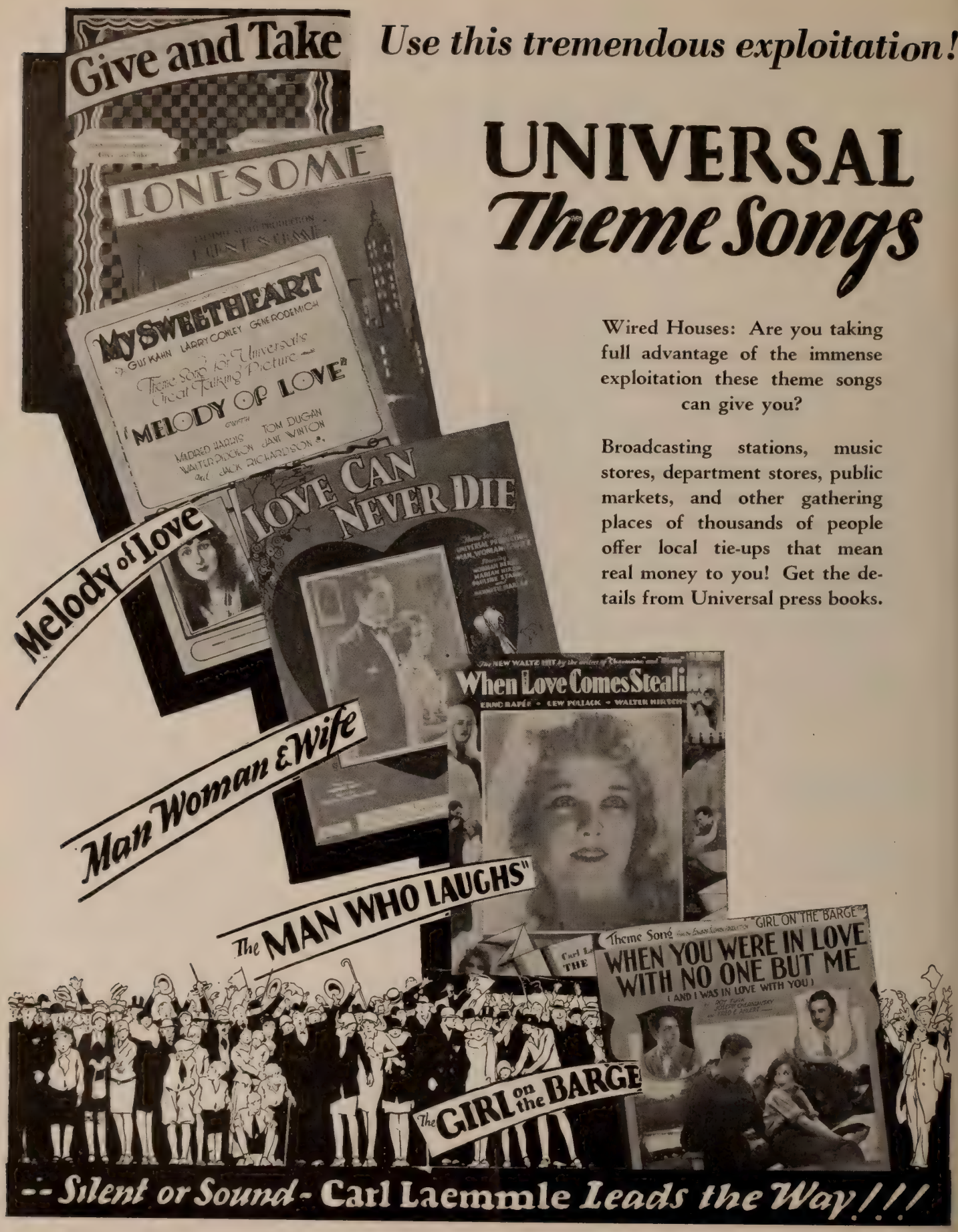
In a number of its aspects, "Broadway" is virtually a musical comedy. The score has to be written in such a way as to utilize the song and dance numbers which have been written for this production by the writers of DeSylva, Brown & Henderson Music Publishing Company. Con Conrad, Archie Gottler and Sidney Mitchell made a special trip to Universal City for the purpose of fitting the characteristic and catchy songs to the situations in "Broadway." There are six of these songs completed and accepted by the DeSylva, Brown & Henderson Company. They are being recorded by the Gus Arnheim Cocoanut Grove Orchestra, and will be published within a few weeks. They will be popularized on the radio long before the opening of "Broadway" on Broadway.

"With Gus Arnheim's Cocoanut Grove Orchestra playing in the Paradise Night Club and recording the music of these typically Broadway song writers, the musical success of 'Broadway' is assured," says Carl Laemmle, Jr., associate producer.

"Sing a Little Love Song," the theme tune, is being recorded with Glenn Tryon and Merna Kennedy. Whoopee dance numbers for the ensemble include "Hittin' the Ceilin'," "Bounce a Little Ball at Your Baby," "Which Comes First, the Chicken or the Egg?" and "Broadway's Got Rhythm."

All of the tunes are being prepared for national sheet music sales as well as being recorded on phonograph records by Arnheim.

Conrad has composed several Ziegfeld shows in the past. He recently worked on "Kitty's Kisses" and "Americana." Gottler is the only song writer ever to receive the Congressional award, having won it for his war-time song, "America, I Love You." Mitchell wrote practically all of the special song numbers for the late Nora Bayes.



Use this tremendous exploitation!

UNIVERSAL *Theme Songs*

Wired Houses: Are you taking full advantage of the immense exploitation these theme songs can give you?

Broadcasting stations, music stores, department stores, public markets, and other gathering places of thousands of people offer local tie-ups that mean real money to you! Get the details from Universal press books.

Mr. Exhibitor Says:

"Uncle Tom's Cabin" Is 100% Box-Office Picture

"Regarding 'UNCLE TOM'S CABIN,' I am glad to class it as 100% as regards entertainment and box-office value."

—V. Haidin,
Boulevard Theatre,
Kenmore, Ohio.

* * *

"It is a pleasure to advise you that I played 'UNCLE TOM'S CABIN' during the hot weather to exceptional business. *It is an absolute 100% box-office attraction.*"

—G. R. Didsbury,
Didsbury Theatre,
Walden, N. Y.

* * *

"One of the best pictures I ever ran. All theatres should run your wonder, 'UNCLE TOM'S CABIN.' It is a money-getter. By all means, play it."

—C. J. McKenny,
Majestic Theatre,
Iona, Minn.

* * *

(TELEGRAM)

POINT MARION, PENN.

MY FIRST CONGRATULATORY BUT MUST TELL YOU UNCLE TOMS CABIN JUST ESTABLISHED A RECORD FOR EIGHTEEN MONTHS PAST IT PLEASED BEYOND ALL CONCEPTION.

BARNEYS THEATRE.

* * *

"Personally I consider 'UNCLE TOM'S CABIN' as good as the best picture ever shown in my house.

" 'UNCLE TOM'S CABIN' was well cast, well directed and with a drawing power that reached out and brought in non-theatre goers, particularly the older people."

—C. B. Kelly,
Garden Theatre,
Wakeeney, Kansas.

* * *

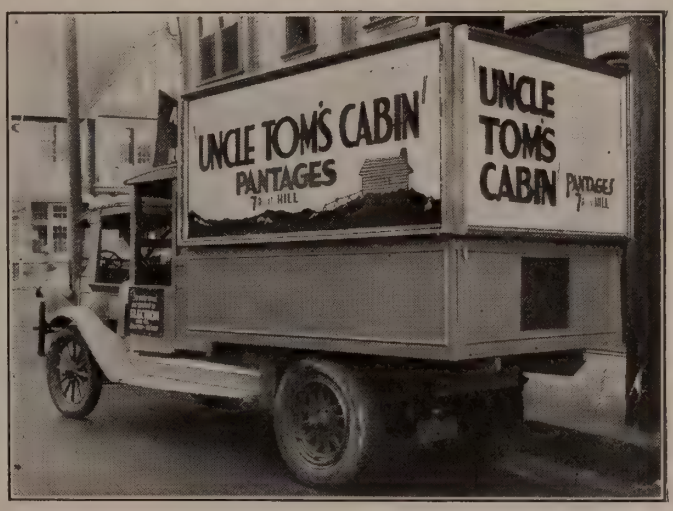
"As a small town exhibitor, you can't beat 'UNCLE TOM'S CABIN.' It gets both classes of people."

—P. P. Rumph,
Queen Theatre,
Quitaque, Texas.

* * *

"I think 'UNCLE TOM'S CABIN' is a 100% picture with a marvelous cast of players and some wonderful acting. Pleased everyone, big and small. Did a good business for three days."

—P. J. La Via, Mgr.,
Carroll Theatre,
Brooklyn, N. Y.



The Pantages Theatre in Los Angeles used this street stunt in connection with "Uncle Tom's Cabin." The unusually striking sign was made by the Electron Mfg. Co., and illustrates the display wallop in high contrasts and little printed matter.

"We played the picture 'UNCLE TOM'S CABIN' to three days of exceptional business, and can say that it is *the only picture we have ever played that has built itself up every day we played it.* It drew a good many people in to see our show that don't usually come, and pleased all. The letters sent out helped to put the picture over."

—Wilcox Miller,
Lake View Theatre.

* * *

"We have just completed a week's engagement of 'UNCLE TOM'S CABIN' at the Virginian Theatre. If ever there was a showman's picture made—here it is.

"Aside from the well-known title and novel the picture represents real entertainment, a perfect blending of laughs, tears and thrills.

"A PICTURE which will respond to extra advertising efforts.

"A PICTURE which will carry advanced admission prices.

"A PICTURE which will bring out the non-regulars and please the regulars.

"A PICTURE which if handled properly should establish new gross records.

"What I say this picture will do, it has done for us. It gives me sincere pleasure to address this letter to you and at the same time offer my congratulations to you for having produced a real business stimulator for the motion picture exhibitor."

—Lee Richmond, Mgr.
Virginian Theatre.
Charleston, W. Va.

Associate Editor of *Exhibitors Daily Review* and *Motion Pictures Today* Hails "Show Boat"

(Reprinted from March 6th Issue)

OPINIONS

By W. R. WILKERSON

"SHOWBOAT"

We were given the opportunity of looking at quite a bit of the big Universal production of "Showboat" and if what we were shown by Bob Welsh is the average for the whole picture it is our guess that Universal has the greatest attraction in the history of their organization.

* * *

GREAT SOUND

We saw, among other things, the entire prologue for the picture that runs, easily, three reels. This prologue is made up of songs from the great Ziegfeld production now running at the Ziegfeld theatre in New York and sung by Helen Morgan, Aunt Jemima and Jules Bledsoe.

We saw the stage production of "Showboat" twice, but in so far as REAL entertainment goes, the songs of these three great artists as done by Universal is head and shoulders above the stage show. Never have we been so thrilled with the running of a picture, sound or silent, as during the few moments of this film. Helen Morgan, Aunt Jemima and Jules Bledsoe, after the opening of this picture on Broadway in New York and other towns, will reach heights they never dreamed of.

* * *

LA PLANTE

Exhibitors and picture patrons have a great surprise coming to them in the work of Laura La Plante, who before this production has been given light material by Universal. This little girl will duplicate the success of Bessie Love in "Broadway Melody." She is great. There is hardly a doubt but what Universal will give her material in the future to conform with her great talents.

* * *

GREAT SPIRIT

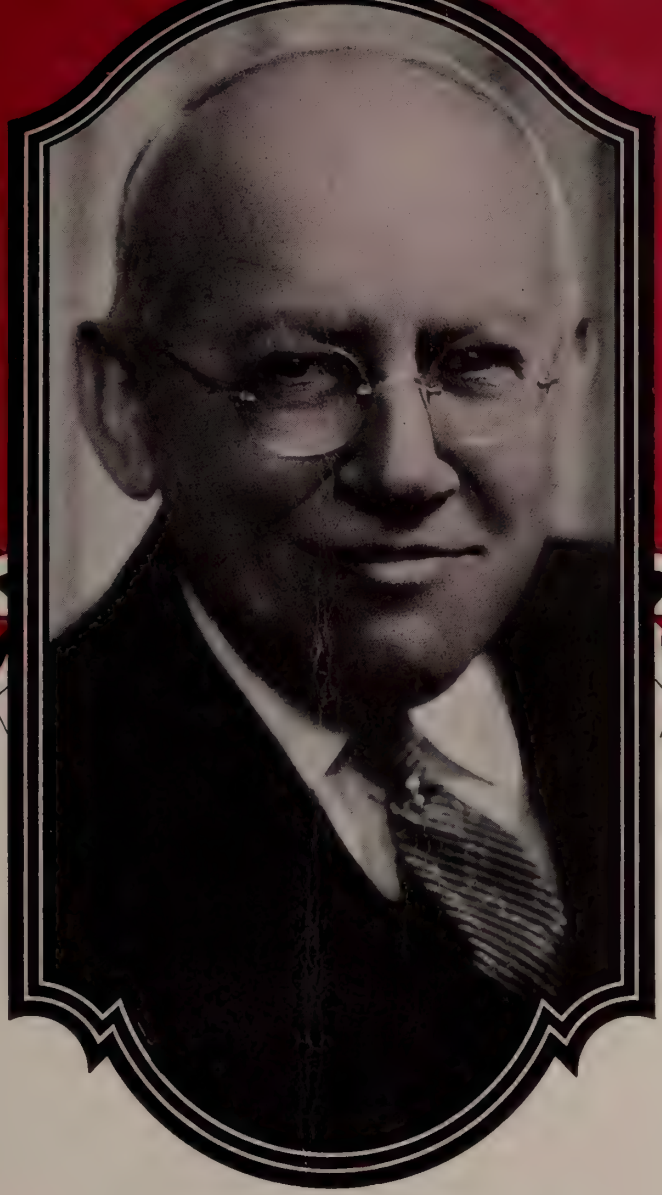
For years we have been around studios in one capacity or the other, but never have we seen such spirit as is in instant evidence as that on the Universal lot at present. Under the guidance of Robert E. Welsh, with Carl Laemmle, Jr., right at his elbow, a "do-or-die" spirit is manifest in the bearing of every individual. And it is mostly "do" and extremely little "die".

For the first time in the history of Universal City, everyone seems to be working in one direction. There are no cross purposes, there are no cliques. It is a big healthy producing body and there is hardly a question but what great attractions are going to find their way out of this studio from now on.

* * *

FRIENDLY RIVALRY

There is a spirit of friendly rivalry between Bob Welsh and Carl Laemmle, Jr., in their respective productions of "Showboat" and "Broadway." Both of these boys is trying to outdo the other in turning out a superior picture. And from what we have seen of one and heard of the other Universal is going to have two major attractions. And this is no guess work.



Carl Laemmle

THE man who made *SHOW BOAT*—the picture which marks a new era in entertainment.

The man who, for the first time in show business history, combines a best-selling novel with a tremendous musical comedy success and blends the two into the most gigantic screen entertainment ever dreamed of—

The man who gives every theatre in the land the opportunity of presenting, at popular prices, the cream of a $7.70-per-seat stage production *plus* a romantic drama that has swayed the nation's millions.

Truly—Carl Laemmle Shows the Way!

CARL LAEMMLE'S
SHOW BOAT

Edna Ferber

THE gifted woman who wrote the novel from which the picture was made.

She is one of the greatest of living authors. Every book she writes is a best seller. For months and months *SHOW BOAT* headed the list of best sellers and still is away up on top of the list. The royalties from it still pour in on Miss Ferber.

A New Era in

THREE great forms of expression merged by master showmen into the one giant entertainment that will establish new high grosses for theatres throughout the land. Think of it! As a novel *SHOW BOAT* topped all others in sales . . . as a *Ziegfeld Musical Comedy* it was a sensation . . . now—as Carl Laemmle's talking and singing Triumph, Universal gives you the biggest thing that ever happened in motion pictures.

SHOW

The picture

A Harry Pollard

UNIVERSAL PICTURES

Entertainment!

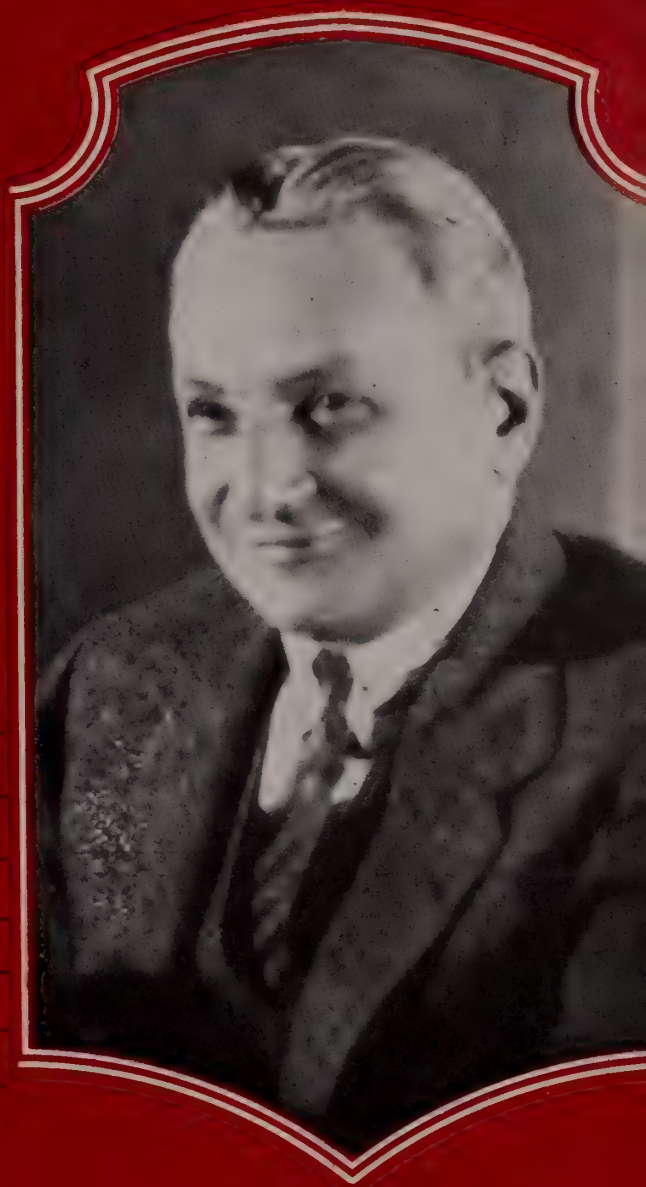
YOU will *HEAR* as well as *SEE* the famous Ziegfeld stars... *HELEN MORGAN* singing "Bill," and "Can't Help Loving That Man"... *JULES BLEDSOE* singing "Old Man River"... *AUNT JEMIMA* and the celebrated *ZIEGFELD PLANTATION SINGERS* singing "Hey Feller" and "Come On Folks." The brilliant Universal cast of screen stars including *Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne* and hundreds of others.

BOAT

magnificent!

CARL LAEMMLE'S
SHOW BOAT

Production



Florenz Ziegfeld

THE celebrated showman who produced the record-breaking Broadway musical comedy version of *SHOW BOAT*. He is known far and wide as the world's greatest producer of brilliant musical hits. New York paid as high as $25 per seat to see his *SHOW BOAT*, and now for the first time the cream of his best is available to *YOU*.

The Grandest Show

SHOW

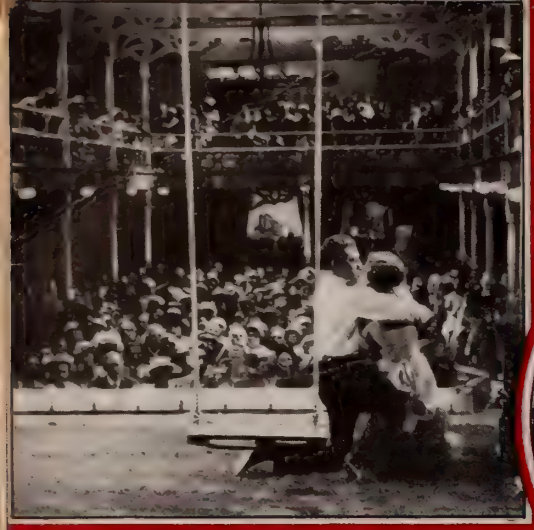
—with the greatest array of stage and screen celebrities ever identified with one picture. Names, names, names—BOX-OFFICE NAMES! *Carl Laemmle*, for 20 years the industry's leader; *Florenz Ziegfeld*, world-known producer of stage hits; *Edna Ferber*, one of the greatest living writers. Think of it!—the exquisite music of *Jerome Kern*, the most successful composer of music for musical comedies; the heart-touching lyrics of *Oscar Hammerstein, 2nd*, one of the most illustrious names in show business; the

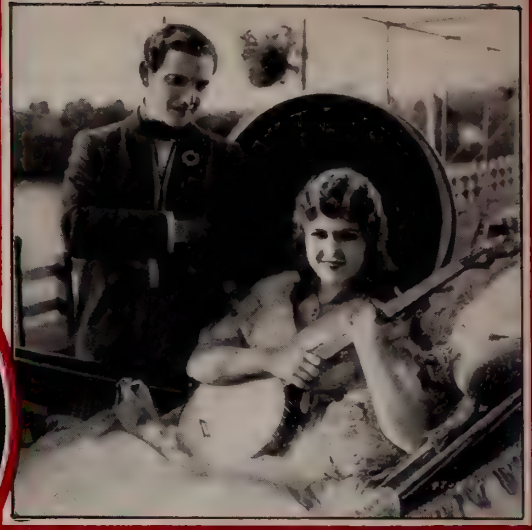
Ever Put On!

BOAT

direction of *Harry Pollard*, whose every picture fattens your bank account; the brilliant Universal cast headed by *Laura La Plante*, *Joseph Schildkraut*, *Otis Harlan*, *Alma Rubens*, *Emily Fitzroy*, *Jane Laverne* and hundreds of others; the singing of *Helen Morgan*, who has "it" and puts it into her work; the singing of *Jules Bledsoe*, greatest living singer of negro spirituals; the singing of *Aunt Jemima* and the *Ziegfeld Plantation Singers*. ALL IN ONE PICTURE! ALL IN *SHOW BOAT!*

RSAL-
IRES





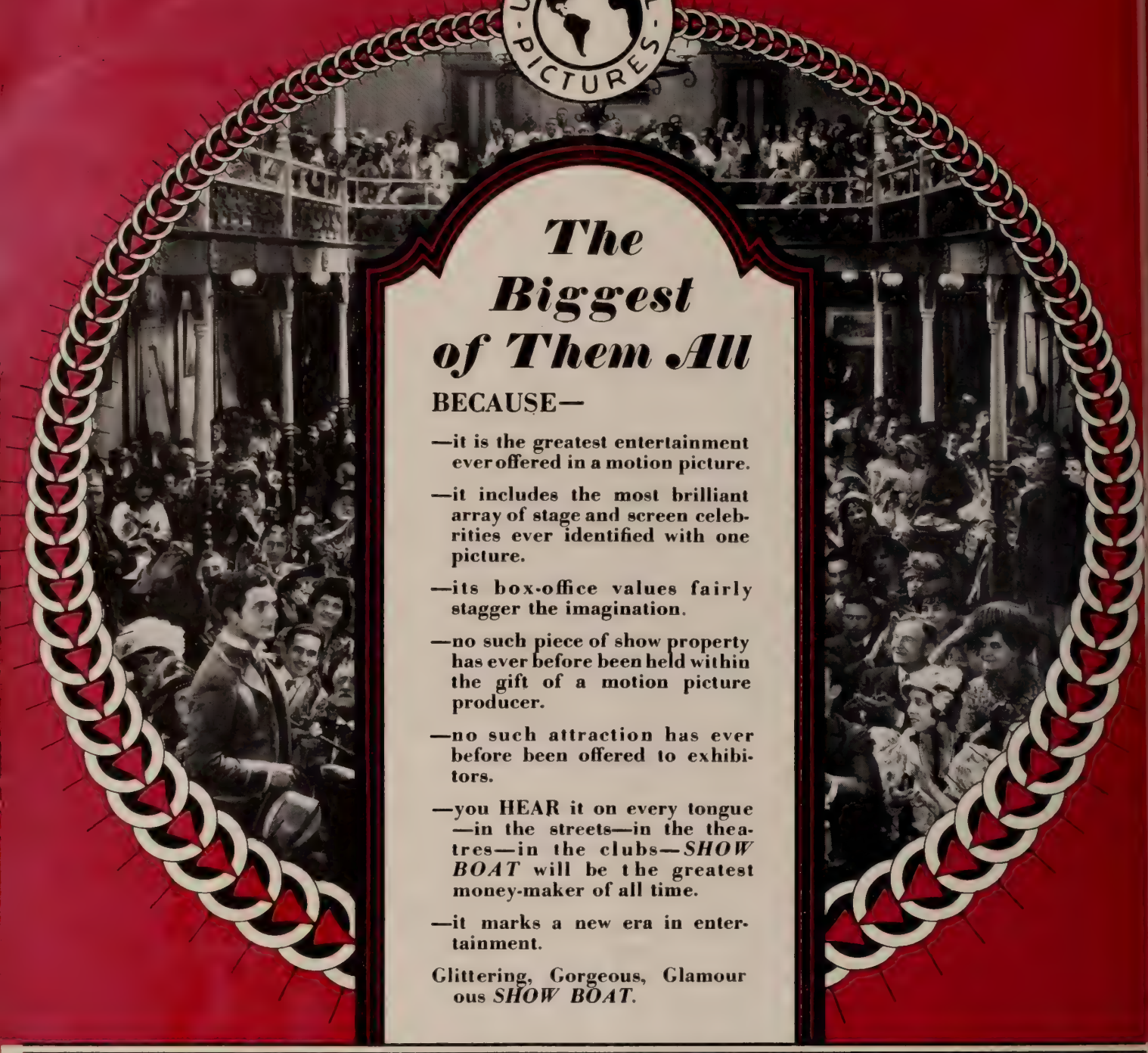
Glittering, Gorgeous, Glamorous!

AS a novel it was the TALK of the reading public of the nation! As a stage production it was the TALK of the show world the country over! As a SINGING, TALKING, motion picture it is already the TALK of the industry wherever showmen foregather. Glittering, gorgeous, glamorous *SHOW BOAT*—the romance of the ages!—what a *story;* what a *picture;* what an *attraction!* Edna Ferber's characters to the life—singing, dancing, talking, LIVING before your eyes on the screen. Living for you—*with* you—the tremendously compelling dramatic episodes of a novel that took the country by storm—a novel with a scope as broad, as deep, as sweeping and as resistless as life itself! Scenes to plumb the depths and reach the heights of human experience; sounds to vibrate on the heart-strings of a nation held spell-bound—that is *SHOW BOAT!*

SHOW

BOAT

UNIVERSAL PICTURES



The Biggest of Them All

BECAUSE—

—it is the greatest entertainment ever offered in a motion picture.

—it includes the most brilliant array of stage and screen celebrities ever identified with one picture.

—its box-office values fairly stagger the imagination.

—no such piece of show property has ever before been held within the gift of a motion picture producer.

—no such attraction has ever before been offered to exhibitors.

—you HEAR it on every tongue—in the streets—in the theatres—in the clubs—*SHOW BOAT* will be the greatest money-maker of all time.

—it marks a new era in entertainment.

Glittering, Gorgeous, Glamourous *SHOW BOAT.*

SHOW BOAT

Directed, silent and Movietone, by Harry Pollard

The Biggest of Them All!

Synchronized score by Joseph Cherniavsky

"Tarzan the Mighty" Boosts Saturday Business

"Tarzan is great and going over good. I credit a good part of our Saturday business to this serial as every one is very interested in it and anxious to follow up the episodes weekly."

—Maynard Madden
New Virginia Theatre,
Harrisonburg, Va.

Laura La Plante's Next Film For Universal To Be "Evidence"

Willam Wyler Will Direct

LAURA LA PLANTE'S next picture for the Universal Pictures Corporation will be "Evidence." This is an adaptation of a play recently purchased from Edward Montagne. The adaptatilon has been prepared by Charles Kenyon and John Clymer. William Wyler will direct both the dialogue and silent versions.

Laura La Plante recently completed "Scandal," an adaptation of a magazine story by Adele Rogers St Johns titled "The Haunted Lady." It was made under the direction of Wesley Ruggles with John Boles and Huntley Gordon in the principal roles. Wyler has received much praise for the excellence of his two most recent Universal productions. They are "The Shakedown" and "Has Anybody Here Seen Kelly?"

Edith Roberts To Play Lead With Ken Maynard

EDITH ROBERTS, who grew up on the Universal lot, will return to it again after an absence of many years. She has been selected for the leadng role in Ken Maynard's first picture under his new contract with th Universal Pictures Corporation, titled "The Wagon Master," an adaptation of the novel by Marian Jackson which will be directed by Harry J. Brown.

One of the last pictures made by Miss Roberts for Universal was "The Mystery Club" which proved to be highly successful. It was an adaptation of that popular story by Arthur Somers Roche, 'The Crimes of the Arm-chair Club."

"The Wagon Master" is an historical novel of the early days of the West and will be made in the locations described by the author. Production will be commenced in two weeks

Universal To Make "Hollywood Melody"

IT was announced at Universal City this week that Universal plans to make a new big talking, singing picture, to be entitled "The Hollywood Melody." It is an original story,, written by Arthur Howard, and deals with a colorful side of life in Hollywood under the new sound regime. It is promised as an appealing human interest story of gripping and dramatic theme, set against the background of Hollywood's glamor and its new world of dialogue and melody. It is ideally suited to sound production.

Now you'll like sea stories!

Reginald DENNY

in the Leviathan of Laughs—

"CLEAR the DECKS"

with **OLIVE HASBROUCK**
and **OTIS HARLAN**

Story by E. J. RATH

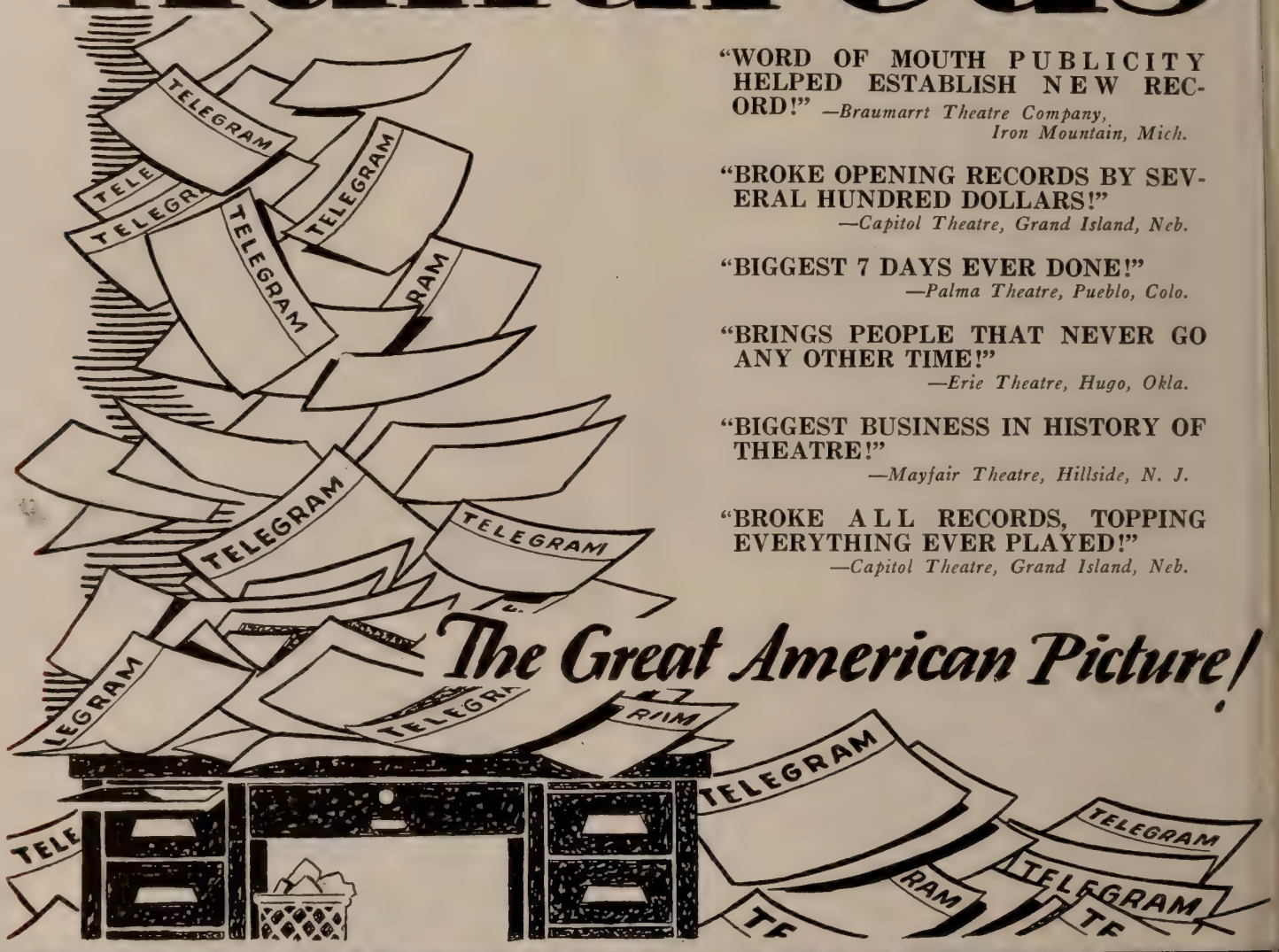
A JOSEPH HENABERY Production

Two Negatives: One silent, one with dialog

Presented by

CARL LAEMMLE

Hundreds



"WORD OF MOUTH PUBLICITY HELPED ESTABLISH NEW RECORD!" *—Braumarrt Theatre Company, Iron Mountain, Mich.*

"BROKE OPENING RECORDS BY SEVERAL HUNDRED DOLLARS!" *—Capitol Theatre, Grand Island, Neb.*

"BIGGEST 7 DAYS EVER DONE!" *—Palma Theatre, Pueblo, Colo.*

"BRINGS PEOPLE THAT NEVER GO ANY OTHER TIME!" *—Erie Theatre, Hugo, Okla.*

"BIGGEST BUSINESS IN HISTORY OF THEATRE!" *—Mayfair Theatre, Hillside, N. J.*

"BROKE ALL RECORDS, TOPPING EVERYTHING EVER PLAYED!" *—Capitol Theatre, Grand Island, Neb.*

The Great American Picture!

UNCLE TO

--Silent or Sound- Carl Lae

of them!

"WE DID RECORD BUSINESS WITH IT!" —*Rex Theatre, Panhandle, Tex.*

"BUSINESS TREMENDOUS—TOM BEST NEWS OF YEAR!"
—*State Georgia Pearce, Cedartown, Ga.*

"BIGGEST CROWDS IN OMAHA'S THEATRICAL HISTORY!"
—*World Theatre, Omaha, Neb.*

"PATRONS BOOSTED IT! NEEDED NO OTHER ADVERTISING!"
—*Amusu Theatre, Fernandina, Fla.*

"THIS PRODUCTION HOLDS RECORD IN OUR HOUSE!""
—*Temple Theatre, Perry, Florida.*

"MADE US MORE MONEY THAN ANY OTHER PICTURE THIS YEAR!"
—*Scenic and Strand Theatre, Whittier, Calif.*

"RECORD BREAKING BUSINESS DESPITE HEAVY OPPOSITION!"
—*Chase St. Theatre, Kane, Pa.*

"WENT OVER BIG!"
—*Princess Theatre, Medina, Ohio.*

"BROKE ALL RECORDS ON CIRCUIT BY WIDE MARGIN!"
—*Bowen and Charles Circuit, Tenino, Wash.*

"BEST BUSINESS IN TEN YEARS!"
—*Griffin Theatre, Chatham, Ont.*

"SUCCESS DESPITE UNFAVORABLE WEATHER!"
—*Lyric Theatre, Mt. Edward, Neb.*

"RECORD BREAKING BUSINESS!"
U. I. Theatre Circuit, Indianapolis, Ind.

"BROKE ALL DAIL YHOUSE RECORDS! —*Plaza Theatre, Fort Dodge, Iowa.*

"BIGGEST GROSS BUSINESS IN HISTORY OF THEATRE!"
—*Swan Theatre, Columbus, Neb.*

"BROKE ALL HOUSE RECORDS!"
—*Granada Theatre, Norfolk, Neb.*

CARL LAEMMLE'S

Super-Production. With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning.

Two Negatives: 1 Silent, 1 with Sound.

A HARRY POLLARD Production

UNIVERSAL PICTURES

TELEGRAM TELEGRAM TELEGRAM

M'S CABIN

mmle *Leads the Way!!!*

UNIVERSAL MAKING RAPID STRIDES IN SOUND SHORT SUBJECTS FIELD

Carl Laemmle Striving to Clinch Lead as Industry's Foremost Maker of Movietone Shorts—Several Outstanding Series of Two Reel Talkies Now Ready at Universal Studios—Important Announcements Coming

UNIVERSAL, according to reports from Universal City, the big studio plant of the Carl Laemmle organization, is making rapid strides in the Sound Short Subjects field. Laemmle long basked in the reputation of being the leader in the Short Subject field, and has announced his intention of clinching that title in the Sound Short field.

Since full sound recording equipment was installed at Universal City last Fall, the Laemmle forces have worked on a day and night schedule to gain precedence in the talking picture business. Carrying out Universal's long established policy, a goodly portion of this time and effort has gone into the making of shorts.

Three all-talking series of shorts and one synchronized series already well under way, with some of the pictures now on the market and showing. In addition there are various individual talking shorts being put out. Within the next two weeks, several new talking short novelties will go into production, both series and individual. The Universal production officials indicate that they have some distinct sound shot novelties up their sleeve that will set a new pace in dialogue two-reelers.

The most important short sound series on the way from the Universal sound stages is the fourth series of "The Collegians," which will include ten two-reelers with dialogue, sound and incidental music. "The Collegians" series has been one of the outstanding two-reel release for several seasons. The advent of this popular brand with sound and dialogue will mark a turning point in Universal's status in the sound field, it is believed. Advance demand for these comedy dramas is exceptionally heavy, Universal sales officials state. The series, as usual, has George Lewis, Dorothy Gulliver, Eddie Phillips and Hayden Stevenson in the leading roles. New additions to the cast of campus flappers include Edna Marian and several other popular screen blondes.

The first dialogue "Collegian" two-reelers is now on the way East. It is "King of the Campus." It will be released April 1st, with subsequent releases at two weeks intervals. Nat Ross directed the series under the supervision of Carl Laemmle, Jr. In keeping with the new trend in sound pictures, several popular and college songs have been written especially for this series. Two of them will be marketed generally in sheet music and phonograph record form. They are "Oh, How We Love Our College," a marching song by Dave Silverstein and Lee Zahler, and "June, Will You Be Mine in June?" by Sidney Clare, composer of "I'd Climb the Highest Mountain." The third song is "The Calford Battle Song," written by Mort Clopson as the foot-ball "fighting song" of Calford College, the mythical alma mater of the "Collegians" students.

Another important series about ready for the screen is the Rooney series, made with Pat Rooney, Marion Bent and Pat Rooney III, the famous vaudeville headliners. The stories for this series are being written by Edgar Allen Woolf, prominent Broadway stage constructionist. Each is complete in itself and all are built around the dancing and singing ability of the Rooney trio. Ben Holmes is the director. The first, "Sweethearts," already has arrived in New York. The second, "Love Birds," has been completed and is ready for shipment East. The third, "The Tree of Love," is nearing completion. Dorothy Mathews and Kay Bryant, two popular Broadway stage favorites, are also in the cast of this one. Next, the Rooneys will make "The Royal Pair." Helen Ruth Mann, sixteen and blonde, and the first "find" of Dr. William F. Marston, Universal psychologist, will have a role in this talkie. The fifth Rooney two-reelers will be "Three Diamonds." Leslie Bates, Elinor Leslie and Kay Bryant will be in the cast.

Another important dialogue series is Benny Rubin's "High and Low Lifes of History." The famous night club and theatre master of ceremonies, until recently a favorite at the Colony Theatre, New York City, is being starred in this series, under the direction of Jack Foley. The first of the series, "The Pilgrim Papas," already has been completed. Eddie Kane, of vaudeville fame, and Vivian Bay are

(*Continued on page* 32)

from the EXHIBITORS HERALD-WORLD

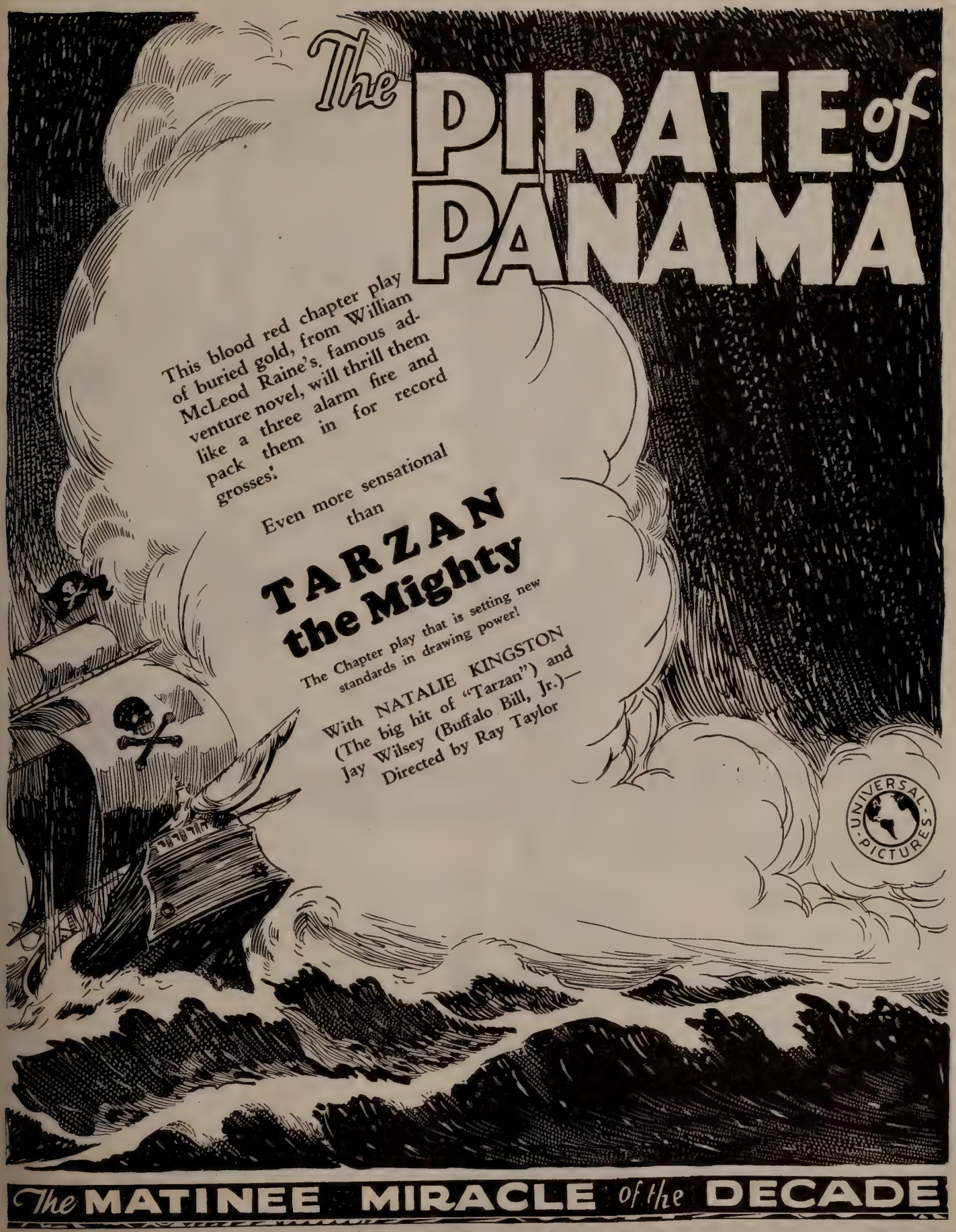
KING OF THE RODEO: Hoot Gibson—70%. February 9. Well, well, here's a Western without any shooting, smut or sex appeal stuff and what's the result—bang-up good entertainment. They ought to present Hoot with a medal for making such an entertaining picture for the theatre of any size. Many good comments. Six reels.—E. B. Conant, Charkarohen Hall theatre, Lincoln, N. H.—Small town patronage.

BURNING THE WIND: Hoot Gibson—50%. February 2. Another good one by about the best Western actor in the game. He has gone forward where some of the big boys have slipped. Some one told them they were good, and they quit acting. Not the kind about whom people say, "What is the matter with so and so? He is no good nowadays?"—Bert Silver, Silver Family theatre, Greenville, Mich.

THE FLYIN' COWBOY: Hoot Gibson—Went over O. K.—Philip Rand, Rex theatre, Salmon, Ida.—

CLEARING THE TRAIL: Hoot Gibson—Drew well and pleased.—Philip Rand, Rex theatre, Salmon, Ida.

GIBSON ..... that's all


The PIRATE of PANAMA
This blood red chapter play of buried gold, from William McLeod Raine's famous adventure novel, will thrill them like a three alarm fire and pack them in for record grosses!
Even more sensational than
TARZAN the Mighty
The Chapter play that is setting new standards in drawing power!
With NATALIE KINGSTON (The big hit of "Tarzan") and Jay Wilsey (Buffalo Bill, Jr.)—
Directed by Ray Taylor
UNIVERSAL PICTURES
The MATINEE MIRACLE of the DECADE

Frank Cook wires from Milwaukee—

Give us more like these!!

"'The LAST WARNING' holds the record of the house and 'The FOREIGN LEGION' is second. More power to Universal and give us more like them!"

—Frank Cook,
Juneau Theatre
Milwaukee, Wis.

The LAST WARNING

With LAURA LA PLANTE, Montague Love, Roy D'Arcy, Margaret Livingston, John Boles, Bert Roach. Produced under the personal supervision of CARL LAEMMLE, Jr. From the novel by Wadsworth Camp and Thomas F. Fallon's Broadway stage hit. 2 Negatives: 1 silent, 1 with dialog.

A PAUL LENI Production

The FOREIGN LEGION

Starring NORMAN KERRY and LEWIS STONE with Mary Nolan, June Marlowe, and others. From the I. A. R. Wylie novel, "The Red Mirage."

An EDWARD SLOMAN Production

Here they are *Mr. Cook*

ALL THESE LAEMMLE SPECIALS WERE BUILT TO GET SPECIAL MONEY AT ANY BOX-OFFICE !

THE MICHIGAN KID

Bigger than "The Storm," the great box-office winner. CONRAD NAGEL and RENEE ADOREE with Lloyd Whitlock, Adolph Milar, Virginia Grey. From the popular story by REX BEACH.

An IRVIN WILLAT Production

GIVE and TAKE

Starring GEORGE SIDNEY and JEAN HERSHOLT with George Lewis and Sharon Lynn. From the Broadway stage success by Aaron Hoffman. 2 Negatives—1 silent, 1 dialog.

A WILLIAM BAUDINE Production

The COHENS and KELLYS

Starring

GEORGE SIDNEY

with VERA GORDON, Mack Swain, Kate Price Two negatives: one silent, one with dialog.

A WILLIAM JAMES CRAFT Production

The GIRL on the BARGE

With JEAN HERSHOLT, Sally O'Neil, Malcolm MacGregor. From the Cosmopolitan Magazine story by RUPERT HUGHES Two negatives: 1 Silent; 1 with Dialog.

An EDWARD SLOMAN Production

Cutting Talkies Changes Former Editing Methods

Cutter of "Show Boat" Prologue Explains Movietone Problems—Now Editors Read Lips

METHODS of editing motion pictures since the advent of talking picture have changed as much as have the pictures themselves.

No longer does the film editor cut into a scene with his scissors any place to trim down the length of a sequence or to take out an unnecessary bit of action.

If he does, in the movietone method, which Universal uses, he is more than likely to cut off the end of a sentence or a word, and cause a break in the continuity of the picture. The series of gray lines that represent the sound waves in the sound track cannot be read with any certainty.

According to B. W. Burton, who is editing the synchronized prologue of "Show Boat," which was made in New York using music and principals of the Florenz Ziegfeld stage hit, the work of the sound film editor has greatly changed from that of the silent film editor.

"It is not only where to cut," said Burton, "but how to cut."

Movietone Action and Sound Shot on Separate Strips

In the movietone process the action is photographed on one strip of film leaving the sound track blank. The sound is "photographed" on another strip leaving the space for the action blank. Later, when both have been edited, they are brought together on the same film.

"When talkies first struck Hollywood," continued Burton, "the sound and action were edited on the one film. Now they are edited separately.

"By doing this, sound effects can be placed in any scene at the discretion of the editor, and even words, when the players' lips are not clearly visible, may be moved about to suit the best telling of the story.

"The sound that belongs to a scene has been placed on the film a distance of nineteen and one-half frames (a frame being one single picture) in advance of that scene. In going through the projection machine the device that brings about the sound is placed that distance ahead of the device that projects the picture on the screen. Thus, the sound and the scene are projected simultaneously.

"In making the double print later in the laboratory, this exact distance must be maintained or the action and dialogue will not be timed together.

Sound Film Editor Reads Characters' Lips

"To find the exact place to cut into the film the editor will sometimes read the lips of the characters. Frequently he will run off the picture in the sound theatre, stopping the machine and marking the frame he wants cut. The usual method is to memorize the lines while watching the picture. Then the film is edited from memory by lip reading.

"It is also the task of the sound editor to eliminate outside noises that crept in through the microphone, stuttering or hesitation on the part of the players, mistakes in giving the lines, and the like."

The sound editor cuts only for sound, leaving the action to be fitted into the trimmed down sound effects and dialogue. An exacting part of the work is to keep action and sound in perfect synchronization, so that lips will match words.

Musical Score Added

When the picture is finally edited the musical score is added, the orchestra playing where there is no sound or dialogue. This, of course, does not apply to the "Show Boat" prologue in which the music is an inherent part of the action. By making another double print, the musical score is placed into the picture and it is ready for release.

Burton was the first sound film editor at Universal City, and cut "The Melody of Love," the studio's first talkie production. Later he instructed a number of the other editors in cutting sound film.

Newspapers want

NEWSPAPER editors and business managers who know how to spot the value of a natural circulation building feature WANT this contest . . . and don't you forget it! Here comes a letter from the Terre Haute Post, a member of the Scripps-Howard Chain, one of the most powerful and influential newspaper combines in existence. Read the merchandise director's letter — and then shoot right over to your local paper, before you lose the inspiration, and make arrangements to head your show with the pull-'em-in tie-up of the year! — Super exploitation on the super picture —

VICTOR HUGO'S

"The MAN WHO

Conditions Governing Awards

Prizes to be awarded by Universal Pictures Corp., producers of "The Man Who Laughs," as follows: first award, $1,000; second award, $250; third award, $100; and thirty prizes of $5 each.

NEWSPAPERS OFFER $500

Awards totaling $500 in gold are offered by newspapers throughout the country as additional prizes. If any resident of your locality wins the national first prize of $1,000, your newspaper or local exhibitor will add $150, thus bringing the total to $1,150.

If a local resident wins the national second prize of $250, your newspaper or exhibitor will pay the winner an additional sum of $125. To the winner of the third prize (if won locally), an additional prize of $75, and to any or all local winners of the next thirty prizes an additional award of $5.00.

Prizes to be awarded for the best letters not exceeding 200 words, answering the question, **Why do alluring women love homely men?"**

Any resident of the United States or Canada, male or female, is eligible.

All letters must be submitted to **"The Man Who Laughs" Contest Editor, Universal Pictures Corporation, 730 Fifth Avenue, New York City,** not later than July 1st, 1929.

It will be helpful for any entrant to see Universal's picture, "The Man Who Laughs," but it is not necessary in order to enter the contest.

In the event of a tie on any one of the awards, the full amount of the award tied for will be given to each tied contestant.

Manuscripts will NOT be returned.

Judgment of the letters will be based on (1) originality of thought; (2) clarness of expression: (3) general knowledge of the subject: (4) general neatness.

The judges in this contest will be Carl Laemmle, President, Universal pictures Corporation, Dr. W. M. Marston, Director of Universal Bureau of Public Service, and Edward Montagne, Universal scenario editor.

--Silent or Sound- Carl La

this great contest!

$2000 in cash prizes to the public

Universal Pictures Corp.
New York, New York.

Attention: Exploitation Manager.

Dear Sir:

I have just been informed by the EVANSVILLE PRESS of a contest of "A Man Who Laughs." We are desirous of receiving this contest for the Terre Haute Post.

Will you please communicate with Mr. Earl D. Baker, business manager of the TERRE HAUTE POST, and advise him of what arrangement we can make for this.

Very truly yours,
THE TERRE HAUTE POST
(Signed)—W. C. Bussing,
Merchandise Director.

LAUGHS"

UNIVERSAL PICTURES

2 negatives:
1 SILENT,
1 with SOUND

Starring
CONRAD VEIDT
and
MARY PHILBIN

With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Siegmann.

A PAUL LENI Production

mle Leads the Way!!!

UNIVERSAL SYNOPSES

"THE COHENS AND KELLYS IN ATLANTIC CITY"

Carl Laemmle Special

Starring **GEORGE SIDNEY**

With **VERA GORDON, MACK SWAIN and KATE PRICE**

George Sidney

COHEN and Kelly are in the bathing suit business in New York, but their line has become so old-fashioned that dealers will not buy from them. Pat and Rosie, their children, manage to get the fathers away on a selling trip. While they are gone the kids revamp the business, bringing it up to date and arranging for a bathing girl contest at Atlantic City, with $10,000.00 to be awarded the winner. Cohen and Kelly return ahead of time and hardly recognize the place. The kids have spent all the money except the $10,000.00 for the prize, which their secretary has forgotten to put in the bank. Cohen takes this money from the safe and puts it in his pocket. Cohen learns Pat and Rosie have gone to Atlantic City and, thinking they have eloped, gets Mrs. Kelly and follows. Kelly thinks Cohen has eloped with his wife and wires the police to stop them, following with Mrs. Cohen. Both families are thrown into jail. Cohen begins to argue, is handcuffed to a desperate criminal and put in a different cell. That night the criminal escapes, carrying Cohen with him in a sack. They elude the police and Cohen finally breaks the handcuffs and gets away. Kelly finds him, and then the two are forced to escape from the crook who is after Cohen's $10,000.00. In a runaway motorcycle they arrive at the finish of the beauty contest just in time for Cohen to hand over the money to Rosie, who has been proclaimed winner. As everyone leaves Pat takes Rosie in his arms.

"THE NEWLYWEDS' HOLIDAY"

Stern Brothers Comedy

SNOOKUMS can always be counted on to keep things moving. When the sewing circle met with Mrs. Newlywed little Percival came along with his mother. Snookums lured Percival into an adjoining room and suggested that they put on "The Gloves." Oatmeal, who had just arrived with the wash, volunteered to referee. Before "the bout" was over they had discarded gloves and taken to pillows. Some of them leaked a little and some of them a lot. The sewing circle broke up in a feather snow-storm. Just as Mrs. Newlywed was applying a slipper to Snookums Mr. Newlywed arrived and suggested a picnic. And that is just what it was from start to finish. Snookums smuggled Oatmeal into the lunch-basket and between them they furnished plenty of diversion for the Newlyweds and every one else they met.

"TELEVISION GEORGE"

Stern Brothers Comedy

"LET GEORGE DO IT" SERIES

GEORGE got off on the wrong foot when he got married. Mrs. George was a good looker, but a bad actor. She was a television fan and insisted that George do the housework while she enjoyed hearing and seeing her favorite concert singer.

Meanwhile George's pal lurked about the premises trying to catch sight of George and give him the high sign for a party he had arranged.

Pal finally masqueraded as a policeman and arrested George. They hurried to the Television Station where Pal had a date with a couple of cuties who were doing a song and dance turn before the "mike." Some one turned on the juice when the boys weren't looking. Mrs. George was sitting at home sad and lonesome. She turned on the television and saw George, whom she thought was in the lock-up. Then she got busy. She wrecked the "mike," exceeded the speed limit getting to the television station, beat up the girls and finally chased George home as a sadder but wiser man.

"THE DIAMOND MASTER"

Universal Chapterplay

No. 7—"The Death Trap"

VAN grabs a sword and engages his enemies in a duel to the death. Tug, coming to aid him, is waylaid in a dark hallway.

Van attempts to reach Doris, but is overseen by Latham's men and captured. He is imprisoned in a small room, where he finds the unconscious form of Latham, stunned by his fall through the trap.

Van disguises himself as Latham and takes the latter's place, hoping to get back the paper stolen from Kellner. By posing as Latham, he learns who has the paper, but when he finds the man he discovers that he has been killed and the paper taken from him.

Van calls a meeting of the gang, at which he attempts to find who has the paper. Latham taps an alarm on the floor of his prison and is freed by one of his men. He lays plans to trap Van. These are put into effect and Van is unmasked at the meeting and finds himself in a desperate situation. The timely arrival of Doris with the police saves him from certain death. In the confusion Latham gets away with the precious paper still in his possession.

"BORN TO THE SADDLE"

Thrill Feature

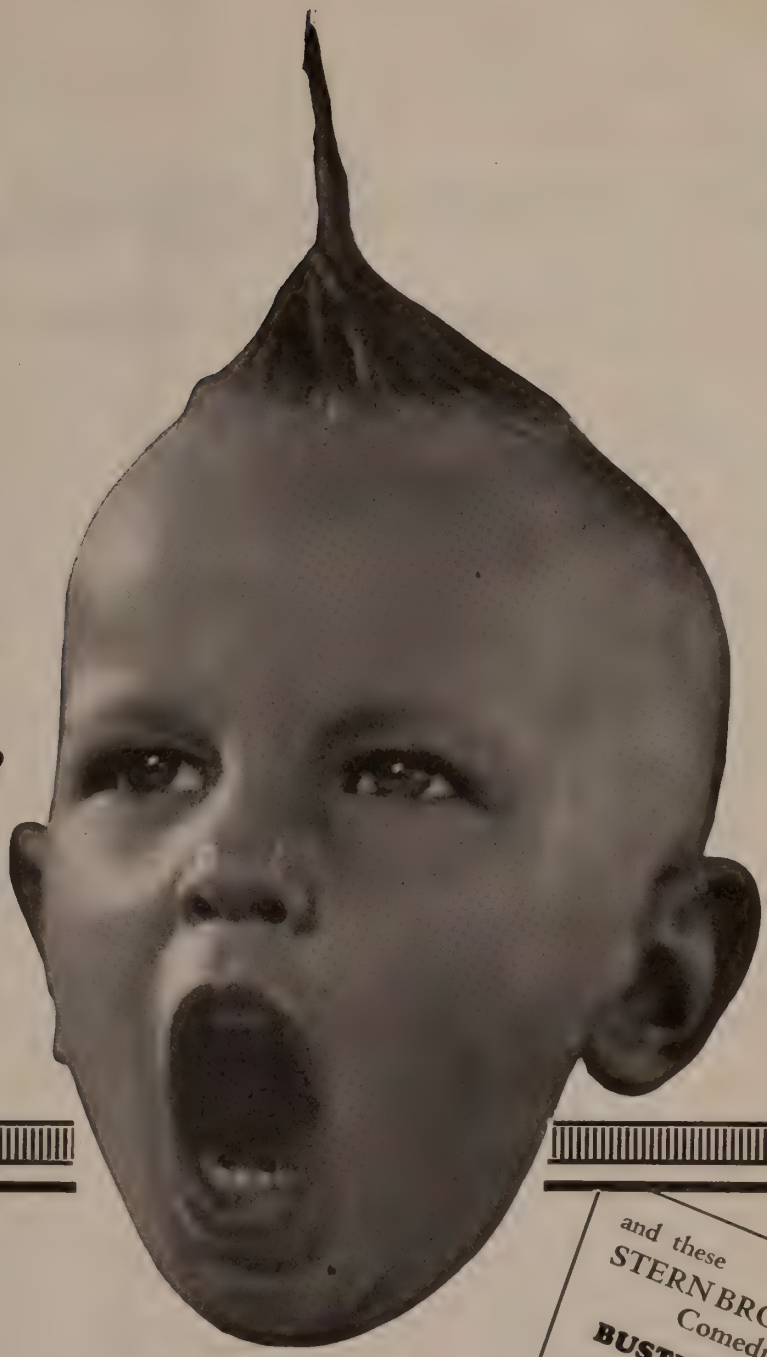
With **TED WELLS**

JOHN PEARSON, an Eastern millionaire, and his daughter, Helen, in company with Clyde Montmorency Winpenny, a weak scion of wealth, are on their way to Pop Healy's Dude Ranch, when they are held up by Amos Judd and his men. Judd tries to kiss Helen. She starts the car and Clyde is lassoed and dragged out by Judd, who jumps into the car as it starts.

The Pearson party leaves on a camping trip with Ted in charge. Pearson is kidnapped by Judd and his men, but Ted rescues him after a stiff fight. Helen and Ted fall in love. Clyde, jealous, warns Pearson against Ted, saying he is just an ignorant coward.

A party is arranged at Cedar Pine Lodge and Ted is invited by Pearson, who hopes he will appear ridiculous among people of fashion. Ted appears in faultless evening clothes. While the party is progressing Judd and his men hold up the place. They steal the contents of a safe, but Ted pursues Judd and captures him. Then Ted takes Helen in his arms.

BIG BOY PROFIT!



No other personality in short subjects has anywhere near the drawing power of

Snookums

The BOX OFFICE BABY

in

"The NEWLYWEDS and their BABY"

adapted from the famous cartoon series by George McManus

JUNIOR JEWEL Productions

and these
STERN BROTHERS
Comedies

BUSTER BROWN COMEDIES
from the celebrated cartoon series by R. F. Outcalt

MIKE and IKE
Rube Goldberg's funny look alike lads in the flesh

LET GEORGE DO IT
Another famous comic from the pen of George McManus

Released by UNIVERSAL

Honor Roll

Thousands of Exhibitors add their names to CAR

CALIFORNIA

Exhibitor	Theatre	Town
Sam Pouros	Rex	Bakersfield
Earl Sinks	Iris	Hollywood
J. W. Finkler	Lyric	Monrovia
Wm. A. Craig	Red Lantern	Brea
Jed Buell, Div. Mgr.	Universal Chain Theatres	Fullerton
W. H. Lusher	Mission	Fullerton
Ben Mohi	Link	Belvedere Gardens
Jos. C. Gonyea	Garfield	Alhambra
Claude G. Davis	Dreamland	Los Angeles
Nick Turner	West Coast Theatres	San Francisco
R. L. Marks	Acme	San Francisco
Harry C. Seipel	Arkush Circuit	San Francisco
H. V. Harvey	Pajaro Theatre	Watsonville
C. V. Taylor	California & Mystic	Petaluma
F. L. Pratt	Cameo	San Francisco
A. C. Karski	Grand Lake	Oakland
L. G. Beckman	Maritime Film Service	San Francisco & Seattle
R. O. Schmidtt	U. S. Army Motion Picture Service	Seattle
Irwin C. Levy	Century Theatre	Oakland
G. Papas	Vernon Theatre	Los Angeles
John G. Tully	Elite Theatre	Los Angeles
Carl W. Young	California & Cosmo	Glendale
Manuel Stanton	Lomita	Lomita
R. J. Goldberg	Brentwood	Brentwood Hgts.
L. R. Matthews	La Paloma	Encinitas
Geo. A. Harrison	Ambassador	Los Angeles
William Martin	Hemet	Hemet
Foster Jackson	California	Corona
J. W. Bace	Ford City	Taft

CONNECTICUT

Mr. Herschel, Gen. Mgr. of Fox New England Theatres	Fox Poli	Bridgeport
	Fox Majestic	Bridgeport
	Fox Glove	Bridgeport
	Fox Poli	New Haven
	Fox Bijou	New Haven
	Fox Palace	Meriden
	Fox Palace	Waterbury
	Fox Poli	Hartford
	Fox Palace	Hartford
	Fox Palace	Springfield
E. D. Raffile	Globe	New Haven

GEORGIA

Geo. M. Coleman	Lyric	Ft. Gaines
Frank Harris	West End-Palace	Atlanta
Frank Harris	DeKalb-Tenth St.	Atlanta
T. F. Thompson	Palace	Cedartown
J. M. Young	Lakewood Heights	Atlanta
M. W. Smith, Jr.	Mildred	Barnesville
Paul Stancil	Lyric	Jackson
A. P. Warrenfells	Palace	LaFayette
R. C. Shields	Liberty	Chickamauga
Chas. E. Bell	Trion	Trion
W. E. Griffin	Y. M. C. A.	Manchester
I. P. Allen	Alamo No. 1	Atlanta
J. C. H. Wink	Crescent	Dalton
A. C. Rudd	Fairfax	East Point
J. G. Wells	Roxy	Anniston
J. A. Jeffers	Roxy	Anniston
W. D. Swint	Ponce de Leon	Atlanta
Willis J. Davis	Ponce de Leon	Atlanta

ILLINOIS

E. G. Klie	Columbia	E. St. Louis
Herman Steinberg	Madison	Madison
F. L. O'Neill	QQuincy	Quincy
J. C. Miller	Colonial	Quincy
T. W. Vollmer	Family and Princess	Quincy
Mrs. Ross Denney	Bijou	Carrollton
E. B. Rea	Palace	Valier
P. L. Curran	Star	Coella
P. L. Curran	Cozy	Buckner
John Marlow	Hippodrome	Herrin
John Marlow	Hippodrome	Murphysboro
John Marlow	Lyric	Carterville
Sam Inger	Royal	Royalton
H. C. Henderson	Nox	Carrier Mills
Ivy Marberry	Cozy	Vienna
N. W. Wilson	Karnak	Karnak
E. E. Morris	Riverside	Brookport
Horton & Mitchell	Majestic	Albion
Sheldon E. Kempton	E. A. R.	Chicago
Vincent T. Lynch	Lynch Theatre	Chicago

INDIANA

Exhibitor	Theatre	Town
W. L. Snapp	Realart	Oaktown
Wm. Tongate	Star	Carlisle
Jas. C. Gabbert	Grandview	Grandview
L. N. Savage	Alhambra	Rockport
H. J. Smith	Star	Dale
Victor J. Hayes	Grand	Union City
T. T. Briscoe	Princess	Elwood
Robert Hudson	Hudson	Richmond
Irving Tamler	Tuxedo	Indianapolis
C. A. Kelso	Kelso	Orland
G. G. Shavar	Premier	Valparaiso
Julis Fador	Indiana	So. Bend
Wm. Cash	Broadway	Indiana Hbr.
M. Hankinson	Palace	Gary

IOWA

H. S. Corder	Union Opera House	Cincinnati
F. G. Stearns	Auditorium	Corydon
Michael & Waller	Strand	Leon
John Waller	Lyric	Osceola
E. P. Hossack	Lyric	Pella
C. R. Coons	Strand	Seymour
J. H. Whitley	Home	Allerton
Lowman & Parr	Pastime	Weldon
J. F. Cass	Cass Opera House	Sumner
W. A. Dutton	Plaza	Manchester
A. V. Lippert	Plaza	Dyersville
B. G. Tyler	Pastime	La Porte City
L. A. McCallum	New Strand	Edgewood
John Elman	Amuzu	Des Moines
L. F. Walcott	Grand	Eldora

KANSAS

Ernest E. Sprague	Sherman	Goodland
C. M. Patee	Patee	Lawrence
W. B. Koch	Crooks	Howard
E. A. Morris	DeLuxe	Moline
C. R. Gregg	Liberty	Caney
Geo. H. Koch	Gem	Lyndon
M. D. Frazier	Empress	Arma
H. H. Daniels	Reel	Oswego

LOUISIANA

G. S. Whiteman	Palace	Farmerville
T. Newell	Gaiety	Monroe
Sam Piro	Liberty	Mangham
W. A. Gilpin	Richelieu	Tallulah
Gasper Bruno	Blackman	St. Joseph
Morris Meltz	Melz-Arcade	Ferriday
S. Y. Pipes,	Jackson	Jackson
Mrs. F. Bourque	Bourque	Gonzales
T. T. Castleman	Castleman	Waterproof
W. Thomas	Caldwell Amuse. Co.	Clarks
E. A. Antony	Ideal	Ponchatoula
W. B. Fordyce	Little	Selma
J. Paternostro	Fordoche	Fordoche
E. M. Gordon	Gem	West wego
A. J. Bethancourt	Grand	Houma
E. J. Thomassie	Beverly	Kenner
C. Thomassie	Victory	Harvey
E. M. Thomassie	Hollywood	Gretna
J. J. Rebstock	Golden Meadow	Golden Meadow

MICHIGAN

John Tatu	Hazel Park	Detroit
Joe Miskinis	Fort Grand	Detroit
E. A. Thurman	La Veeda	Detroit
Frank Yoshonis	Mt. Elliott	Detroit
B. Jaffee	Odeon	Detroit
George Flucksa	Cameo	Detroit
Andrew Bzovi	Ecorse	Ecorse
Joseph Stoia	Fordson	Detroit
Joe Cosco	Harper	Detroit
	also Jefferson	Detroit
J. C. Sellers	Willis	Detroit
	also Dunbar & Arcade	Detroit
Louis A. Chapotan	Empress	Detroit
A. Ruttenberg	Oliver	Detroit
	also Iris	Detroit
Chas. A. Komer	Home	Detroit
Carl & Nat Kaufman	Cozy	Detroit
Harry Oppenheim	Baker	Detroit
	also Theatorium	Detroit
Louis Kimmell	Royal	Detroit
	Royal Oak	Detroit
	also Ferndale	Ferndale
	West End	Detroit

Honor Roll

AEMMLE'S Twenty-Third Anniversary Testimonials

MINNESOTA

Exhibitor	Theatre	Town
Guy D. Thonne	New	Sandstone
Trio Amusement Co.	....	
P. M. Paulson	....	White Hall
Harry A. Rolbiecki	Broadway	Winona
E. T. McCarthy	Orpheum	Pergus Falls
V. S. McCarthy	New Eagle	Montvideo
Frederick & Schrieber	Grand	Breckenridge
H. D. Townsend	Hippodrome	Choko
B. J. Benfield	Strand & Orpheum	Morris
John DeMarce	Viking	Benson
John C. McNellis	Grand	DeGraff
M. H. Carey	Dreamland	Willmar
V. E. Shofer	Community Hall	Finleyson

MISSOURI

Louis Charninsky	Pantages	Kansas City
Hugh Finnegan	Kings	St. Louis
Geo. Bowser	Capitol	St. Louis
L. Schlesinger	St. Louis Amuse. Co.	St. Louis
Geo. Nichols	Granada	St. Louis
Bess Schulter	Columbia	St. Louis
W. J. Walsh	Shenandoah	St. Louis
Messrs. Connaughton & Whalen	Liberty	Old Monroe
J. Dozier Stone	Missouri	Columbia
W. DeFrenne	Liberty	Mexico
Jesse C. Huckstep	Huckstep	Bowling Green

NEW YORK

Lew Fischer	New	Hoosick Falls
Felix Perry	Cambridge	Cambridge
Mrs. M. Fischer	Bradley O. H.	Fort Edward
Dayton LaPoint	Crandell	Chatham
E. H. McIntyre	Grange	Copake
W. D. Cheney	Newton Falls	Newton Falls
Max Fogel	Webster	Rochester
W. Calihan	Eastman	Rochester
A. A. Fennyvessy	Strand & Family	Rochester
Thomas D. Soriero	Rochester	Rochester

OHIO

Michael Hudack	Iris	Cleveland
Henry Greenberger	Commodore	Cleveland
Leo Greenberger	Strand	Cleveland
L. P. Stinchcomb	Ridge	Cleveland
Dave Polster	Lyric	Cleveland
J. E. Scoville	Ezella	Cleveland
Chas. Pelcnik	Maple Hghts.	Maple Hghts.
Frank Mattox	Kitz	Mansfield
Wilbus S. Eikard	Opera House	Ashland
T. Simmons	Allen	Akron
Chas. Menches	Liberty	Akron
Andrew J. Masters	Columbus	Lowellville
Stanley Kartisek	Washington Park	Cleveland
Simon Silverman	Windemeer	Cleveland

OREGON

Art Lodahl	Beaver	Beaverton
J. D. Meyers	LaGrande Thea., Inc.	LaGrande
N. G. Olson	Bungalow	North Powder
N. G. Olson	Twilight	Haines
Mrs. Myrtle Buckmiller	Baker Theatres, Inc.	Baker
T. C. McElroy	Rex	Vale
Geo. W. Gould	Majestic	Dallas
W. B. Kenworthy	Kenworthy Thea. Co.	Albany
R. Kuhn	Kuhn	Lebanon
Partridge & Gilham	Coliseum	Tillamook

PENNSYLVANIA

Joseph Gellman	Liberty	Duquesne
	Merlin	Duquesne
	Washington	Swissvale
Al Weiss	Liberty	McKeesport
H. L. Barnhart	Palace	Charleroi
Geo. W. Laskey	Plaza	Brownsville
C. A. Wagner	Paramount	Connellsville
	Soisson	Connellsville
Joseph Bell	Bell	Fayette City
Theo. Mikalowsky	Rex	Masontown
E. O. Davis Sr.	Davis	Greensboro
Chas. Johns	Grand	Republic
Beedle Bros.	Alhambra	Cannonsburg
Henry Mankinen	Home	Daisytown
John Oghietti	Cosmorama	Leechburg

SOUTH DAKOTA

Exhibitor	Theatre	Town
Philip L. March	Coyote	Vermillion
H. G. Gerber	Rialto	Worthing
Cora E. Arnold	Star	Flandreau
K. S. Cummings	Opera House	White
James Leslie	Idle Hour	Clark
D. Geise	Movie	Doland
E. W. McFarlane	Cosy	Groton
Gjerde & Olson	Akron	Langford
W. A. Peterson	Scenic	Mt. Vernon
M. L. Marshall	Strand	Bridgewater
E. H. Halverson	Strand	Bridgewater
J. J. Nelson	Bentley-Grand	Milbank

TEXAS

B. P. Clark	Clark's	Mankins
G. W Belcher	Pickwick	Iowa Park
Geo. P. Simmons	Bellevue	Bellevue
P. S. Stallings	Majestic	Bowie
E. W. Blythe	Majestic	Decatur
Mrs. J. W. Curley	National	Bridgeport
Pete Blackshear	Queen	Aspermont
C .A. Worthington	Opera House	Jacksboro
R. A. Greenwade	Rochester	Rochester
Burt King	Stamford Amus. Co.	Stamford
M. W. Laramour	National	Graham
B. S. Ferguson	Mutual	Hamlin
Lance Davis	Majestic-Ritz	Rottan
Hal C. Farley	Roby	Roby
J. R. Bailey	Millstone	Nocona

UTAH

Earl Smith	Tower	Salt Lake City
Ernst Pappas	Diana	Salt Lake City

WISCONSIN

Morgan C. Ames	Venetian	Milwaukee
S. A. Gross	Downer	Milwaukee
L. L. Netzer	American Legion	Lena
W. F. Albers	Community	Coleman
W. J. Luth	Alamo	Pembine
James J. Boden	Grand	So. Milwaukee
Earl Rice	Egyptian	Milwaukee
Dan Kelliher	Sprague	Elkhorn
Walter A. Schoen	Arcade	Milwaukee
Fred. C. Seegert	Regent	Milwaukee
W. Krusienski	Douglas	Racine
Steve Dorece	Crown	Racine
George Beyer	Comet	Milwaukee
Edw. P. Zimmerman	Rainbow	Milwaukee
Clarence Eschenberg	Capitol & Allis	West Allis

QUEBEC (CANADA)

T. Walton	National	Toronto, Ont.
Hammont & Tuppling	Elgin	Port Elgin, Ont.
A .L. Maxwell	Model	Goderich, Ont.
J. C. McKenzie	Princess	Seaforth, Ont.
W. S. Anderson	U-Kum	Kincardine, Ont.
R. H. McLean	Columbia	St. Thomas, Ont.
C. Hirsch	Princess	St. Thomas, Ont.
Samuel Collis	Dreamland	Barrie, Ont.
Arthur Bugg	Model	Midland, Ont.
Arthur Winn	Palace	Newmarket, Ont.
Capt. T. E. Hyland	Regent	Campbellford, Ont.
F. A. Sprentall	Stirling	Stirling, Ont.
J. C. McCarthy	Belle	Belleville, Ont.
H. B. We ler	House of Hits	Trenton, Ont.
C. T. Ross	Royal	Bowmanville, Ont.
E. Marks	New Martin	Oshawa, Ont.
S. A. Morros	King's Theatre	(St. James) Winnipeg, Man.
C. V. Lee	Memorial Bldg.	Keewatin, Ont.
Hugh Colish	Beausejour Theatre	Beausejour, Man.
I. Singerman	Passe Temps	Joliette
J. A. Lapolince	Auditorium	Shawinigan Falls
P. Mercier	Electra	Montreal
Peter Viotti	Rex	Montreal
A. Capandrites	Cameo	Montreal
Louis Boisvert	Capitol	St. Johns
A. Bourget	Bourget	Montreal
A. Berardo	Broadway	Montreal
Harry Heller	Majectic	Montreal
Geo. Gladianos	Midway	Montreal
Miss Jeanette Pohlam	Royal	East Angus

Universal Posters Talk for Themselves—and YOU!

Universal accessories need no salesmen, other than to convince you that *it pays big dividends to advertise!* Take a look at the showman's press book on COHENS AND KELLYS IN ATLANTIC CITY. You'll admit it's there, a thousand and one ways. Written by showmen for showmen, it contains everything.

Notice the marvelous array of advertising accessories. See for yourself what Universal is doing to help you advertise, WHETHER YOU ARE A "SILENT" THEATRE OR EQUIPPED FOR "SOUND."

The 24 Sheet on the bottom is an example of what you can expect from Universal. One style is devoted to advertising "sound" runs—and, man, it speaks your language with gusto.

ORDER YOUR ACCESSORIES EARLY—AND DON'T STINT! THE DIFFERENCE BETWEEN STINTING AND SPENDING MAY MEAN THE DIFFERENCE BETWEEN TURNAWAY BUSINESS AND JUST REGULAR BUSINESS

This is one of the two styles of twenty-four sheets

Legitimate 'Broadway' Star Sees Play Being Filmed

ELIZABETH ALLEN, the actress who played the legitimate stage role of "Billie," the leading woman in "Broadway," during the latter part of its run in New York, was a visitor this week to the huge Paradise Club set which forms one of the scenes in the motion picture adaptation of the play now being filmed by Universal. Miss Allen was the guest of Merna Kennedy who is playing "Billie" opposite Glenn Tryon in the film. Thomas Jackson and Paul Porcasi, who are playing their original parts in the picture, were delighted to see their former stage companion in California, and by way of celebrating, took her for a ride on the ingenious "camera crane" which was devised by Dr. Paul Fejos, the director, to "cover" the big set in film.

Elizabeth Allen who played the role of "Billie" in New York and Merna Kennedy who plays the same role in Universal's "Broadway"

Laura La Plante Has Talkie Voice Insured

BECAUSE the voice of Laura La Plante has proved one of the outstanding talking picture voices in Hollywood, Universal Pictures Corporation has contracted for a $200,000 policy insuring it against injury.

If the star should suffer a total and permanent loss of the ability to "talk clearly and distinctly as now," Universal would receive $200,000, according to the policy, to offset expenditures on whatever starring vehicle might be in production.

A movietone test was made of Miss La Plante's voice in order to preserve the evidence of its present quality. In case of injury the test would show to what degree her voice had changed.

The policy covers loss of voice either through accident or through conditions developing from illness. It will be in effect as long as the star is under contract.

Miss La Plante is now working on the singing and dialogue sequences of "Show Boat" under direction of Harry Pollard.

Following the completion of "Show Boat" she will do talking scenes for "Scandal," a Wesley Ruggles production.

CARL LAEMMLE

Presents

GLENN TRYON

in his newest

GLOOM-SLAYING JEWEL—

IT CAN BE DONE

with

SUE CAROL

story by Mann Page

Two Negatives: 1 silent; 1 with dialog

A FRED NEWMEYER Production

[TELEGRAM]

Man Who Laughs Enthusiastically Received Berlin Opening Sold Out House Three Days Advance.

KOHNER

OTIS HARLAN'S BIG YEAR

(*Continued from page* 11)

years ago. In those days, Harlan was a romantic leading man. It was shortly after he had left Kenyon College in Gambier, Ohio, his home state, that Harlan met Charles H. Hoyt who induced him to enter his company. So successful did he prove as an actor that at the end of the first year Hoyt wrote a special play for him.

Then followed years of trouping—five times abroad. When Harlan's figure made him unsuitable for juvenile roles and his talents ripened, he became a character actor, playing with Weber and Fields, Anna Held and Elsie Janis. He began his screen career in 1920 and has played much of that time on the Universal lot.

So successful have his screen characterizations been that Universal has just renewed Harlan's contract for an indefinitely long term.

FILM FOLLOWS FASHION FOR PALM BEACH OPENING

(*Continued from page* 8)

the Barge" is a story of the Erie Canal and was made by Edward Sloman almost entirely in and around the Champlain Canal city of Whitehall. There, in spite of twenty days of rain, Mayor Woodard and citizens of this town gave such earnest assistance that the picture is truly an epic of barge canal life.

Years ago, New York was startled by a national opening on the Bowery. This was for a picture called "Fools Highway," an adaptation of Owen Kildare's "My Mamie Rose," and was held in Atlantic Gardens, the moving picture successor to the street's most famous place of entertainment, with Mayor Walker making the address of welcome. It gave just the proper zest to the launching of this Mary Philbin picture.

UNIVERSAL MAKING RAPID STRIDES IN SOUND SHORT SUBJECTS FIELD

(*Continued from page* 20)

in the cast with Rubin. "Little Red Riding Hood" is another of the series soon to be shipped East. The first series will consist of six two-reelers.

The famous Oswald the Lucky Rabbit cartoon comics now are being released in synchronized form and are very popular with audiences, according to reports reaching the Universal sales executives. They are released every other week. "Sick Cylinders," "Hen Fruit," "Hold 'Em, Ozzie," and "Suicide Sheiks" already have been released. "Alpine Antics" and "Lumberjacks" will reach the screen early in April. There will be fifteen synchronized Oswald Comedies this season.

These Oswald the Lucky Rabbit cartoons have proven peculiarly well suited to synchronization as they infuse a hilarious element of utterly inconsequential noise into an already laugh provoking and popular short subject. This type of screen fare makes an excellent antidote for heavy photodrama, and will prove a boon to the exhibitor who needs a light and bright spot on his program.

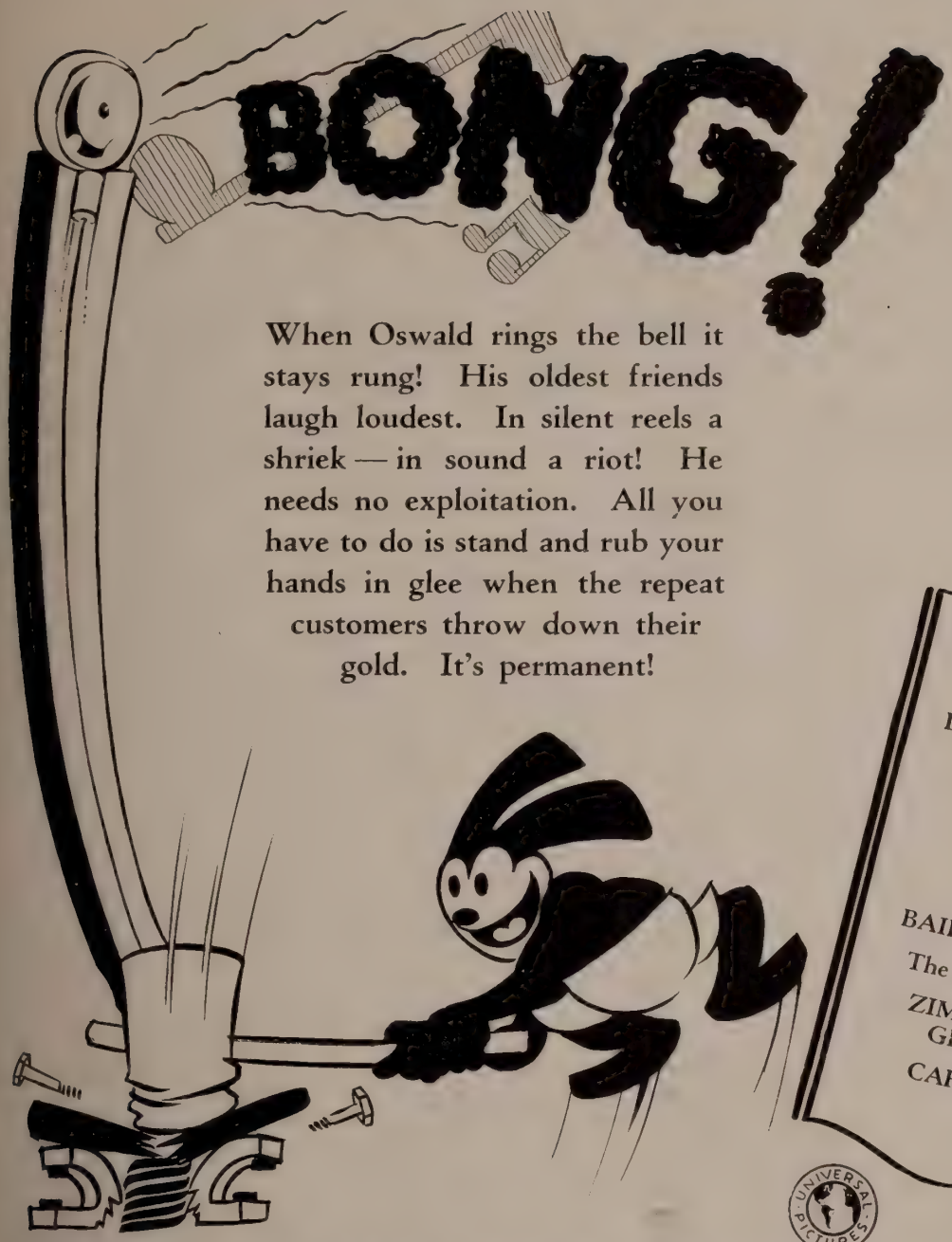
Youth! PeP! Thrills! Laughter!

Carl Laemmle Jr's., two-reel Junior Jewels attract new friends —and keep the old ones coming!!!

THE COLLEGIANS

Starring GEORGE LEWIS with Dorothy Gulliver, Hayden Stevenson, Churchill Ross and Eddie Philips. Directed by Nat Ross.

Fourth Series with Sound and Dialogue—with yells—songs—laughter!



When Oswald rings the bell it stays rung! His oldest friends laugh loudest. In silent reels a shriek — in sound a riot! He needs no exploitation. All you have to do is stand and rub your hands in glee when the repeat customers throw down their gold. It's permanent!

Other one-reel subjects:

LAEMMLE NOVELTIES

HORACE IN HOLLYWOOD

These with singing and dialog

BAILEY and BARNUM

The BROX SISTERS

ZIMMERMAN and GRANDVILLE

CAFE ROYALE

UNIVERSAL PICTURES

OSWALD

The Lucky Rabbit

WINKLER PRODUCTIONS

Universal Shorts *are* Super Shorts!

NOW more than 3,000,000 circulation

Watch This Column Our Weekly Chat

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

I BEG to present to the moving-picture world the Universal movie-tone "*Show Boat*," adapted from Edna Ferber's novel of the lower Mississippi, combining the musical hits of Florenz Ziegfeld's incomparable stage-production by Jerome Kern and Oscar Hammerstein 2nd, as well as original stars of the stage version and the Ziegfeld plantation singers. This, I consider to be the most important coalition of screen and stage geniuses ever effected, led by Laura La Plante as "Magnolia," Joseph Schildkraut as "Ravenal," Alma Rubens as "Julie" and Otis Harlan as "Captain Hawks." In all sincerity I recommend this picture as one of the most absorbing of many years. Please take my word for it.

—C. L.

* * *

The story of "*Show Boat*" is unique and rich in unusual characters, in drama and in bizarre settings. It deals with the great legend of the Mississippi River in all of its colorful aspects during the days when show boats, great floating theatres, peopled with men and women as picturesque as the river itself, steamed up and down the great waterway, bringing romance to the barren lives of those who lived in the quaint river towns along the banks.

Florenz Ziegfeld
World's Greatest Stage Producer

The combined entertainment resources of Florenz Ziegfeld and Universal are thrown together in a way to stagger the imagination of showmen all over the world.

Edna Ferber's master-story, one of the best sellers of modern times, is the basis of this glittering production. The vital forces which throbbed in her book are made to throb in the picture.

Edna Ferber
Author of "Show Boat"

Jerome Kern's delicious music—the same music which has tickled the appreciative ear of the world since Ziegfeld produced his stage version of "*Show Boat*"—is fully as delicious in the picture.

The fetching lyrics of Oscar Hammerstein 2nd, on the lips of everybody the world over—are just as catchy in the picture as on the stage.

Helen Morgan's singing—that [illegible] unique and breath-taking delivery [illegible] all this is in the picture and fully

Three million circulation—

Fifteen million readers!

Think what this means to you. . . .

No matter where you live, one out of five of your possible patrons follows this intimate column in the Saturday Evening Post. When you advertise a Universal Picture your local announcement is received by a pre-sold multitude. Play to this immense audience and enjoy increased receipts.

The column on the left appears in "The Saturday Evening Post" of March 16, 1929.

UNIVERSAL WEEKLY

Vol. 29. No. 10 April 13, 1929

Laura La Plante and Joseph Schildkraut

AS

THE MAGNOLIA AND THE RAVENAL IN

THE GREATEST SHOW IN THE

WORLD TODAY, UNIVERSAL'S

"SHOW BOAT"

SUPER-SHORTS in SOUND

Carl Laemmle Jr.'s

The Collegians

At last they're here! "The Collegians" in DIALOG and SONG! Soft voices of love—crisp college chatter bubbling with whoopee! The shrill whistle—the mad rush for the ball—the grandstand ringing with cheers! At last they're here—LIVING on your screen—the greatest audience REPEATERS in the world!

UNIVERSAL PICTURES

Other Sound Shorts:

OSWALD

The Lucky Rabbit

has them LAUGHING IN ADVANCE every time his name is flashed on the screen. They JUST KNOW he's going to be a riot!

2 Negatives: 1 silent, 1 with sound.

CAFE ROYALE

A night club bursts forth in song. Some great girlie numbers and plenty of laughter.

The BROX SISTERS

Harmonizing trio extraordinary. Big house stuff.

BAILEY and BARNUM

Headliner blackface singing and entertaining act. Booking big.

ZIMMERMAN and GRANDVILLE

Unique, delightful Swiss yodlers. Exclusively Universal.

IT'S IN THE AIR!-
IT'S EVERYWHERE!

SHOW BOAT

HOT!!!

No. 631—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

THE talkies have hit "The Collegians."

And oh, what a hit, my countrymen!

Youth—and everything that goes with it—red hot youth—bubbling, witty, silly, funny, wise-cracking, noisy, heedless, rollicking, boisterous youth of the sort that will turn back your mental clock to your own kidhood days!

Beauty—gobs of it! The flaming beauty of youth!

The first picture of the fourth series of "The Collegians" is packed with the things which keep the movies on the move, and it doesn't matter much what feature you are playing, this two-reeler will take the play right away from it on any program you happen to show.

Supervised under the youthful but show-wise eyes of Carl Laemmle, Jr., and directed by the ardent and youthful Nat Ross, with a cast headed by the youthful George Lewis, Eddie Phillips, Dorothy Gulliver and Churchill Ross—you can see

that this production is aimed frankly and squarely at the youth of the world—the folks who keep movie theatres alive and prosperous.

If you have had some of the previous pictures of "The Collegians" in their silent versions, just imagine what additional kick your audiences will get from a talkie version—with smart, fast, snappy dialogue and all the other ungodly noises which are continually breaking forth from the lips of college boys and girls.

The talkie version of "The Collegians" is the freshest, crispest and hottest stuff you have ever had on your screen.

It starts with a bang and never lets down for an instant. There is enough action crammed into it to make a feature of it, but it is all condensed into two reels.

If you want something that will lift your show and your audience right up to the very height of pure entertainment, get the talkie versions of "The Collegians" and cut loose with your advance advertising.

Did I say "HOT"? I'll say I did!

The newest Cohen-Kelly is the funniest Cohen-Kelly

The COHENS

IN ATLANTIC CIT

Starring

GEORGE SIDNEY

with VERA GORDON, Mack Swain, Kate Price

A WILLIAM JAMES CRAFT Production

One of the BIG 6 Laemmle Sp

Breaking Laugh Records and Cash Records from Coast to Coast!

Variety reports:

Pittsburgh—Stanley Theatre: "COHENS AND KELLYS A STAND-OUT!"

Baltimore—Keith's Theatre: "BUSINESS WAY UP!"

Tacoma—Pantages Theatre: "DID A BIG $7,700!"

Buffalo—Lafayette Theatre: "$25,000. WOW FOR THIS HOUSE!"

Portland (Ore.)—Pantages Theatre: "SENT PANTAGES WAY OUT IN FRONT WITH $17,000!"

Seattle—Pantages Theatre: "LAUGH MAKER AND GOOD DRAW!"

Washington, D. C.—Earl Theatre: "TIED THE CAN TO THE EVERY-WEEK $14,000 AND GARNERED CLOSE TO $18,000!"

TALKING (Two distinct versions) or SILENT

nd KELLYS

and these other Laemmle Specials—

The LAST WARNING

With LAURA LA PLANTE, Montague Love, Roy D'Arcy, Margaret Livingston, John Boles, Bert Roach. Produced under the personal supervision of CARL LAEMMLE, Jr. From the novel by Wadsworth Camp and Thomas F. Fallon's Broadway stage hit.

2 Negatives: 1 silent, 1 with dialog.

A PAUL LENI Production

THE MICHIGAN KID

Bigger than "The Storm," the great box-office winner. CONRAD NAGEL and RENEE ADOREE with Lloyd Whitlock, Adolph Milar, Virginia Grey. From the popular story by Rex Beach.

An IRVIN VILLAT Production

The FOREIGN LEGION

Starring NORMAN KERRY and LEWIS STONE with Mary Nolan, June Marlowe and others

From the I. A. R. Wylie novel, "The Red Mirage."

An EDWARD SLOMAN Production

GIVE and TAKE

Starring GEORGE SIDNEY and JEAN HERSHOLT with George Lewis and Sharon Lynn. From the Broadway stage success by Aaron Hoffman.

2 Negatives: 1 silent, 1 with dialog.

A WILLIAM BEAUDINE Production

The GIRL on the BARGE

With JEAN HERSHOLT, Sally O'Neil, Malcolm MacGregor. From the Cosmolitan Magazine story by Rupert Hughes.

2 Negatives: 1 silent, 1 with dialog.

An EDWARD SLOMAN Production

UNIVERSAL PICTURES

cials!

Carl Laemmle presents

COLLEG

Carl Laemmle Jr.'s first college talking feature...with the original "Collegians" cast in all their glory... Sporting—speedy—jazz-excited youth... dialog jingling with laughs... ringing songs of the campus (by the University of California Glee Club). The boys and girls are all there—George Lewis, Dorothy Gulliver, Eddie Phillips, Churchill Ross. Directed by Nat Ross.

100 percent talking and singing

E LOVE

UNIVERSAL'S
SURPRISE
SPECIAL

. . . a million percent box=office!

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5TH AVE. — NEW YORK CITY
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Vol. XXIX **APRIL 13, 1929** **No. 10**

UNIVERSAL MOVIEGRAMS

MARY NOLAN returns to Universal City at the end of this week to play with Eddie Leonard in his first Universal production, "Harmony Lane." The only other player so far announced is little Jane La Verne, whose work in "Show Boat" is of a sensational nature. Robert F. Hill will direct "Harmony Lane," which is adapted by J. G. Hawks from Jo Swirling's story, "The Understander."

AS soon as she finishes in her role in "You Can't Buy Love," with Jean Hersholt, Charlie Chase and Edwin Martindale, under the direction of A. B. Heath, Kathryn Crawford will begin the greatly coveted role in "The Climax" by Edward Locke. This famous stage play, so peculiarly adapted to modern Movietoning treatment, will start this week under the direction of Renaud Hoffman. Others in the cast beside Miss Crawford are Jean Hersholt, Henry Armatti and John Reinhart.

FROM all over the United States are coming orders for tickets at the gala opening of "Show Boat" at the Globe Theatre, New York, on April 17th. In the parlance of the moving picture industry, the "wise" amusement seekers have agreed that "Show Boat" is *the* film of 1929.

TWO Universal City directors are this week receiving the reward of their meritorious services to Universal. They are William Wyler and William James Craft. Mr. Wyler's conspicuous work in "Anybody Here Seen Kelly" and "The Shakedown" has earned him the appointment as director for Laura La Plante in "Evidence" by E. J. Montagne; Craft's clever handling of Glenn Tryon and "The Cohens and Kellys in Atlantic City" has resulted in his handling the megaphone for Reginald Denny in "Companionate Troubles."

"Show Boat" Musical Score Sets New Movietone Standard

Though the Haunting, Descriptive Melodies of Jerome Kern, as Popularized for a Year at the Famous Florenz Ziegfeld Theatre, in New York, Form the Principal Musical Background in Joseph Cherniavsky's Remarkable Score for Carl Laemmle's Greatest Production, the Music He Has Compiled and Arranged Forms Remarkable Cross Section of American Music for Last Fifty Years—Use of "Lonesome Road" by Director Harry Pollard Regarded as One of the Most Striking Dramatic Accomplishments Ever Achieved by a Musical Theme in Moving Pictures.

TALKING pictures have forged the final link between the screen, with its vast realm of popular entertainment, and the world of song and music. Now, for the first time, the nation's music is being dramatized. The humor, the pathos, the inspiration and the human interest in popular and standard songs are being visualized in action and in the emotions of real persons portrayed in motion picture stories.

The most striking example of this blending of story and music, of plot and song, is "Show Boat," the talking and singing super screen production made from the widely read novel of that name. The picture, in addition to its dramatic and romantic appeal, provides a veritable anthology of popular American music of the past half-century.

The "Show Boat" music of Jerome Kern is undoubtedly the most characteristic music ever written for a dramatic musical stage entertainment. In most respects it was just as well fitted for the screen production as for the stage production. Joseph Cherniavsky, who wrote this remarkable score, made no mistake therefore in utilizing the Jerome Kern music at every possible opportunity. "Ol' Man River," "Can't Help Lovin' Dat Man," "Why Do I Love You?" "Bill," "Make Believe" and "You Are Love" are all used in the corresponding action in the picture.

Helen Morgan, Jules Bledsoe and Aunt Jemima also sing the compositions which made them famous in the moving picture.

Laura La Plante, who, to the astonishment of Universal City officials, disclosed a voice of beautiful timbre and remarkable power, sings "Ol' Man River" and "Can't Help Lovin' Dat Man," and all through the picture the soul-filling background of this Ziegfeld music lifts "Show Boat" musically into a class entirely by itself and sets a new standard for screen accompaniment.

One of the most remarkable demands which Director Harry Pollard ever made upon a musical composition is that which is required of the modernly adapted negro spiritual, "Lonesome Road." This is used as the finale of "Show Boat" and actually to bring about a dramatic situation in the picture which plays an astonishingly important part in the film itself. It was Movietoned by Jules Bledsoe.

Another song used as a dramatic element in the action of the moving picture is "Here Comes the Show Boat," which is employed to connect the Ziegfeld part of "Show Boat" with the Universal-Pollard part of it.

(Continued on page 32)

"BROADWAY" LEADS

Thomas Jackson as the detective, Paul Porcasi as Nick Verdi, and Evelyn Brent as Pearl

Leslie Fentor as "Scar" Edwards

Merna Kennedy in the role of Billie resisting the wiles of Steve Crandall, played by Robert Ellis

Glenn Tryon as the hoofer

BELOW: *Marian Lord as Lil and Otis Harlan as Porky add high comedy*

BELOW: *Arthur Hausman makes a convincing rum king's henchman*

Can't Get in to See "Show Boat" At Miami, Reports Exhibitor Scout

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
DLR	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

Received at

TELEGRAM

MR EMILE PARENT
3172 CENTRE ST
COCOANUT GROVE
FLORIDA

MARCH 25/29

PLEASE SEE SHOWBOAT NOW PLAYING MIAMI WIRE ME YOUR OPINION REGARDS

M A SHEA

M A SHEA
1540 BROADWAY
NEW YORK CITY

MIAMI FLO
MARCH 25/29

IMPOSSIBLE TO GET IN TO SEE SHOWBOAT BUT EVERYONE SAYS MARVELOUS PICTURE REGARDS

EMILE PARENT

THE experience of Mort Shea, prominent New York State and Ohio exhibitor, and his friend in Miami was duplicated by W. C. Quimby, leading exhibitor of Fort Wayne, Ind., who was in Miami during the first week of the "Show Boat" run and who gave up after several attempts to gain admission to the theatre.

"Show Boat" is still going strong in Miami, with a third week practically assured, despite the fact that all tourists have forsaken the Florida resort city. Sydney Singerman, head of Universal's program department, who has just returned from Miami, reports that the box-office line forms shortly after nine o'clock in the morning, in the glaring sun, awaiting advanced box-office opening at ten. A majority of the patrons, he reports, are from outlying towns, who come in by automobile. The word-of-mouth publicity is spreading like wildfire throughout southern Florida.

BROADWAY

OLD MAN LAEMMLE, DAT OLD MAN LAEMMLE

He don't say nothin' (except in the Saturday Evening Post), but he must know sumpin', and it is reported that the knowledge gained from his twenty years' experience in the picture business has gone into the making of "Show Boat," soon to have its world premiere in Florida. Center shot is Helen Morgan, as Julie, singing "Can't Help Lovin' Dat Man" for Movietone inclusion in the picture. On the right is one of Glenn Tryon in a scene from "Broadway," the super-talkie which will be released at an early date, and on the left are George Sidney, Mack Swain and a chorus of bathing beauties as they will be seen in "The Cohens and Kellys in Atlantic City."

The above pictorial strip appeared originally in THE NATIONAL EXHIBITOR. Since its publication the smashing premieres of "Show Boat" and "The Cohens and Kellys in Atlantic City" have proved that "Old Man Laemmle" certainly did know sumpin!

"MOVIE'S GRAND OLD MAN"

Thus the Idaho State Journal Heads Carl Laemmle Editorial

MAKING motion pictures for the world's audiences for twenty-three years and winning praise and admiration for the work is the unequalled record which Carl Laemmle, president of the Universal Pictures Corporation, has hung up for the other producers to shoot at. It is an enviable record for that little grand old man of the movie industry. He started in producing pictures in 1906. He has plugged right along. He has seen other great concerns rise and fall as the tide. He has seen the stars twinkle and pass into oblivion. But the same high class of entertainment for the Universal's millions of friends has never fallen.

Carl Laemmle has seen the industry grow from its experimental stage of one reel features to light real productions. He has seen the film talk with the synchronization of music and sound from the same picture. He is abreast of the times and is doing his part toward making the Universal pictures talk. "Uncle Carl," as he is affectionately referred to by his employees and associates as well as rivals in the industry, has done much for the motion picture industry in keeping it on the high plane of morality.

While complaint has been registered against plays of the spoken drama as to the lines, declared to be immoral and wicked and not fit for the ears of public decency, Uncle Carl has observed the strictest moral censorship over pictures that bore the "Universal" stamp and the public saw only pictures that were fit to be seen by the family, from the grown-ups to the kiddies. It is a record we admire.

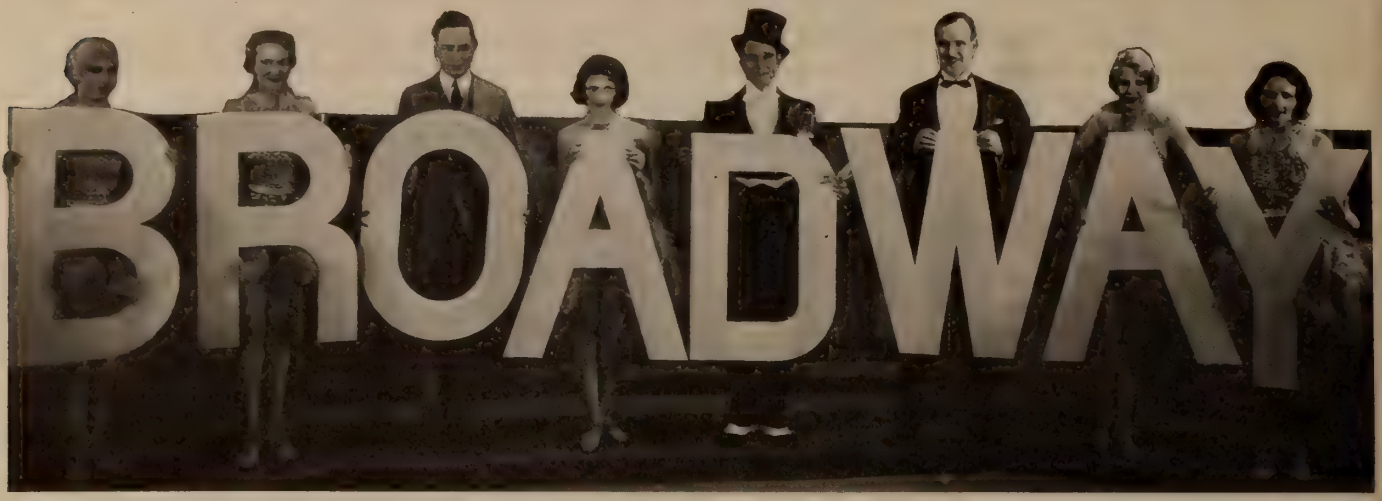
We believe Carl Laemmle is entitled to the praise he is receiving for the record of accomplishments his company is receiving or the twenty-three years of catering to the public in the amusement line.

The Hollywood Picture News Service broadcasts this friendly greeting between Carl Laemmle and Mary Pickford. They are talking over old times when Laemmle gave little Mary a helping hand to success.

Rooney Features Now Completed

COMPLETION of the series of Rooney family features was announced recently by Universal Studios.

The series consists of six-two reel pictures with dialogue. They are comedies of home life of the type made famous by the Sidney Drews.



There aren't enough letters in "Broadway" for all the important members of the cast, but here are Merna Kennedy and Glenn Tryon in the center, with Robert Ellis on the left of Tryon and Thomas Jackson holding the "O." The important players missing are Evelyn Brent, Paul Porcasi, Otis Harlan and Marian Lord.

DR. PAUL FEJOS, WITH "BROADWAY" COMPLETED EN ROUTE TO NEW YORK TO CONFER WITH WHITEMAN IN PREPARATION FOR DIRECTING "KING OF JAZZ"

Edward T. Lowe, Jr., Scenario Expert of "Broadway," Coming With Fejos to Handle Scenario for Paul Whiteman Picture

DR. PAUL FEJOS, Universal directorial wizard, caught a train for New York this week just as soon as he had put the finishing touches on Universal's big new talking super "Broadway," and will arrive East on Friday, for a series of conferences with Paul Whiteman in preparation for "The King of Jazz," Universal's super-jazz and dialogue picture starring the noted orchestra and band leader, which Fejos will direct.

Edward T. Lowe, Jr., who prepared the scenario for "Broadway" and will act in a similar capacity on "The King of Jazz," is coming East with Fejos. The two will be in New York until about the middle of April.

While visiting the Universal home office, Fejos will confer with Universal officials on the forthcoming opening of "Broadway" on Broadway. This premiere will be a sensation, it is promised. Carl Laemmle, Jr., who supervised the production, is ambitious to make it the most spectacular opening Broadway ever had, and in keeping with the great success of the play and the magnitude of the picture, which is rated at slightly under $1,500,000. The drama of the original stage version is just as thrilling in the screen version, and the settings are immeasurably more elaborate. An excellent cast, two members of which played in the legitimate show, assures strong acting. Glenn Tryon plays the hoofer.

"The King of Jazz" will be of epic proportions, it is announced, including in its plot and development a comprehensive pageant of the growth of jazz music in this country, from the cornfield to the classical-jazz age of which Paul Whiteman is the high priest. Ideally suited for sound-film treatment, the production is expected to be the outstanding picture next fall. Added to Whiteman's artistry in melodies and tuneful harmony, will be the exceptional flare Fejos has for bizarre settings, modernistic conceptions and kaleidoscopic camera work. In the "Broadway" settings and scene handling, he has proven himself an unusual interpreter of the jazz age, Universal production heads assert, and is regarded as the perfect choice for the Whiteman picture.

THE KING OF JAZZ

GET YOUR SHARE OF THIS WILDFIRE EXPLOITATION!

The most enterprising newspapers in the country are taking advantage of this big reader interest contest, which means bigger circulation for the paper and PATRON INTEREST for the exhibitor. If your local paper has not yet announced this contest, see the publisher today. He WANTS it!

Super exploitation on the super picture

$2,000 in cash prizes to the public!

Conditions of awards, as approved by the U. S. Post Office, may be obtained upon request — or see previous issues of Universal Weekly.

The MAN WHO LAUGHS

Carl Laemmle's super production from Victor Hugo's famous novel.

Starring

CONRAD VEIDT and MARY PHILBIN

with Olga Baclanova, Brandon Hurst, Sam DeGrasse, Cesare Gravina, Stuart Holmes, George Siegmann.

A PAUL LENI Production

UNIVERSAL PICTURES

SEND FOR THE BIG CAMPAIGN SHEET *NOW!*

Sound "Collegians" Series Much Snappier Than Silent Says Motion Picture News

THIS "Collegians" is different from and far in advance of the hitherto silent comedies of the same name for it has sound.

Sound demonstrates clearly in this instance how a series can be considerably pepped up, even rejuvenated. Certainly, this subject, togged out as it is with effects and snappy music, possesses more appealing characteristics than its silent predecessors. This one exhibits a snappier tempo, a breezier stride. If the series of new "Collegians," the fourth by the way, holds up to the calibre of this, its first release, then Universal salesmen have a fine line of product to sell exhibitors.

One of the new Collegians series, "Junior Luck," was shot with the Magnificent Half Dome in Yosemite National Park as the background. Snow sports are featured in the film.

With the reopening of school there is resumed that friendly feud between Don (Eddie Phillips) and Ed (George Lewis) over June (Dorothy Gulliver) at the coeducational college of Calford. It doesn't take long before the seniors led by Don, and the juniors led by Ed, are clashing and they bury the hatchet temporarily at the suggestion of the coach (Hayden Stevenson) who asks them to let the push-ball game on the following day decide which of the two classes shall have the privilege of sleeping in the dormitory, the losers to sleep on the roof. When the time for the contest comes around, the juniors are losing as their leader, Ed, and others have been spirited away by the seniors during the night. But they arrive back in time to defeat the seniors and all ends happily for Ed and his friends. Nat Ross directed. The Movietone system is employed and on the occasion of its showing at the Universal projection room the voices were recorded well. The synchronized score is fine.

Raymond Ganly

Collegians Talk in First Feature

CAMPUS life among the beauteous co-eds is going to be heard as well as seen upon the screen, for according to an announcement by Carl Laemmle, Jr., the first feature-length, all-talking college picture has been started at Universal.

The picture, "College Love," is a thrilling story of the gridiron, and will feature an entire football game in which the famous Trojan team defends the honor of old Calford. The yelling of the fans, the rooting of the grandstand, the game itself complete with bands and alumni songs, all are to be in full sound.

The cast is made up of the same screen favorites who have made the "Collegian" two-reelers so popular.

New Administration Building For Universal Studios

CONSTRUCTION of a new administration building was begun today at Universal Studios.

The building, as it is being constructed now, will consist of one story, but it is so planned as to permit of the addition of three more stories when desired.

The building will make for greater centralization of offices at Universal Studios. It is planned to have all offices of directors located in the building eventually.

The administration building will be of the Spanish type of architecture. It will house the offices of Carl Laemmle, president of Universal, Robert Welsh, general manager, and Carl Laemmle, Jr., associate producer.

Mary Nolan Returns To Universal City

MARY NOLAN, called the screen's most exotic blonde, is being brought "home" by Universal to play the lead in "Harmony Lane," now about to go into production with Robert Hill directing.

For the past few weeks Miss Nolan has been making a picture for another studio, but when Carl Laemmle bought the screen rights to "The Understander," upon which "Harmony Lane" is based, he sent out a hurry call for Miss Nolan to come back.

"The Understander" was a play written by Joe Swerling, whose successor to it, "Kibitzer," now is playing to capacity houses on Broadway, New York.

SHOW BOAT days are happy days—

SHOW BOAT days are thrilling days—

SHOW BOAT days are prosperous days—

SHOW BOAT days are here!

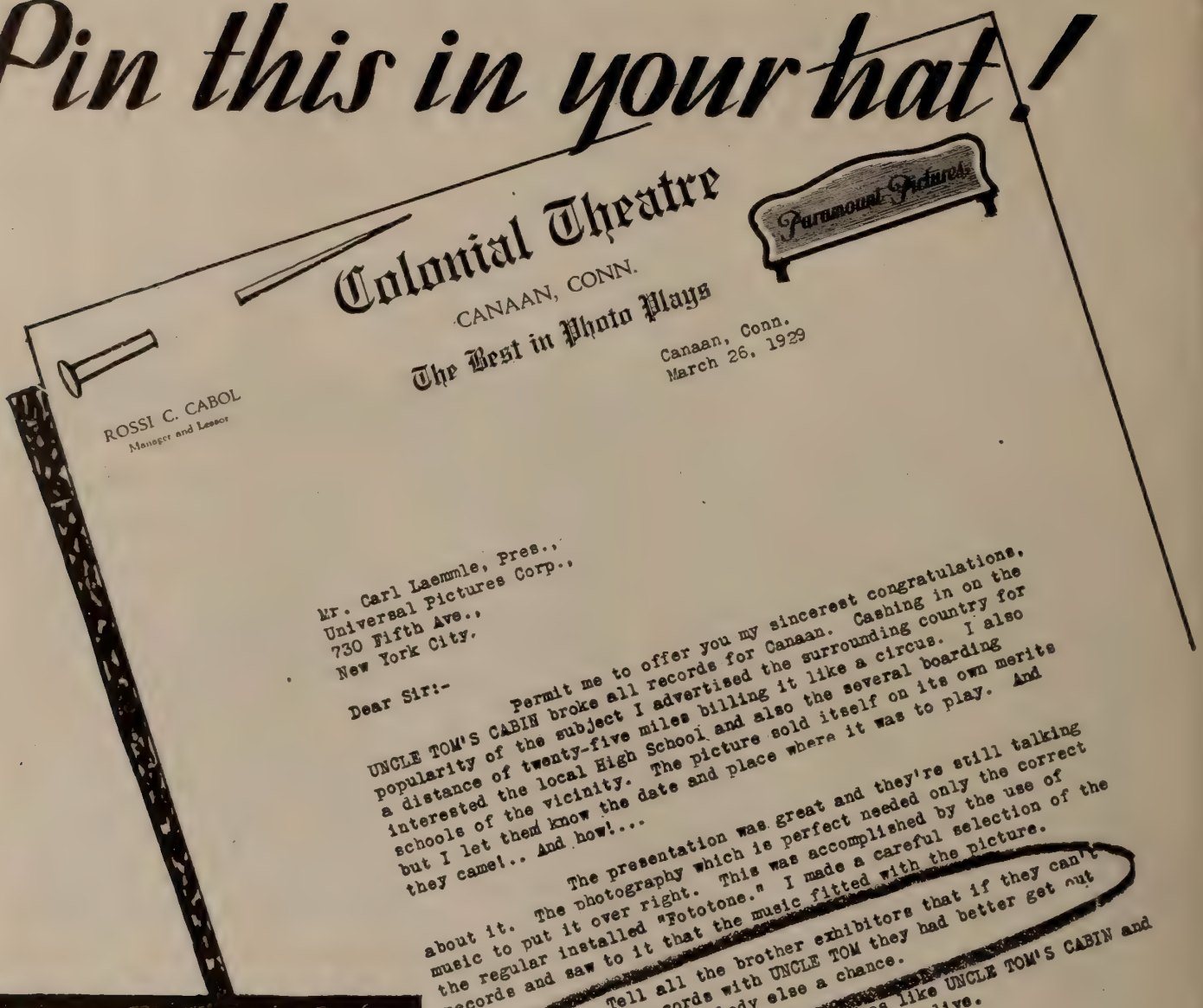
IT'S IN THE AIR!
IT'S EVERYWHERE!

UNIVERSAL

Carl Laemmle's millio
UNIVERSAL PICTURES
There is only ONE
BROA

candle-power picture!
100% Talking and Singing—with original play dialog . .
with
Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis Harlan, Robert Ellis, *Paul Porcasi, Leslie Fenton, George Ovey.
from
JED HARRIS' Stage Production of the play by GEO. ABBOT and PHILIP DUNNING
A PAUL FEJOS Production
Associate Producer
CARL LAEMMLE, Jr.
Two Negatives: one SILENT, one with DIALOG
Color Scenes Photographed by Technicolor Process
*of the original play cast
NOTE: The use of the name "Broadway" in association with other film productions is unauthorized and has no connection with this, the original play by that name.
—and UNIVERSAL has it!

Pin this in your hat!



UNCLE TOM'S CABIN

UNIVERSAL PICTURES

CARL LAEMMLE'S

Super-Production. With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning.

Two Negatives: 1 Silent, 1 with Sound.

A HARRY POLLARD Production

-- *Silent or Sound* - Carl Laemmle *Leads the Way!!!*

CARL LAEMMLE WILL CONTINUE TO PROTECT SILENT EXHIBITORS

Universal's Policy Has Always Been To Give the Exhibitor What He Wants

A RECENT blast in the daily and trade papers about the discontinuance of silent pictures altogether and concentration on sound pictures exclusively has been the occasion for a number of companies to declare themselves again on their stand on this matter.

Universal's stand hasn't changed at all from the one originally adopted by Carl Laemmle, which is, that as long as theatres need silent pictures, Universal will make them.

When exhibitors themselves decide that they don't want any more silent pictures, Universal will stop making them. Universal is in business to give the exhibitor what he wants.

Appreciating that this matter was one in which patrons of moving pictures were just as much interested as exhibitors, Mr. Laemmle, in his Saturday Evening Post advertisement of April 20th, the famous "Watch This Column" advertisement which has appeared in the Post every week for the past five years, will say:

Watch This Column

{ Send for your copy of Universal's booklet containing complete information on our new pictures. It's free. }

A RECENT issue of Film Daily, a leading motion picture Trade Paper, contained an editorial from which I quote the following paragraph:

"Of the approximately 20,000 theaters in the United States, about 1,500 are wired for sound pictures. The industry, riding high on the hysteria wave otherwise known as sound pictures is, of course, reflecting the public demand for this type of entertainment. Against that, there can be no argument. One serious consequence, however, has been the gross neglect facing unwired houses, which total thousands in number and which represent the bread and butter accounts from which distributors will tell you they eke their profits."

Thomas Jackson in "Broadway"

While most of the above statement is true, it is exactly the opposite of true with regard to gross neglect, at least as far as Universal is concerned. We have announced on several occasions that every story we buy is bought with the idea that it will make a good silent picture first of all. After that it is tested as to its qualities as a sound picture. We have followed this policy faithfully and we intend to continue doing so.

Evelyn Brent in "Broadway"

Our leading pictures, "*Show Boat*" and "*Broadway*," were produced both as silent and sound pictures. The silent version of each was made complete from start to finish. Afterward a sound version of "*Show Boat*" was made including the Ziegfeld hits from the stage production of the same story. The same is true of "*Broadway*" with the original play dialogue and songs and music written especially for this great production.

And right on down the line, the same thing is true of our whole program. Since the sound hysteria hit the industry, we have made only one picture which has no silent version and that was produced in a hurry to help satisfy the crying need of wired houses for talking pictures.

So you see there is no gross neglect, and there will not be any, as far as Universal is concerned.

Paul Porcasi in "Broadway"

This is the Twenty-Third Anniversary of my start in the moving-picture industry and I have received hundreds of letters from exhibitors congratulating me and assuring me that this month they will show more Universal pictures than ever. It is needless to say I am profoundly grateful. Inasmuch as I can't answer all these fine letters I am taking this means to acknowledge them. Thank you—thank you—thank you.

Carl Laemmle, President

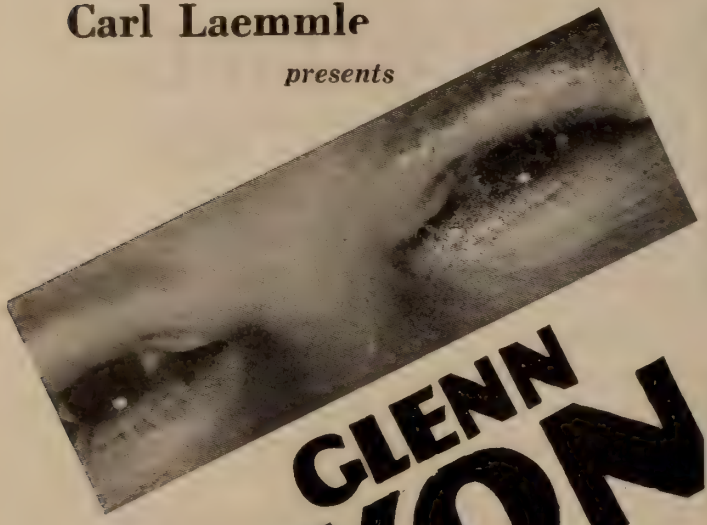
UNIVERSAL PICTURES

"The Home of the Good Film"

730 Fifth Ave., New York City

Carl Laemmle

presents



GLENN TRYON

his gloom slaying Jewel

IT CAN BE DONE

with

SUE CAROL

Story by Mann Page

A FRED NEWMEYER PRODUCTION

TALKING (2 Distinct Versions) SILENT

Universal Now Equipped To Put Sound on Discs

Latest Laemmle Move Does Not Effect Universal's Sound-on-Film Program or the Company's Belief in Sound-on-Film Supremacy

THE Universal sound film plant at Universal City has just been equipped to put Universal's talking picture on discs as well as on film, it is announced at the Universal home office. Carl Laemmle made the decision to put in the disc reproduction installation as the result of an expected demand by disc wired houses for Universal talking pictures. Included in the large number of houses possessing disc installation only are many theatres which long have been loyal Universal accounts. Most of them are owned by theatre men who long have been personal friends and staunch supporters of Laemmle and the Universal organization. The fact he was faced with denying these houses Universal talking pictures had much to do with Laemmle's decision to install for disc reproduction.

In this connection, it is interesting to note that Universal has released eight feature talking pictures since January 1st, and one picture synchronized with music and sound effects. Two talking pictures and two synchronized pictures were released before January 1st. The remainder of the current film season will see the launching of nine more talking pictures in addition to Universal's two super talking productions, "Show Boat" and "Broadway." Also, there are a number of Sound Short Subjects coming out of Universal City, including the synchronized Oswald Cartoon Comedies, the Fourth Collegians series, with dialogue, and a number of individual shorts, all being put out this Spring.

Beginning with the next talking picture release "The Charlatan," due April 14 in sound form, Universal's forthcoming talking pictures are to be "Scandal," "You Can't Buy Love," "One Rainy Night" and "College Love." The actual release dates for "Show Boat" and "Broadway" will not be set for several months to come, although those two pictures will be shown in many situations after their Broadway runs.

Included in the recent Universal talking picture releases, which can also be made available in disc form are "Uncle Tom's Cabin" and "The Man Who Laughs," both synchronized for music and sound effects, "The Last Warning," "Man, Woman and Wife," "Lonesome," "Red Hot Speed," "The Girl on the Barge," "Clear the Decks," "The Kid's Clever," "The Cohens and Kellys in Atlantic City" and "It Can Be Done."

It is made plain at the Universal home office that the new Laemmle move does not imply that Universal has receded an iota from its enthusiasm for the sound-on-film method of sound reproduction. Universal believes, it is stated, that sound-on-film is the superior method and that in all probability it will eventually be the only method.

Kathryn Crawford Picked To Star In "The Climax"

KATHRYN CRAWFORD, one of Universal's latest junior stars, is to get a chance at stardom in one of Universal's outstanding pictures for next year. It is "The Climax," from the famous stage success by Edward Locke. The story is built around the dramatic adventures of a young opera singer, and Miss Crawford will play that role.

Jean Hersholt also will be in the cast. Both Miss Crawford and Hersholt are now appearing in another Universal feature, "You Can't Buy Love," under the direction of A. B. Heath, with Charlie Chase and Edwin Martindale in the cast.

If you like crowds--

Drama! Thrills! Mystery!

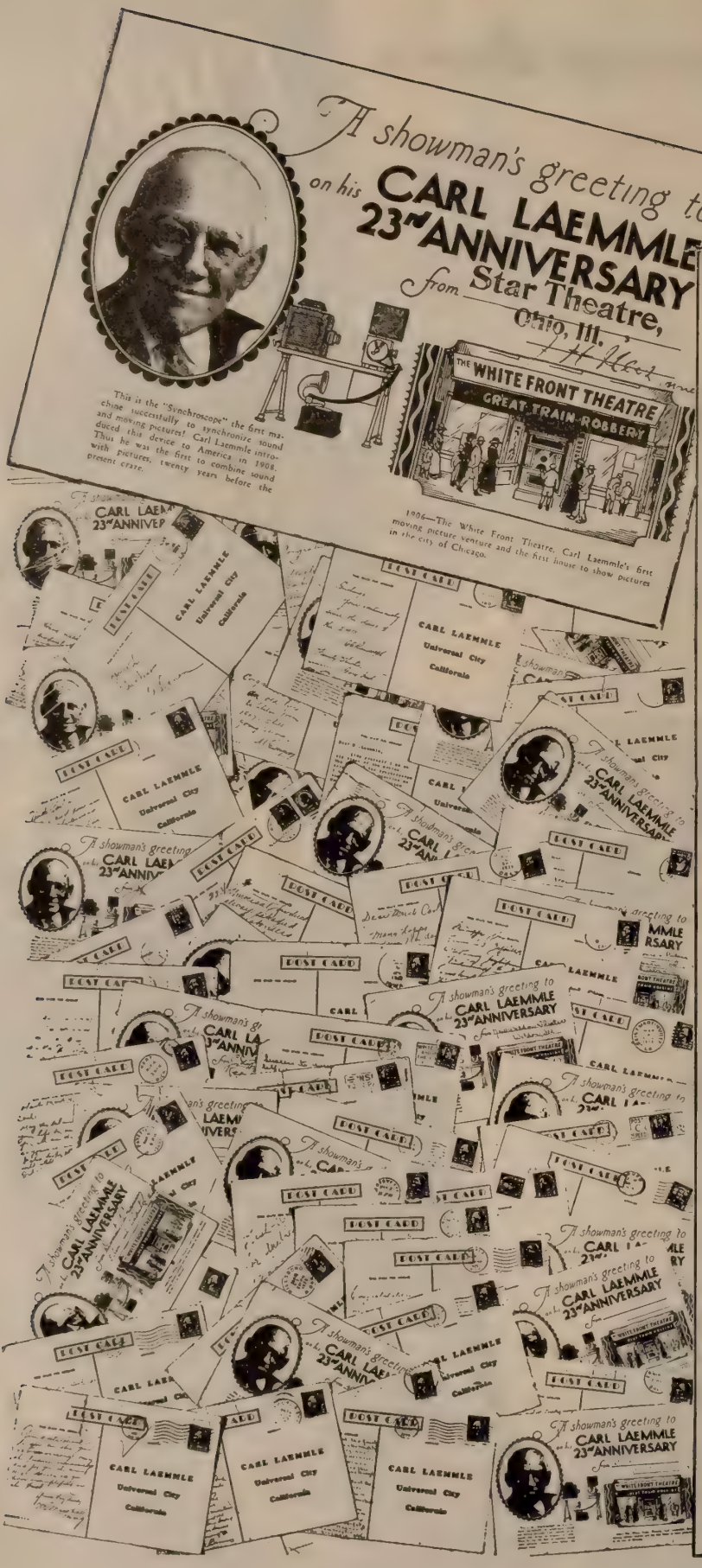
Carl Laemmle presents

George Melford's remarkable movietone picturization of the famous Broadway play by Ernest Pascal and Leonard Praskins . . . with Holmes Herbert, Rockcliffe Fellowes, Margaret Livingston, Fred MacKaye. Supervised by Carl Laemmle, Jr.

The CHARLATAN

TALKING or SILENT
(2 distinct versions)

GR



For what he has done for them and for what he stands for, thousands of exhibitors are thanking Carl Laemmle and congratulating him on his twenty-third Anniversary in the motion picture business.

Have just given your representative nine play dates for your anniversary!—H. C. Dreueg, Hemingford, Neb.

Best wishes for your future productions!—G. Page, St. Raymond, Que., Can.

Keep them coming!—C.W. Smith, Dolores, Col.

Best wishes! Have been using Universal service for sixteen years.—J. L. Anderson, Plankington, S. D.

May your future in the industry be as successful as your past!—W. E. Lees, Jr., Ont., Can.

Have been using your product for years and expect to use them as long as you remain in pictures!—N. E. Leigh, Parnia, Idaho.

May the coming season be the best yet!—A. C. Gordon, Weiser, Idaho.

Congratulations! May your success continue! —M. Buckmiller, Baker, Ore.

Treat the exhibitor as you have in the last twenty-three years and your name will live forever!—T. C. Bishop, Terrace, B. C., Can.

Congratulations from a constant user of Universal pictures!—L. A. Burnstine, Springfield, Ill.

Best wishes for your continued success!—F. J. Deuirk, Sagola, Mich.

I have been using your Complete Service since its inception, and I think it great!—J. H. Neis, Ohio, Ill.

Best wishes for your continued good health and success!—Schindlers Theatre, Chicago, Ill.

Gave your representative six extra dates for your anniversary drive!—F. Laing, Buffalo, Wyo.

Your entertainment has made life happier for millions!—F. Ponton, Kenosha, Wis.

ATITUDE

Good luck and best wishes!—J. Patterson, Lebanon, Ohio.

Best wishes for your twenty-third year in the moving picture business!—S. Parker, Portland, Ore.

Greetings from a 100% Universalite!—J. B. Washtok, Portland, Ore.

Universal is bigger and better every year!—E. Marks, Oshawa, Can.

Greetings to the world's greatest showman!—Capt. G. E. Hyland, Toronto, Can.

Have run Universal films in this house for 13 years!—E. Gruenan, Davenport, Iowa.

We wish you many more years of continued success!—C. T. Bobo. Scottsboro, Ala.

Universal pictures come to us every week and we like them. In variety and price they are unexceled!—F. B. Porter, Downey, Idaho.

Very much pleased with Universal service!—Carl Gritch, Everson, Wash.

It's a pleasure to add my mite to the many good wishes from your friends on this happy occasion!—L. J. Gardner, Frankford, Mo.

A satisfied account for fifteen years sends its congratulations!—Jules Goodman, Balto, Md.

Hearty congratulations!—D. W. Geire, Doland, S. D.

Greetings!—J. H. W. Fenyvessy, Lyndy Theatre, Rochester, N. Y.

ADDRESS

Am forwarding seven dates for your twenty-third anniversary drive!—J.T. Morgan, Gillette, Wyo.

Universal product always satisfies our customers! Keep up the good work!—Regent Theatre, Gahnear Pt., Que., Can.

Universal pictures were the first on my screen and I hope to be always able to see them there!—C. Stafford Carey, Can.

Twenty years and still a Universalite! Best wishes!—D. Paquin, Hull, Can.

Here's hoping you go over the top with your Universal product!—W. L. Couture, Temiskaming, Quebec.

May you enjoy many more years as a producer!—P. Russell, Somerset, L. I.

Wishing you another twenty-three years of prosperity!—L. C. Young, Timberlake, S. D.

Your complete service is great!—O. H. Leary, Ollie, Iowa.

We need you in the business!—keep up the good work—we're for you—T. N. Morris, Am. Falls, Ida.

Wish you many more prosperous years!—C. B. Davis, Norwood, Ohio.

Congratulations and best wishes on your twenty-third anniversary!—C. F. Pfister, Tuoy, Ohio.

Hope you will continue to give the small silent houses your good pictures!—F. N. Harris, Hart, Mich.

Best wishes always!—H. Abram, Lancaster, Ohio.

Have been in show business for fourteen years! Believe "Tarzan the Mighty" and "Collegians" best Saturday program we have shown!—W. Wagner, Nashville, Ill.

Good luck and good wishes!—C. M. Young, Bowling Green, Ohio.

Greatly enjoy your product!—A. Mortensen, Homedale, Idaho.

Congratulations to a real showman!—Geo. O. Laun, St. James, Mo.

Wishing Universal pictures continued prosperity!—Cozy Theatre, Union, Ore.

On my second year of your complete service contract and am greatly pleased!—A. J. Alsuf, Hey worth, Ill.

Kindest regards to the veteran of the industry!—Maginson & Goethke Barberton, Ohio.

Universal first last and always! Best of luck!—O. E. Fontaine, La Tuque, Que.

Keep up the good work you are doing for the small exhibitor!—E. T. Kautz, Moline, Ill.

Universal pictures exemplify your character—always first class!—W. W. Jobson, Cinn, Ohio.

Seven extra dates for your anniversary period have been forwarded to your Denver office!—J. Hughes, Alliance, Neb.

Carl Laemmle presents

HOOT GIBSON in The LARIAT KID

with Blanche Mehaffy

Story by Shannon Fife

Directed by Henry MacRae

A UNIVERSAL GIBSON JEWEL

Detective in "Broadway" Was Once Successful N. Y. Producer

THOMAS JACKSON, now playing in "Broadway" at Universal, was once a successful producer of plays in New York. Among his productions were "Ten Per Cent" and "Gentlemen of the Press."

But it was inevitable that Jackson should return in person to the footlights, for he comes from a distinguished theatrical family. His father, Thomas E. Jackson, Sr., made his debut as far back as 1855.

Jackson, the elder, played with such stars as Edwin Booth, Lawrence Barrett, Edwin Forrest, Ezra Kendall, Nate Salisbury, Maggie Mitchell, Mojeska, and a host of others famous throughout the world in their generation.

Thomas Jackson, the detective in the stage version of "Broadway" who plays the same role in Universal's sound production

In 1910 the elder Jackson retired from the stage, and two years later his son became one of the original members of the cast of "Yellow Jacket" which, at one time, was playing not only in many theatres of the United States, but in at least one theatre in every European country as well.

Jackson's part in the film version of "Broadway" is the same role which he created with the original New York Company, and which he played there for ninety consecutive weeks.

Laura La Plante Chosen To Star in "Evidence"

PRODUCTION plans for Laura La Plante's next starring vehicle have just been announced by Universal Pictures Corporation. The picture is entitled "Evidence" and production is scheduled to start in about two weeks.

William Wyler will direct the picture. This will be the first time he has directed Miss La Plante. The assignment is in the nature of recognition of Wyler's rapid rise in the directorial field. He recently directed "The Shakedown," one of the outstanding pictures of the Universal program.

Laura La Plante scored a remarkable triumph in "Show Boat," Universal's singing and talking hit based on Edna Ferber's best seller and the Ziegfeld musical show. Universal is making every effort to give the blonde star pictures worthy of her ability and unusual care will be lavished upon "Evidence."

The production will have dialogue. It is an original story by E. J. Montagne.

Now you'll know why dialog makes greater entertainment!

The SHAKEDOWN

with
BARBARA KENT
and
JAMES MURRAY
Story by
Chas. A. Logue
A
WILLIAM WYLER
Production
Two Negatives:
1 with dialog; 1 silent
Presented by
CARL LAEMMLE

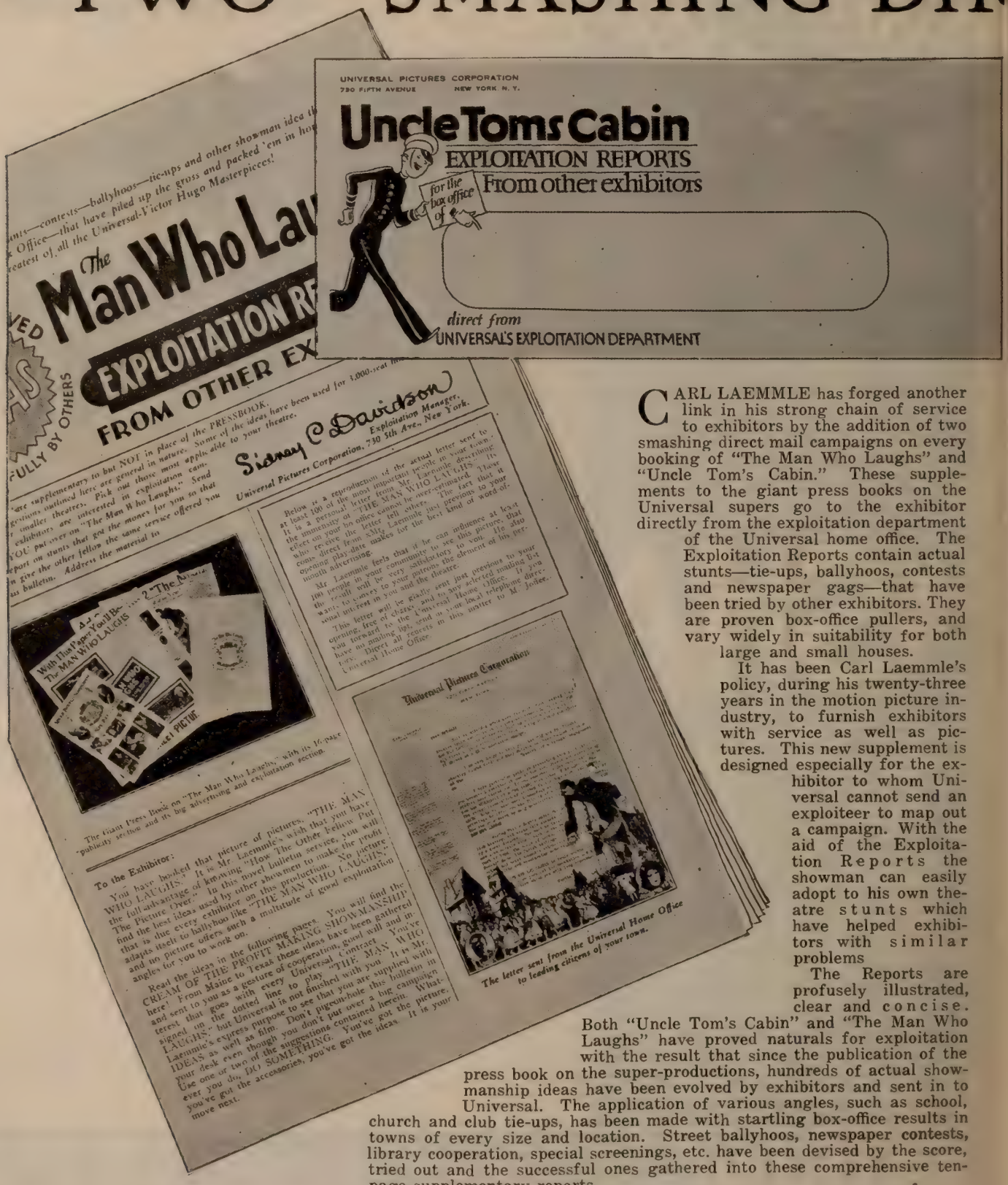
A talking picture that shouts profits!!

The performance of little freckle-faced Jack Hanlon is an audience REVELATION!

UNIVERSAL PICTURES

TALKING (2 Distinct Versions) SILENT

TWO SMASHING DIR



CARL LAEMMLE has forged another link in his strong chain of service to exhibitors by the addition of two smashing direct mail campaigns on every booking of "The Man Who Laughs" and "Uncle Tom's Cabin." These supplements to the giant press books on the Universal supers go to the exhibitor directly from the exploitation department of the Universal home office. The Exploitation Reports contain actual stunts—tie-ups, ballyhoos, contests and newspaper gags—that have been tried by other exhibitors. They are proven box-office pullers, and vary widely in suitability for both large and small houses.

It has been Carl Laemmle's policy, during his twenty-three years in the motion picture industry, to furnish exhibitors with service as well as pictures. This new supplement is designed especially for the exhibitor to whom Universal cannot send an exploiteer to map out a campaign. With the aid of the Exploitation Reports the showman can easily adopt to his own theatre stunts which have helped exhibitors with similar problems

The Reports are profusely illustrated, clear and concise. Both "Uncle Tom's Cabin" and "The Man Who Laughs" have proved naturals for exploitation with the result that since the publication of the press book on the super-productions, hundreds of actual showmanship ideas have been evolved by exhibitors and sent in to Universal. The application of various angles, such as school, church and club tie-ups, has been made with startling box-office results in towns of every size and location. Street ballyhoos, newspaper contests, library cooperation, special screenings, etc. have been devised by the score, tried out and the successful ones gathered into these comprehensive ten-page supplementary reports.

ECT MAIL CAMPAIGNS

on

"Man Who Laughs" and "Uncle Tom's Cabin"

Universal Offers Every Exhibitor Booking "Man Who Laughs" and "Uncle Tom's Cabin" Mail Campaign Direct from Universal Home Office—Exploitation Helps Supplement Giant Press Books

Among the valuable tie-ups in these Exploitation Reports are book campaigns on "Uncle Tom's Cabin" and "The Man Who Laughs." Both these books are so well known and so popular that tie-ups with book stores have been easy to obtain and fruitful of results. Grosset and Dunlap have put out special inexpensive editions of the books, well illustrated with scenes from the Universal pictures. Book stores have been lavish with window displays of thee classic, and exhibitor have given the books away in various newspaper contests.

Another exhibitor help suggested in the Exploitation Reports is the ever popular star identification contest. The casts of both "The Man Who Laughs" and "Uncle Tom's Cabin" are composed of outstanding screen stars, so that identification is fairly simple, but has a tremendous fan appeal. The Liberty Theatre in Wheeling, West Virginia, used such a contest in connection with a full page co-operative advertisement in the **Register**. The photos of the twenty stars of the picture were printed in the page ad—one photo by each merchant—and the photograph was also displayed in the window of the dealer who advertised. To limit the contestants, they had to send in their answers in some novel form as in art work or on hard-boiled eggs. The first prize was a Helbros watch, and theatre tickets were given to the runners-up. The whole town was identifying stars and seeing the picture.

A fortune hunt may be used to advantage in exploiting either of the two Universal superproductions. At Lafayette, Ind., fourteen merchants were promoted into participating in an UNCLE TOM'S CABIN FORTUNE HUNT. These merchants displayed a special serial number in their window which was also decorated with stills. Ten thousand serially numbered coupons were distributed from house to house by the theatre. On each coupon was printed a different serial number. It also advised those who received it to compare the serial number with the various numbers exhibited in the fourteen windows. If the number they held was similar to a number in one of the windows, they received a special prize. This plan not only netted the theatre fourteen good window displays and covered practically every home with a special coupon, but also resulted in a cooperative page smash of advertisements from the fourteen merchants who participated in the "hunt."

The Street Railway Company in one town was sold on the idea that they would get extra fares by aiding the publicity of "Uncle Tom's Cabin." They used 150 street car hangers, covering the entire city.

In hundreds of cities some sort of rolling cabin ballyhooed for "Uncle Tom's Cabin." The Exploitation Reports give concrete help on this effective stunt.

Another fertile suggestion contained in the service bulletins is connected with hook-ups with the local telegraph company. One live wire showman sent a Western Union to the houses of thirteen Weslyn fraternities two days before the showing and around dinner time. It gave the play dates and said, "Bring Your College Sweethearts—Theatre Parties Arranged." This was also sent to college dormitories where the independent college men lived.

A stunt that netted plenty of space during the run of "Uncle Tom's Cabin" at the Wold Theatre, Omaha, was the projection of the film in an airplane two thousand feet above the city. This was arranged in conjunction with a municipal airport. The picture was projected before an invited audience of notables on a screen situated at the end of a big tri-motored plane.

The above suggestions are indicative of the varied showmanship ideas that Universal's Exploitation Department is sharing with each and every exhibitor who books either "The Man Who Laughs" and "Uncle Tom's Cabin." All the exploiteer has to do is to book these box-office bets, spend a few minutes readingthe Exploitation Reports and then go to it.

Rodeo Performers See Themselves On Screen in "King of the Rodeo"

THE picturesque gentlemen and girl in the wide sombreros in the photograph above are all members of the Tex Austin Rodeo Company who took an actual part in Hoot Gibson's great riding picture, "King of the Rodeo." While they were in San Antonio recently, Universal's branch manager, R. I. Pyne, arranged for a special screening so that they could witness their first screen appearance. John C. Fanning, exhibitor of Brownsville, Texas, and George M. Jacoby, Universal home office auditor, are also in the group pictured above.

Gibson Completes "Points West" at 'U'

UNIVERSAL STUDIOS today announced the completion of "Points West," Hoot Gibson's latest starring vehicle. The picture is now in the cutting room.

"Points West" is said to be one of the star's most thrilling pictures of the West. The story was written by B. M. Bower. Most of the scenes were photographed in the High Sierras.

Alberta Vaughn is leading woman, with Frank Campeau, Jack Raymond, Martha Franklin, Milt Brown and Jim Corey in the supporting cast. Arthur Rosson directed the picture.

Gordon and Stone In "Harmony Lane"

HUNTLEY GORDON and George Stone have been cast for important parts in "Harmony Lane," which will go into production at Universal City in about a week, it was announced today.

Eddie Leonard will be featured in "Harmony Lane," which will be directed by Robert F. Hill. The story is by Joseph Swerling.

CARL LAEMMLE
presents

Reginald DENNY

IN

HIS LUCKY DAY

TALKING
or SILENT

with Lorayne Duval.

Directed by
Edward Cline.

(2 distinct negatives)

GOLDEN DIMPLES!

Will any man step up and say that this star is not the greatest audience personality in two-reelers today?

SNOOKUMS

The BOX-OFFICE BABY

in

"The NEWLYWEDS and their BABY"

adapted from the famous cartoon series by George McManus

JUNIOR JEWEL Productions

and these **STERN BROTHERS Comedies:**

BUSTER BROWN COMEDIES
from the celebrated cartoon series by R. F. Outcault

LET GEORGE DO IT
Another famous comic from the pen of George McManus

MIKE and IKE
Rube Goldberg's funny look-like lads in the flesh

Distributed through UNIVERSAL

UNIVERSAL SYNOPSES

"SHE'S A PIPPIN"

IKE and MIKE COMEDY

MIKE and Ike got shore leave and looked very fetching in their sailor suits and smart caps. Since they were unsuccessful in making a date they started down the street to look for one. It didn't seem to be sailors' day for various "pippins" turned them down cold. However, they finally saw two likely dames breezing by and it didn't take long for the boys to pull up alongside. As they reached the girls' home they saw a man crawling through the window. It wasn't until some very unpleasant things had happened that they discovered they were chasing father, who had forgotten his keys. Things got so hot that the boys leaned out of the window to cool off. They glimpsed two girls coming down the street. In a minute they had stepped out of the window leaving father and the girls to finish their violent discussion.

"THE DIAMOND MASTER"

Universal Chapterplay

No. 10—"The Reckoning"

FOR the sake of Doris' safety Van regretfully releases Latham.

At dawn Doris and her father are prisoners of Latham's men in a mountain fastness. Latham comes to them and gives orders that they are all to move that night.

Tug, speeding back from an errand, sees a lone man in a mountain pass and his curiosity is aroused. He investigates, and discovers the hiding-place of Latham, also the fact that Doris is a prisoner there. He dashes away for help.

Meanwhile Van and the state troopers have been conducting a desperate but fruitless search. Tug finally finds Van and they set out to aid Doris.

They arrive just as Latham and his men are departing. Van descends a narrow trail and rescues Doris. Latham misses Doris and follows, while the others are searching for Kellner, who has disappeared.

Doris and Van find their way blocked by a landslide, where they are overtaken by Latham. Knowing that he himself is trapped and his career finished, for he has seen the state troopers coming, Latham prepares to shoot them down. Old Kellner appears and falls upon him from the canyon above. They fight on the edge of a tremendous chasm. Van tries to stop them, but they fall over the precipice. Kellner has given his life to save theirs, and has taken with him the enemy who had fought him all his days.

"TIGE'S GIRL FRIEND"

Stern Brothers Comedy

BUSTER BROWN SERIES

LITTLE FLUFFY, Mary Jane's dog, was terribly ill. Tige, Buster and Mary Jane were all worried. When Fluffy told Tige how that brute of an English bulldog had nearly killed her in order to get her bone, Tige saw red and went out to shadow that brute until he caught him in a vacant lot. When Tige returned he told Fluffy a vivid tale of the encounter.

Troubles never come singly. Grandpa was sick and the children had to visit him at the hospital. Rastus arrived just as they were leaving, so they took him along to keep track of Tige while they were in the hospital.

Rastus and Tige didn't like being left out, so they watched their chance and soon arrived in the ward. The doctor caught sight of them and made it very plain that dogs were not welcome. Not until it landed on Grandpa's nose did they discover a fly had arrived with the children. By the time Buster got through trying to swat the unwelcome pest and Rastus had upset a bottle of ether that ward was a busy place.

"HEN FRUIT"

Oswald Cartoon

OSWALD was foreman of the egg factory, but even with every modern device in the way of alarm clocks, it was difficult for him to get on the job. The time clock, however, never missed a trick and didn't let any late pullets get by. A young cockerel managed to sneak in, and certainly disrupted the business of egg laying! Oswald was so long pulling his basket that before he got out to his tin lizzie a goat roaming around had swallowed it. Oswald had a terrible time with that goat, but finally made him disgorge his lizzie. Of course, it was chewed to bits, but Oswald collected it in a couple of tin cans and soon shook it together again.

"WILD BLOOD"

Western Thrill Series

***With* Rex, supported by Jack Perrin**

REX, the wild stallion, has evaded capture by Luke Conner, leader of a gang of rustlers. Conner plans to take his beautiful white mare and colt. While pursuing the mare he sees a prairie schooner in the distance, with a beautiful girl on the driver's seat. His men capture the colt while he watches the girl. Her father and another man take possession of a cabin near his hangout. Pretending to be a friendly neighbor he calls and discovers that Jack Crosby, an erstwhile cowpuncher, is helping Mary's father, Old Man Ellis, to work the nearby mine.

Mary is discontented and lonesome and Conner persuades her that her beauty and youth are being wasted.

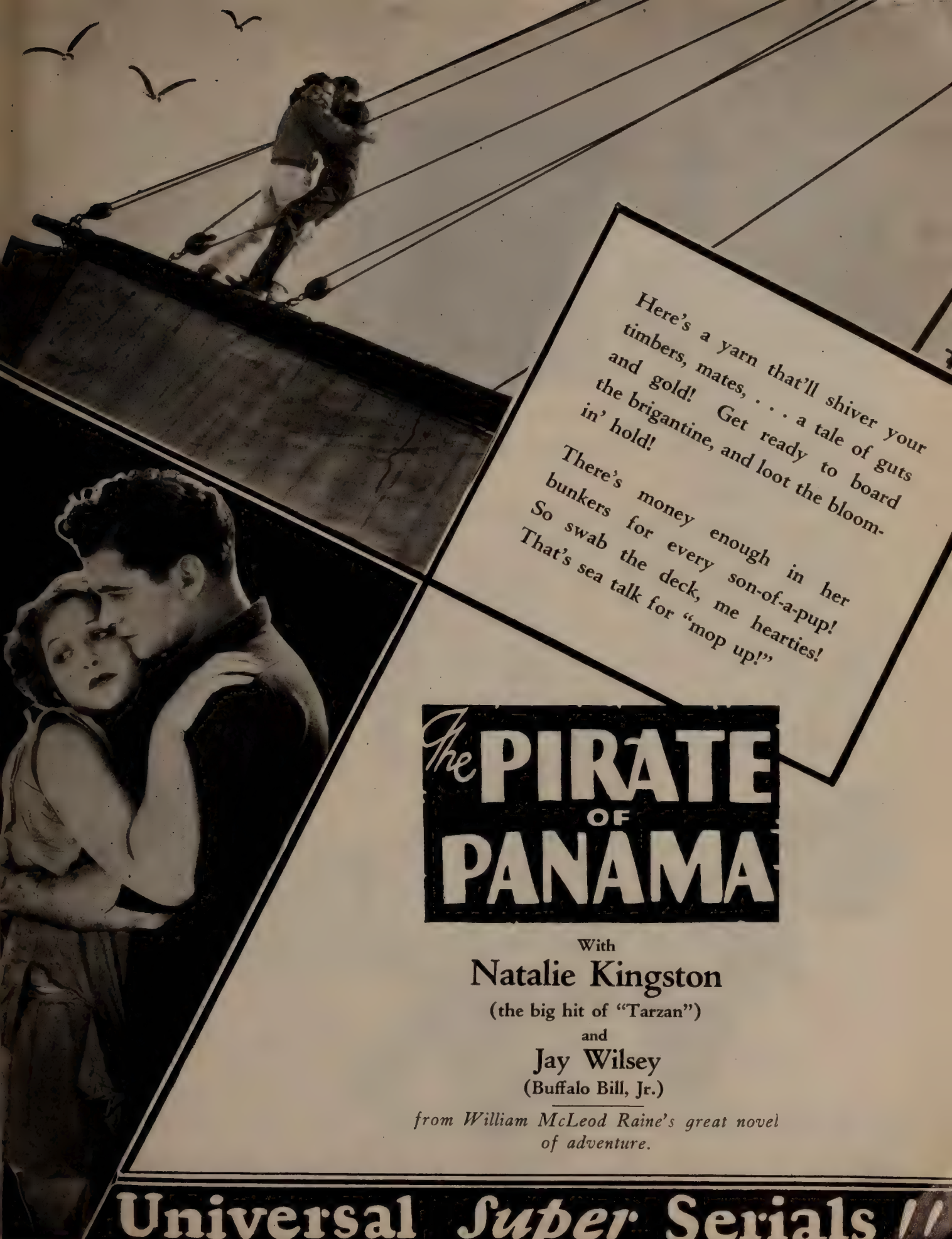
After much effort Ellis finally strikes a rich vein. He hides his gold planning to accumulate a good stake with which to surprise Mary and Jack.

One day while the men are working in the mine, Conner comes and persuades Mary to leave with him for the city. Starlight, Jack Crosby's clever mare, sees them and sensing danger takes Mary's sun-bonnet to the mine shaft and drops it down to attract the attention of the men. Racing to the cabin they find that Conner has taken Mary and Old Man Ellis' gold.

Rex, who has wandered the plains disconsolately since the capture of the colt, catches sight of Conner and Mary driving away. As Jack, who has overtaken the runaway couple, struggles with Conner and knocks him from his wagon, Rex leads a stampede of wild horses in pursuit of the fleeing Conner.

The penitent Mary is glad to have been saved from her folly and returns with her father and Jack, who has long been in love with her.

SHOW BOAT



Here's a yarn that'll shiver your timbers, mates, . . . a tale of guts and gold! Get ready to board the brigantine, and loot the bloomin' hold!

There's money enough in her bunkers for every son-of-a-pup! So swab the deck, me hearties! That's sea talk for "mop up!"

The PIRATE OF PANAMA

With

Natalie Kingston

(the big hit of "Tarzan")

and

Jay Wilsey

(Buffalo Bill, Jr.)

from William McLeod Raine's great novel of adventure.

Universal *Super* Serials!!

Veteran Press Agent Returns to Universal

AL FEINMAN, well-known press agent and former Universalite, has returned to the Universal fold.

He started last Monday as first mate to Cap'n Harry Reichenbach in piloting "Show Boat" on its new York run. He will assist Reichenbach in the advertising, publicity and exploitation of "Show Boat" which comes to the Globe Theatre, Wednesday evening, April 17th, for an indefinite engagement.

Feinman, together with Reichenbach, handled the New York engagements of such Universal productions as "Uncle Tom's Cabin," "Lonesome," "Man Who Laughs," etc. He has also served as Director of Publicity for Universal's Colony Theatre.

Sid Saylor Starts New Comedy Series

SAM NEWFIELD, who rose from errand boy for Carl Laemmle in New York twelve years ago, and Gus Meins will direct a series of two-reel comedies starring Sid Saylor for Universal Pictures. The productions will be under the supervision of Sig Newfield. Newfield and Meins recently completed three comedies featuring "Snookums."

Another striking one-sheet on "Show-Boat."

Dialect Mixup At Universal

JEAN HERSHOLT declares he is about to start his fifth sound picture and in each picture he has spoken a different dialect. The first one, "Give and Take," he used a German accent. The second picture, "Abie's Irish Rose," he used a Jewish accent. The third one, "Girl on the Barge," he spoke with a decided Scottish burr. In "You Can't Buy Love," he has to speak with a French accent and in his next picture, "The Climax," he will be an American.

"SHOW BOAT" MUSICAL SCORE SETS NEW MOVIE-TONE STANDARD

(*Continued from page* 8)

The calliope music which opens the "Show Boat" picture is also used in a dramatic way. Before the show boat appears on the screen, the audience hears the characteristic music of the calliope and Cherniavsky went to great lengths to discover and score music which has been played on show boat calliopes for untold years, but which has very seldom been committed to moving pictures. Most of this he found in the New York Public Library.

Mr. Cherniavsky has added a love song of his own, entitled "Love Sings a Song In My Heart," which is used as a love theme where the tempo of the Kern music was not adapted to the screen action.

Since Edna Ferber's "Show Boat" story develops over a period of fifty years, every effort was made on the part of the musical adapter to find characteristic music of the periods covered by the action to use characteristically. Among the songs made famous in the musical history of the United States which are included are "Ta Ra Ra Ra Boom Teay," "There'll Be a Hot Time in the Old Town Tonight." Old Kentucky Home" "Swanee River," "Old Black Joe," "Deep River," "I Got Shoes," and "Coon, Coon, Coon."

Carl Laemmle

presents

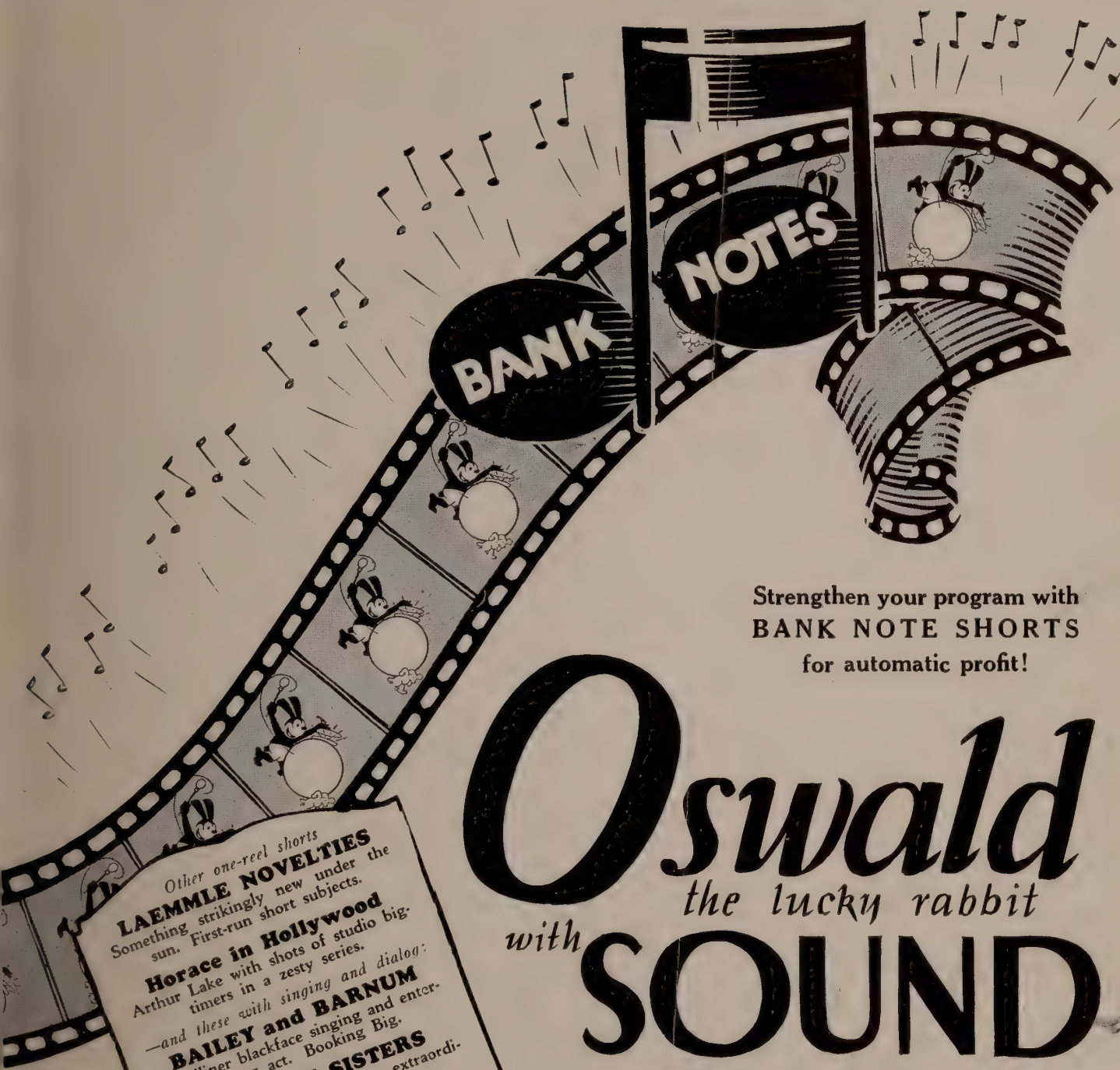
SCANDAL

with

Laura La Plante

Directed by
WESLEY RUGGLES

TALKING (2 Distinct Versions) SILENT



Strengthen your program with
BANK NOTE SHORTS
for automatic profit!

Oswald
the lucky rabbit with SOUND

Every exhibitor who plays Oswald knows that it pays to give the customers real cream in their coffee. The Lucky Rabbit never fails to deliver laughs . . . and YOU never fail to collect on delivery!

WINKLER PRODUCTIONS
Two negatives: 1 silent; 1 with sound

Other one-reel shorts

LAEMMLE NOVELTIES
Something strikingly new under the sun. First-run short subjects.

Horace in Hollywood
Arthur Lake with shots of studio bigtimers in a zesty series.

—and these with singing and dialog:

BAILEY and BARNUM
Headliner blackface singing and entertaining act. Booking Big.

THE BROX SISTERS
Harmonizing Hawaiian trio extraordinary. Big house stuff.

ZIMMERMAN and GRANDVILLE
Unique, delightful Swiss yodlers. Exclusively Universal.

CAFE ROYALE
Red-hot cabaret entertainment

UNIVERSAL PICTURES

UNIVERSAL *Shorts are Super Shorts*

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

INCREASED PATRONAGE!

15 million readers follow Carl Laemmle's chats in the Saturday Evening Post. More than an advertisement—it is one of the most popular fan columns in existence. If you play Universal Pictures, the tremendous influence of this column is bringing you increased patronage and added profits.

Watch This Column
Our Weekly Chat

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

"SHOW BOAT" probably has more elements of drawing power than any moving-picture ever produced. It is a Super-production and a combination of Universal Stars and the music and singing stars of Florenz Ziegfeld's Stage Show, which has already played to crowded houses in New York for more than 500 consecutive performances a year. It may interest you to know that the most prominent men in dramatic and moving-picture circles are just as keenly interested in this picture as you will be as soon as it is shown. —C.L.

Carl Laemmle

Florenz Ziegfeld

Edna Ferber

The Reasons Why:

"SHOW BOAT" is the great novel of the floating theatres along the lower Ohio and the Mississippi rivers, written by Edna Ferber.

Laura La Plante

Joseph Schildkraut

"SHOW BOAT" on Ziegfeld's Stage in New York has proved such a popular sensation during its entire run seats sold at from $10 to $20 each

Otis Harlan

"SHOW BOAT" in Universal's picturized and movietone version will have LAURA LA PLANTE, JOSEPH SCHILDKRAUT and OTIS HARLAN as the principal characters as well as the wonderful Jerome Kern music with Oscar Hammerstein's intriguing lyrics and singing stars of Ziegfeld's Stage Show.

Emily Fitzroy

"SHOWBOAT" in Universal's production will have the beautiful background of nature's own scenery, because it was made down on the river on an actual show-boat.

Helen Morgan

Oscar Hammerstein 2nd

"SHOW BOAT" is intensely dramatic, emotional and picturesque, and the love-story running through it has a most romantic and powerful appeal.

"SHOWBOAT" has likewise been produced as a silent picture for those theatres which have no movietone apparatus, and is positively just as interesting as the sound picture.

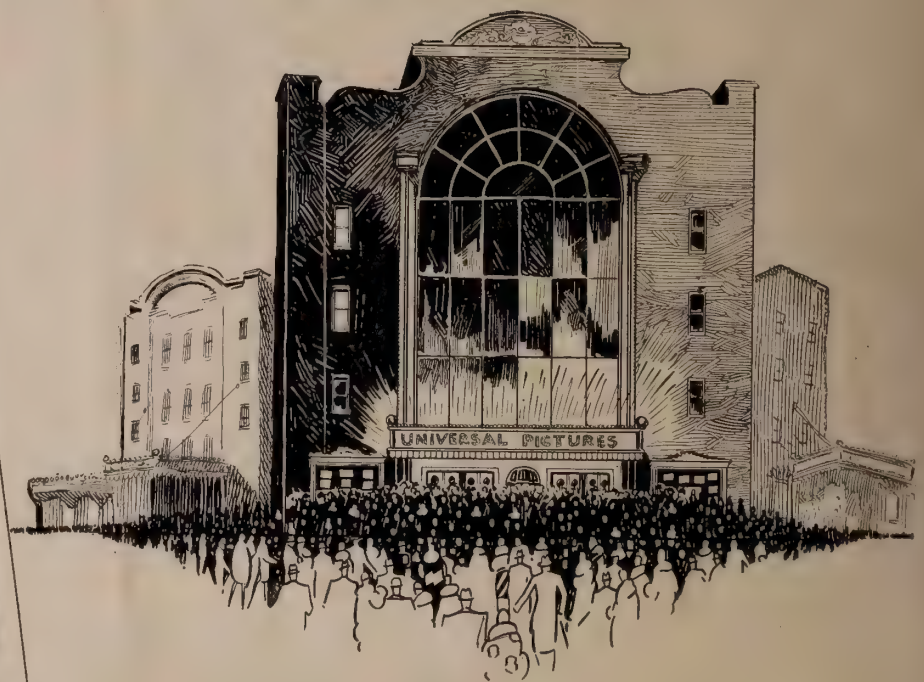
Jerome Kern

Harry Pollard

"SHOW BOAT" in Mr. Ziegfeld's opinion and mine should prove probably the greatest picture-attraction of the age.

Carl Laemmle, President

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City



This column appears in the Saturday Evening Post of April 13, 1929.

UNIVER VEEKLY
Vol. 29 No. 13
May 4, 1929

Carl Laemmle presents "SHOW BOAT" by Edna Ferber
with Laura La Plante, Joseph Schildkraut, Otis Harlan,
Emily Fitzroy and Alma Rubens.....
A Harry Pollard Production

Synchronized score by JOSEPH CHERNIAVSKY Directed Silent and Movietone by HARRY POLLARD

Music for the stage production by JEROME KERN Lyrics by OSCAR HAMMERSTEIN 2nd

—the greatest array of stage and screen celebrities ever identified with one picture...

CARL LAEMMLE *presents*

SHOWBOAT

A HARRY POLLARD *Production*

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick ~ Editor
PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5TH AVE. — NEW YORK CITY
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Vol. XXIX MAY 4, 1929 No. 13

EXPERTS ENDOW "SHOW BOAT" WITH FOURTEEN EXPLOITATION POINTS

Agree This Harry Pollard Production Has Greater Advertising Appeal Than Any Other Picture in History of Moving Pictures

EVER since the opening of "Show Boat" in Miami, Palm Beach, New York, Washington, Omaha, Salt Lake City, Seattle and Dallas, all with capacity audiences and extended runs, the moving picture critics and industry philosophers are at odds over the reason. The critics claim that it is the excellence of the picturization itself. Their claim is that the reviews and the consequent reaction of audiences are responsible for the remarkable showing of this picture. Probably they are responsible, to a certain extent, as the reviews have been truly remarkable.

Nevertheless, the success of "Show Boat" was predicted by so many prominent showmen in the moving picture industry that a number of circuit houses bought the picture long before they had an opportunity to see it. They base their judgment on the exploitation angles of the picture. They are unanimous in the opinion that no other moving picture ever had so many advertising and box-office advantages as "Show Boat" has. For the purpose of recapitulating these, they have been set down here as Fourteen Points. Here they are:

1. The novel, "Show Boat," has established itself, on its own merit, as an epic of American literature, because of its colorful gripping presentation of a romantic and unusual phase of American life.

2. The story is from the pen of Edna Ferber, one of the country's most popular writers.

3. "Show Boat" became the best seller of all best consecutive seasons. It has been translated into four foreign languages and has become popular all over the globe.

4. Florenz Ziegfeld, the most famous impresario of musical extravaganzas, adapted it for the stage.

5. As a Ziegfeld musical show, "Show Boat" is the most successful musical comedy ever offered in New York. It has played two full seasons.

6. The music and songs of the Ziegfeld "Show Boat," written by Jerome Kern and Oscar Hammerstein II, are known from Coast to Coast. These songs and music are sung and heard in the picture.

7. Ziegfeld's cast included such stage favorites as Helen Morgan and Jules Bledsoe. These two and others from the show render their song hits by movietone.

8. Carl Laemmle, the astute creator of big pictures, outbid the entire industry for the rights to this novel and produced it as a million dollar super talking picture.

9. The production was directed by Harry Pollard, Universal directorial ace of such big successes as "Uncle Tom's Cabin."

10. Popular Laura La Plante and the inimitable Joseph Schildkraut are featured as the idyllic young lovers.

11. The sterling cast of the picture includes such favorites as Otis Harlan, Emily Fitzroy, Alma Rubens, Little Jane La Verne, Jack McDonald and Neely Edwards.

12. The picture is a musical feast, with bands, calliopes, banjos, choruses, songs, the beautiful Ziegfeld music and dozens of old favorites and negro folk songs.

13. Among the high-lights of the picture are the songs sung by Laura La Plante, beautifully sung and clearly reproduced.

14. The production is outstanding for its pictorial beauty—the picturesque river scenes, the steaming Show Boat, the moonlit waters—and for its exciting moments—the storm, the elopement, the trotting race and other emotional climaxes.

The Sensation

No. 634—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

THE excitement over "Show Boat" is spreading like wildfire.

It is the big subject of the times! The predictions which are being made by experienced showmen are something staggering.

For instance, one highly successful showman who owns a string of de luxe houses made the following very pointed remarks—which are all the more significant in view of the fact that he has virtually told me to write my own ticket on his contracts for "Show Boat."

"You have got the biggest thing in the history of the show business. You are going to gross at least a third more than any other picture has ever grossed in all moving picture experience. You ought to do ten million dollars' worth of business with this one picture alone. You have got more box-office wallop in this one picture than I ordinarily see in half a dozen pictures combined. And I am glad it is Universal which has achieved this triumph, because Universal deserves more than any other company in the industry."

That's quite a mouthful.

of the Trade!

But it is based on facts. It is based on box-office value and entertainment possibilities.

Edna Ferber is the first fact. She wrote the book which took the world by storm. I bought the picture rights at what was then a record price.

The picture itself is fact number two. It is faithful to the story told by Edna Ferber. It is the crowning achievement of Harry Pollard's career as a director. Add to all this the fact that Laura La Plante and Joseph Schildkraut and Otis Harlan head a remarkable cast and you have a combination of box office values never before dreamed of.

The great Ziegfeld is another fact. He produced the musical show version of the book. The history of musical shows contains a record of no success like this one. And, mind you, under the terms of my deal with Mr. Ziegfeld, I have been able to use the cream of all the best songs and musical scores in the Ziegfeld hit.

All the exquisite music which Jerome Kern wrote for "Show Boat" and all the lyrics prepared by Oscar Hammerstein are mine to use.

Helen Morgan, whose singing of "Bill" and "Can't Help Lovin' That Man" set the show world afire, appears and sings in Universal's version of "Show Boat." So does Jules Bledsoe, whose interpretation of "Ol' Man River" is beyond description. So does Aunt Jemima, the famous ballyhoo singer. So does the large group of Plantation Singers.

And this, my friends, is but one of the mighty attractions Universal is about ready to spring. Do you wonder it is the sensation of the trade?

Laura La Plante and Joseph Schildkraut as the Magnolia and Ravenal of Universal's "Show Boat" with the menacing Emily Fitzroy as Parthy hovering in the background

UNIVERSAL'S NEW YORK

Broadway Opening of Carl Laemmle's "Show Boat" Draws Brilliant Premiere Audience and Proves Box-Office Hit

NO MORE convincing and impartial account of the remarkable New York opening of "Show Boat" at the Globe Theatre on April 17th could be reprinted in these pages than that which appeared in the Exhibitors Daily Review and Motion Pictures Today. *It needs no editorial comment, no deletion and no enlargement. Here it is, in all its enthusiastic tribute:*

"Showboat's in town."

"It opened at the Globe Theatre last night, and what an opening! And what a picture! If we were permitted a guess we would say that last night was the happiest night Carl Laemmle ever had. He had the realization of many dreams come true. He saw presented before him (and one of the swankiest audiences ever assembled for the opening of a picture) a production that seemed perfect in every detail, a production that had, at many times, caused him a lot of worry and a production that will lift Universal right up in the race for premier honors in the production of the talkies.

BIG HIT

"To say that 'Show Boat' is a hit does not give it half the credit it deserves. It is more than that, it is by far the greatest attraction that organization has ever had and one of the real big pictures in the history of motion pictures, both silent and talkie.

"The word was around last night that the picture cost $1,700,000. Either that or more, it was well spent. And this amount has already started to come back to the exchequer of 'U' from the several openings it has had out in key-centers throughout the country and with the addition of other play dates already on the books, whatever the amount spent on its making will be returned and a good healthy profit should be shown.

Excellent Entertainment

" 'Show Boat' has everything that goes to make a successful entertainment. It is masterfully directed, capably acted and photographed by a master hand. The recording is as good as any we have heard and the musical score written by Cherniavsky was a treat and had a lot to do with the success of the picture.

"Carl Laemmle should be congratulated by the entire industry. Robert E. Welsh, who had charge of the entire production, deserves all the praise that 'Uncle Carl' and Universal can heap on him.

"Every one who had anything to do with the making of the picture did his job well—can we say more?"

* * *

The newspaper comments the day after the opening confirmed the general conviction that Universal's "Showboat" sets a standard among the year's big pictures that will be well nigh impossible to reach, much less excel.

N. Y. WORLD

BEAUTY there is in the motion picture "Show Boat," and the glamour of moonlit nights on the old Mississippi. It is this rich, romantic flavor of the silent river, this melancholy, haunting breath from out the deep, mysterious waters, which makes Carl Laemmle's annual superfilm at the Globe a noteworthy and, for the greater part, a superbly managed picture play.

At the opening on Wednesday night, which started, incidentally, at 8:45 and reached its conclusion toward midnight, a large audience followed it with evident relish through all its devious loops

"SHOW BOAT" THRILLS FIRST NIGHT AUDIENCE

and turns, breaking in upon it now and again to register its general approval by handclapping. Indeed, in the lobby betwen the acts I came upon a friend of mine named Morris Gest, and from him I learned that not since David Belasco's opening night of "The Darling of the Gods" had Mr. Gest seen anything so exquisite, so charming and in such fine taste as this Movietone version of "Show Boat."

The director, Harry Pollard, has taken his company to the spots where the action is supposed to have taken place, and he has photographed these exterior atmospheric episodes with great fluidity and feeling. Certainly there has been no film story dealing with the lonely life on the river which has caught to such a marked degree the darkly forbidding nature of the country.

The performance of Miss Laura La Plante as Magnolia, of Joseph Schildkraut as Ravenal, of Alma Rubens as Julie, and of Emily Fitzroy as Parthy Hawks are all nicely effected and are deserving of felicitations, which are hereby given. Of these, it appeared to me that Miss La Plante was easily the most expert, the most believable. The truth is that she gave a magnificent portrayal as Magnolia.

Harry Pollard, the director of "Show Boat," is being lavishly praised for his brilliant atmospheric shots of the lazy Mississippi and the show boat

"Show Boat," for the reasons I have stated, is in many ways a notable motion picture, and it is what I would consider one of the items to place high up on the list of New York musts.

QUINN MARTIN.

N. Y. SUN

"Show Boat" glides into the movies — at the Globe—and, tricked out with movietone melodies from Jerome Kern's entrancing score, dialogue sequences and Miss Ferber's talent for heartbreak and sentiment, it must assuredly repeat its successes.

George Gerhard of the Evening World says that Alma Rubens, pictured above, plays the role of Julie superbly

If "Show Boat," the Ziegfeld production, was a close approach to an ideal American opera, then Show Boat," the movie, is a close approach to an ideal American saga of a family and a place. The tragedies of partings, of birth and death, and finally of old age are unfolded, and through them all run the Mississippi and the show boat that first brings them to view.

It is this quality of sentiment, of poignancy, that the film projects in such an amazing degree. And the actors do help a great deal. Laura La Plante, as Magnolia, aged gracefully, nobly, and often touched top peaks of emotion. Joseph Schildkraut, as Ravenal, gambler and wastrel, was exceptionally effective. Emil Fitzroy, as Parthenia, the mother, was on first sight a caricature, but before long she projected a very real person, and Alma Rubens, as Julie, was a forlorn figure.

JOHN S. COHEN, JR.

* * *

N. Y. TELEGRAM

"Show Boat" is, beyond doubt, a very handsomely mounted and impressive production.

Crowds surging around the World Theatre in Omaha, Neb., at the midnight premiere of "Show Boat." Over two thousand people turned out to the gala event.

Midnight Premiere of "Show Boat" Scores Tremendous Hit in Omaha

THE midnight opening of "Show Boat" at the World Theatre in Omaha adds another brilliant premiere to the long list which the Universal super production is rolling up. This western premiere was a gala Saturday night preview attended by some two thousand prominent citizens of Omaha, with the regular run of the picture at popular prices not following until the next Friday. The theatre was packed in spite of heavy opposition in the form of another opening across the street at a Publix house. The reception given "Show Boat" can be estimated by the following review from the *Omaha News Bee:*

"'SHOW BOAT!' What a story! What a picture!

"Hailed as an epic in the talkies field, it won its way into the hearts of the audience in its premiere western showing at the World theater Saturday night.

"From the moment Capt. Andy Hawks' old Mississippi show boat, 'Cotton Palace,' steams 'round the bend with its calliope going full blast, the audience lives again the happy days when river towns looked forward to those nomad troupers in good old-fashioned 'mellerdrama.'"

* * *

"Laura La Plante as Magnolia has an artistic sincerity which stands the test of a series of close photographic studies.

"As Gay Ravenal, the debonair husband, Joseph Schildkraut gives an admirable portrayal.

"In the role of Parthenia Hawks, Emily Fitzroy gives perhaps the finest work of her many years upon the screen. A better actor could not have played the role of Captain Hawks than Otis Harlan. Another character furnishing an unusual portrayal is Alma Rubens as Julie." RENO.

From the *Omaha World Herald* comes the praise:

"It is a perfect story for film purposes, and the cast is equally flawless."

EXPLOITATION CAMPAIGN.

Among the outstanding features of the Omaha exploitation campaign on "Show Boat" was a strong display of the Borden Fabrics national dressmaking conetst tie-up. The Edna Ferber novel was conspicuously displayed in Kilpatrick's book department and windows four days before the opening. The "Show Boat" toy was given excellent display in the Orchard Wilhelm store. A perfume tie-up was effected with store and window displays starting two days before premiere. Magnolia perfume was sprayed throughout the theatre for the opening.

Reprinted from the Exhibitors Daily Review and Motion Pictures today.

"Show Boat" a Show Triumph

By

Arthur James

BEGINNING with sprightliness, proceeding with poignant human drama shot through with the shining threads of humor, "Show Boat", the Show of the Season, ends with a haunting melody, sung by a negro with a voice like a cello.

* * *

THIS much heralded and much expected sound and dialogue entertainment will duplicate internationally the New York success of Florenz Ziegfeld's stage production and there's no doubt in the world about that.

* * *

AT the Globe Theatre last night, Carl Laemmle who presents the picture on behalf of Universal shared his honors with Mr. Ziegfeld and both were in screen evidence.

* * *

BEAUTIFULLY contrived by the superb direction of Harry Pollard, triumphantly scored by that rising musical genius, Joseph Cherniavsky, acted with power, sincerity and feeling by Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Alma Rubens and Otis Harlan, as principals in an amazing cast, this supreme drama of the Mississippi and its show world rises as high as the sky itself and goes as deep as the utter depths of the swirling surges of human emotions.

* * *

IT is embellished with music, ornamented with song and its tempo is in rhythm with the heart beats of the world.

* * *

UNIVERSAL has in "Show Boat" a box office achievement that is likely to break all previous picture records and is an entertainment. It is a decoration for picture history.

FILM NOTABLES -:- AT OPENING -:- OF 'SHOW BOAT'

Photos by Evening Journal Staff Photographer.

FLORENZ ZIEGFELD. The maestro himself sees the million dollar "talkie" version of his "Show Boat."

MR. AND MRS. JOSEPH SANTLY Were among the notable first-nighters at the premiere of "Show Boat," at the Globe Theatre.

ALL DOLLED UP. A blaze of lights announced "Show Boat" at the Globe. Rose Pelswick reviews the film today on Page 24.

MR. AND MRS. MORRIS GEST. The famous showman and his wife were targets for the camera as they entered the Globe to attend the premiere.

CARL LAEMMLE President of the Universal, was one of the film kings at the "Show Boat" opening.

The Evening Journal photographer directed his camera toward these people of importance on the night of the New York premiere of "Show Boat." The Journal caption neglects to mention that President Laemmle is the producer of the film.

"Show Boat" Gets National Broadcast

Bourjois Hour Over WEAF Network Spreads Universal Publicity Weekly

EXHIBITORS who are abreast of the "Show Boat" tide will get in on a big national broadcasting tie-up between Universal Pictures Corporation and Bourjois, perfumers of Paris. The Bourjois program, under the title of "An Evening in Paris," occurs every Friday between 9:00 and 9:30 P. M. Eastern Standard Time over the following network: WEAF, WEEI, WTIC, WJAR, WGR, WTAG, WCSH, WLIT, WRC, WGY, WCAE, WWJ, WGN, KSD, WDAF, WOW and WOC. A generous part of this weekly entertainment will be announcements concerning Universal stars and pictures which will take place directly in the middle of the Bourjois program.

At the present time, "Show Boat" and "Broadway" are being broadcast as the two biggest Universal offerings of the season. Theme songs from these productions are going over the air. "Ol' Man River" and a colorful account of Helen Morgan took up the Universal part of the program rectntly.

Motion Picture News Says "Show Boat" Is "Straight from the Shoulder" Hit

(Reprinted from April 20th Issue)

CARL LAEMMLE and the Universal producing staff used the brains God gave them in making this one. It is undoubtedly the biggest box-office value Universal has made in its long history.

Here is a production to which the conventional reviewing formula does not apply. It has so many box-office angles, of smashing dominance, that nothing else matters.

The story, in novel form, is easily one of the biggest sellers ever written by Edna Ferber, famous as a writer of best sellers.

It has the value of the accumulation of thousands, perhaps millions, of words of legitimate publicity, about Florenz Ziegfeld's stage version of the novel.

In screen form it has a cast value that uses every ace in Universal's player deck. It has splendid direction by Harry Pollard, who handled a big and difficult subject, in the new medium of sound, with sure-fire box-office skill.

Perhaps Mr. Pollard could have been a bit more artistic in certain sequences, but he might easily have sacrificed box-office value in doing so.

It has a surprisingly fine dramatic performance by Laura La Plante as Magnolia.

Joseph Schildkraut portrays Gaylord Ravenal with unquestioned audience registration.

Otis Harlan manages Captain Andy Hawk's whiskers and his wife, Parthy Ann, played by Emily Fitzroy in the best Fitzroyian mood.

Add to these items a sound prologue that presents the musical knockouts—not just "hits"—of the Ziegfeld stage show, sung by the Ziegfeld cast, including Helen Morgan singing "I Can't Help Lovin' That Man," and "Bill"; with Jim Bledsoe topping the preliminaries by singing "Ol' Man River."

It's show business and "Show Boat" was produced by Carl Laemmle, directed by Harry Pollard, and played by its cast with that thought uppermost.

San Antonio "Show Boat" Campaign Packed With Showmanship Pointers

STAGING a successful premiere, particularly at an odd hour in a city unused to midnight performances, is no mean feat of showmanship. It was accomplished in San Antonio with excellent results when the Aztec Theatre presented "Show Boat" a week prior to its regular run at a special midnight preview. San Antonio does not indulge too often in late hours so that the question offered a real problem. Universal Exploiteer A. J. Sharick realized the difficulties and concentrated on the younger people and clubs and organizations most likely to take advantage of the preview.

Premiere Contacts

Among these bodies Sharick solicited the Kelly and Brooks Air Fields, getting in touch with the social contact man for five air fields. Fort Sam Houston was also informed of the premiere and officers and their wives urged to attend. Through the president of the Federated Women's Clubs, who is admitted leader of social circles, Sharick telephoned heads of various city clubs and distributed roto heralds of the premiere.

A popular member of the Chamber of Commerce was persuaded to phone for five hours informing people to get their "Show Boat" tickets early. The seven leading hotels were called on and all gave permission to have roto heralds posted.

The personnel departments of eight leading stores were sold on the idea of getting up theatre parties after the stores closed on Saturday night.

Notices were posted on the bulletin boards of the Elks and Eagles Clubs and the San Antonio Sport Club arranging for blocks of tickets.

In this manner, the Aztec Theatre was not dependent on the older and more conservative San Antonians for a premiere audience.

Transportation Tie-up

Because of the fact that transportation facilties in San Antonio are none too active after midnight, Sharick got the Yellow Cab Company to take an ad in the paper telling folks that they need not worry about getting home from the premiere as the Yellow cabs would be on the job.

Radio Publicity

The premiere news was broadcast over three big stations well in advance of the playdate. "Show Boat" music was used and a colorful outline of the Universal super sent over the air.

Paper Campaign

Fifty-eight 24-sheets and thirty 3's with a one-sheet date strip reading, "Aztec —Midnite show— April 6th," were posted in good locations. These postings were newly date striped for the next week's regular engagement and fifty 24-sheet billings added.

The premiere turned out to be a distinct hit and gave a tremendous word-of-mouth impetus to the regular run of "Show Boat."

The co-operative ad shown on this page played a prominent part in the exploitation of the regular run of "Show Boat." The star guessing contest reaped big box-office returns and the dressmaking contest is a wow.

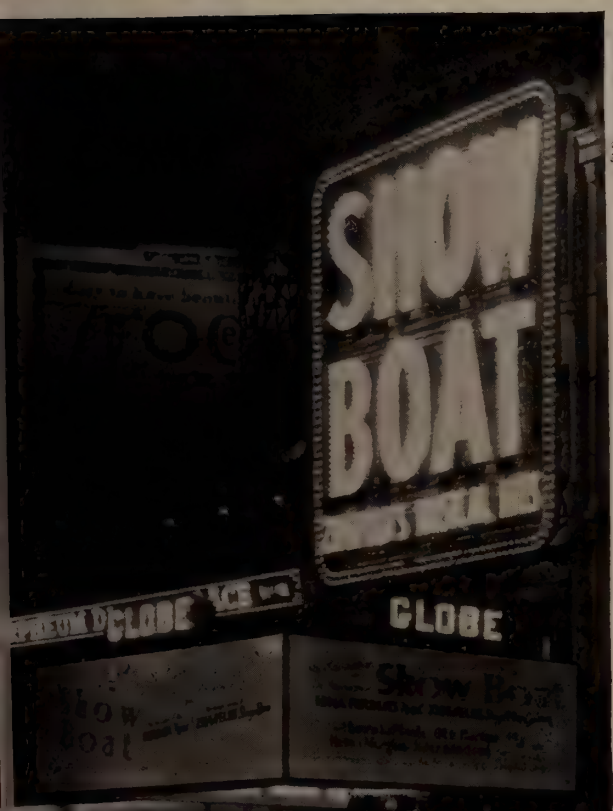
This full page co-operative ad in "Show Boat" combines every element of showmanship in such a tie-up, namely, a star contest of popular appeal, the big national Borden dressmaking contest and record tie-ups on the song hits from "Show Boat."

"SHOW BOAT

really lives up to

all superlatives

—George Gerhard
in the New York
Evening World.



now at the
GLOBE THEATRE
New York
PACKING THEM IN
AT $2 TOP

It just keeps rolling alon

Universal's Talking and Singing Triumph

HOW

n picture, and it is what I one of the items to place high on w York musts!"

—Quinn Martin in N. Y. World.

proach to the ideal American Saga! It must repeat its successes!"

—John S. Cohen, Jr., in N. Y. Sun

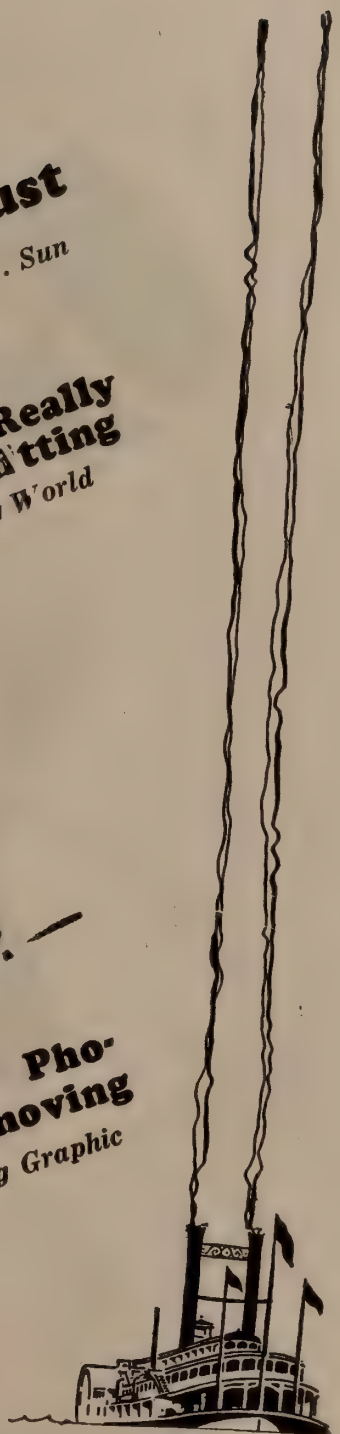
y the best thing ever turned out by Carl Laemmle. Really p to all those superlatives Uncle Carl has been emitting bout it!"

—George Gerhard in N. Y. Evening World

It just keeps rolling along.—

"'Show Boat' arrived in all its glory! Photography magnificent! A fine, swift moving drama!

—Lois Bull in N. Y. Evening Graphic



BOAT

Universal's Talking and Singing Triumph

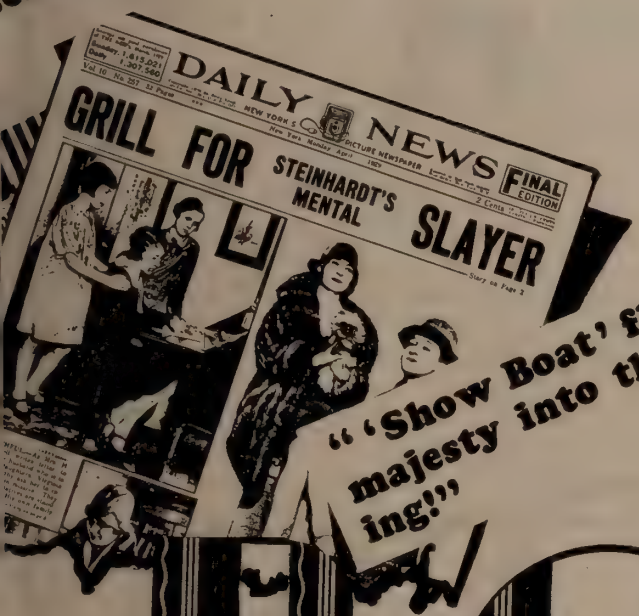
HOW

eat awaiting you at
'Boat' should have a vast and
ence. The production rates ace high!"
—*Regina Cannon in N. Y. American*

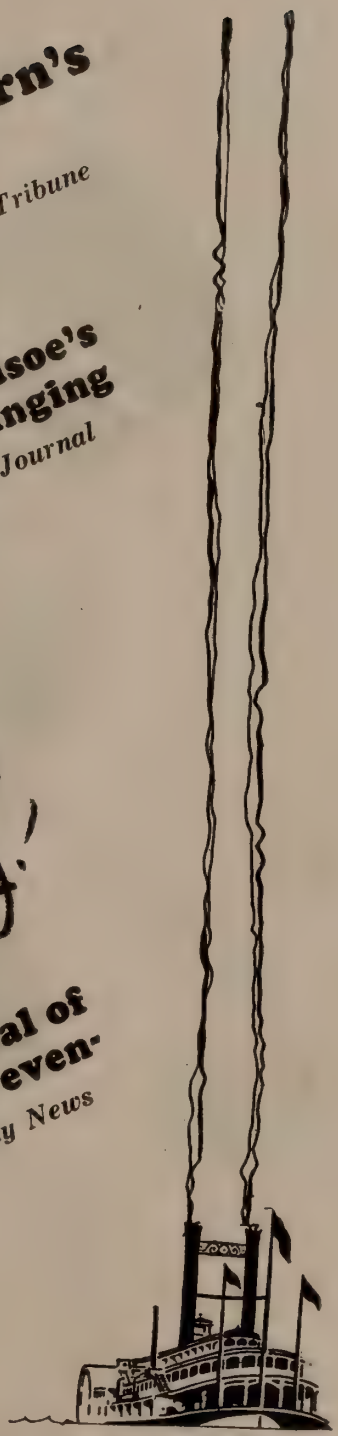
d the tremendous advantage of Jerome Kern's
nd genuinely beautiful musical score!"
—*Richard Watts in N. Y. Herald Tribune*

his column wishes to go on record as saying that Bledsoe's
n is about the most effective ever recorded on the singing
creen!"
—*Rose Pelswick in N. Y. Evening Journal*

It just keeps
rolling along!



"'Show Boat' floated with a good deal of
majesty into the Globe Theatre last even-
ing!"
—*Irene Thirer in N. Y. Daily News*



BOAT

Complete Wire Reports of UNITED PRESS, The Greatest World-Wide News Service
The New York Telegram
HOME
11 15 WALL ST. TABLES
NEW YORK, MONDAY, APRIL
PRICE THREE CENTS
WARDER QUITS STATE BANK POST
Two Bankers Balked at Taking Over
Despite Warder's Assurances
SENATORS BOW
"A very handsom
pressive produc
taking shots!
HOME EDITION
New York Evening Post
MONDAY APRIL
THREE 3 CENTS
HOOVER'S A
SOUNDS D
FARM BO
PLAN
Criticizes Bounty
$200,000 FIRE ON BOARDWALK AT ROCKAWAY
Second Five-Alarm Blaze in
West Destroys Hotel, Cabaret
and Concessions
BLOCK OF PROMENADE EATEN AWAY BY FLAMES
300 Firemen Battle for Three
Hours, Using All Apparatus
in Queens
F. H. WARDER QUITS STATE BANK POST
Says $3,000,000 Cash Is
Ready for City Trust
Depositors
STEINHARDT PROBE HUNTS MEN IN FEAR
EXPERTS DELAY 'SHOWDOWN' ON REPARATIONS
Adjourn Till Tomorrow Best
of Late Arrival of Schacht
From Berlin
HOW TO PHRASE FAILURE IS SOLE QUESTION NOW
GIBSON
TO
"Show Boat
night's audi
The MORNING TELEGRAPH
American's Oldest Authoritative Newspaper of Racing, Theatre and Sports
TEN CENTS in Greater New York, 15c elsewhere
MONDAY, APRIL
FINAL
Complete
WEATHER FORECAST
Rain Costs Yanks
7-4 Beating by A's
Called at Beginning of
Sixth Inning
Talent Is Cheap
For Coast Stage
Actors Eager for Chance
Hawk Their Dialogue 8c
a Line Talk
"Miss
excell
"All the News That's
Fit to Print."
The New York Time
NEW YORK, MONDAY, APRIL
OPENS DRIVE
KRUPTCY RING
STEINHARDT
Gov. Roosevelt Goes South
For a Rest Until July
SCHACHT RETURNS WITH ORIGINAL OFFER AFTER BERLIN TALK
He Insists He Can Raise the
Annuity Figure Only if Reich
Productivity Is Increased.
HE STILL HAS A FREE HAND
But Cannot Be Expected to
Avoid All Political Issues at
Paris Meeting Today
LITTLE HOPE IS SEEN THERE
Ingalls Plane Wrecked on Fog;
Navy Flyers Officiate Unhurt
TORNADOES KILL 22 IN THE SOUTHWEST; FLOODS TAKE TOL
Twisters at Tiller, Ar.
Dahomey, Miss., End La.
of 16 in Day.
13 KILLED ON PLANTATION
Huge Hailstones Fall at Louisville—Farm Property Loss Heavy on Storms in Area.
LEVEE OUT AT CANTON, MO.
REV. STURGIS ALLEN
AIR COLLISION KILLS
SIX IN CALIFORNIA
Universal's
Talking
and Singing
Triumph
HOW

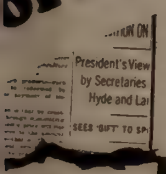
y mounted and im-
on—packed with breath
—Katharine Zimmerman in N. Y. Evening Telegram

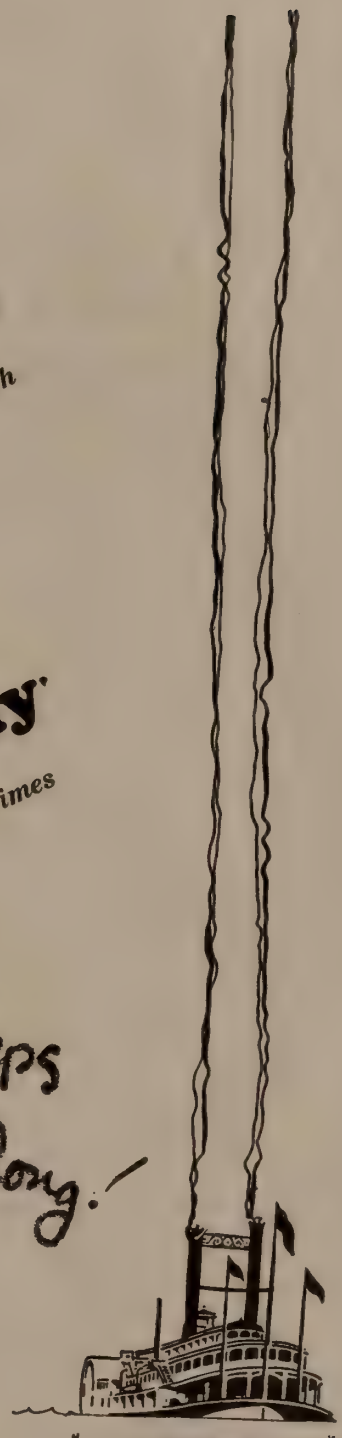
has many fine sequences—excellent singing! Last
nce was cordially appreciative!"
—Creighton Peet in N. Y. Evening Post

a Plante never appeared to such
nt advantage!"
—N. Y. Morning Telegraph

essed with a wealth of splendidly
orded songs!"
—Mordaunt Hall in N. Y. Times

It just keeps rolling along.





BOAT

Arthur James says

EMINENT CRITIC
and publisher.....
EXHIBITORS' DAILY REVIEW

"Show Boat" a Show Triumph

By

Arthur James

BEGINNING with sprightliness, proceeding with poignant human drama shot through with the shining threads of humor, "Show Boat", the Show of the Season, ends with a haunting melody, sung by a negro with a voice like a cello.

• • •

THIS much heralded and much expected sound and dialogue entertainment will duplicate internationally the New York success of Florenz Ziegfeld's stage production and there's no doubt in the world about that.

• • •

AT the Globe Theatre last night, Carl Laemmle who presents the picture on behalf of Universal shared his honors with Mr. Ziegfeld and both were in screen evidence.

• • •

BEAUTIFULLY contrived by the superb direction of Harry Pollard, triumphantly scored by that rising musical genius, Joseph Cherniavsky, acted with power, sincerity and feeling by Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Alma Rubens and Otis Harlan, as principals in an amazing cast, this supreme drama of the Mississippi and its show world rises as high as the sky itself and goes as deep as the utter depths of the swirling surges of human emotions.

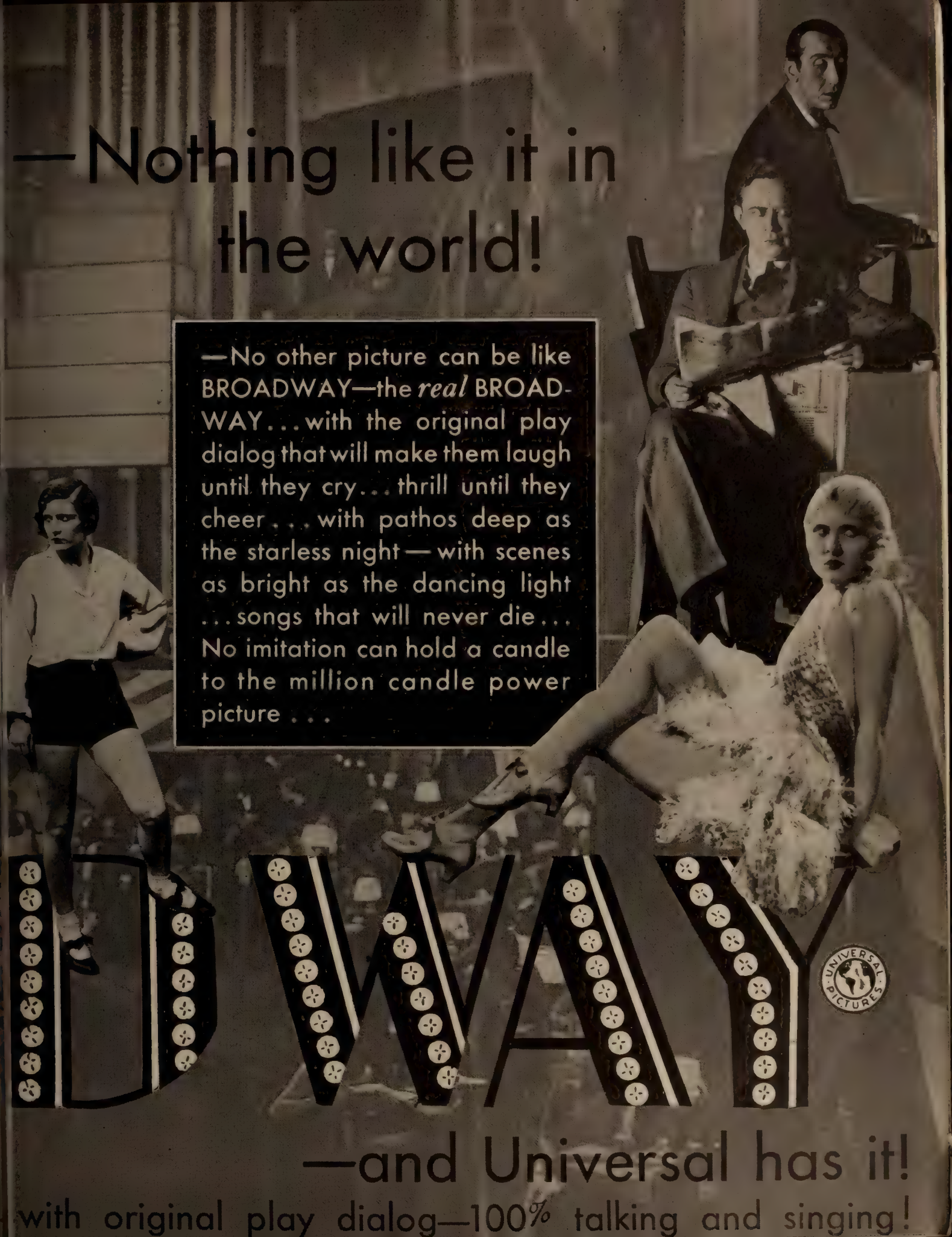
• • •

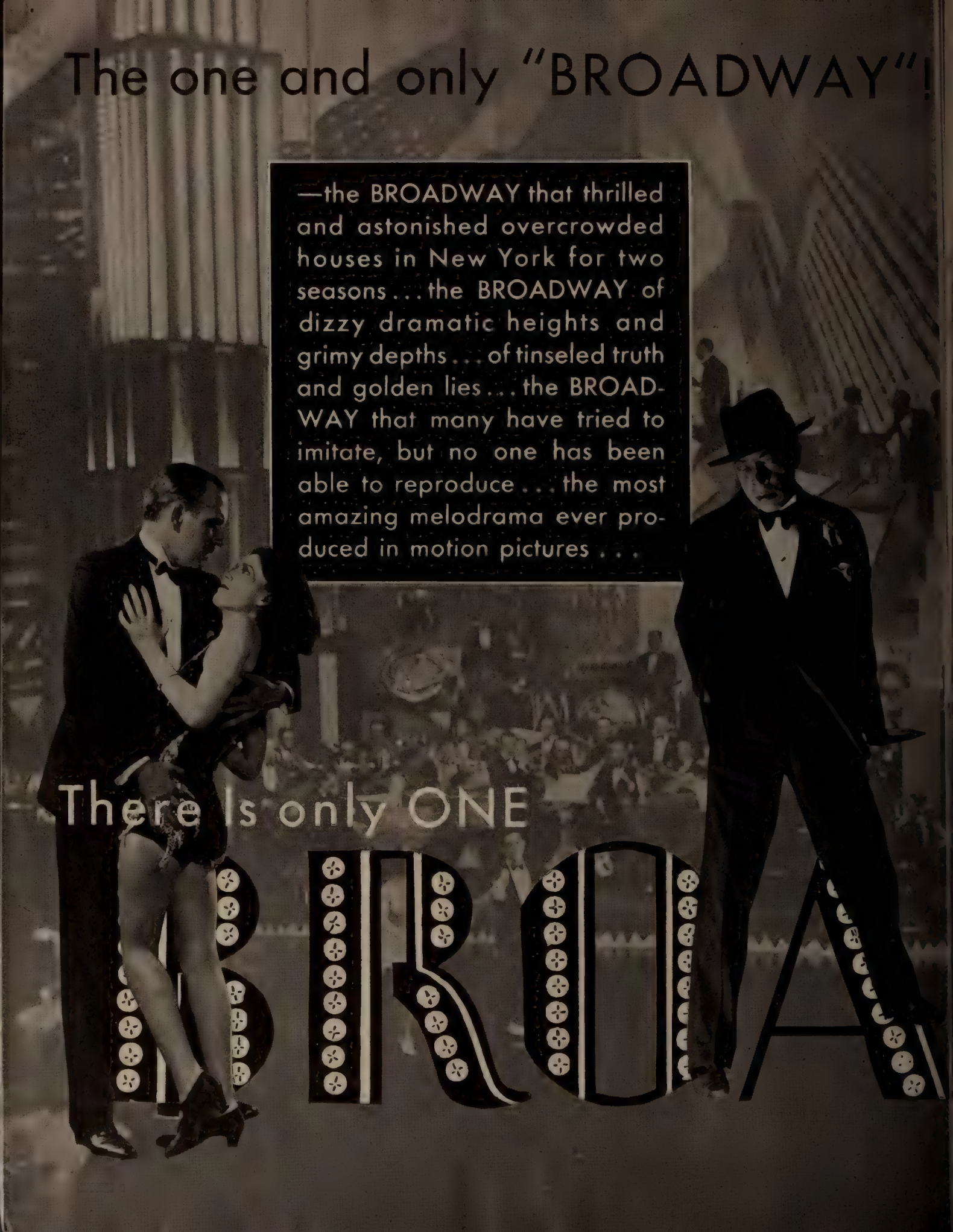
IT is embellished with music, ornamented with song and its tempo is in rhythm with the heart beats of the world.

• • •

UNIVERSAL has in "Show Boat" a box office achievement that is likely to break all previous picture records and is an entertainment It is a decoration for picture history.

If you want
"BROADWAY"
you must get it
from Universal
because—
with
Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis Harlan,
Robert Ellis, *Paul Porcasi, Leslie Fenton,
George Ovey.
from
JED HARRIS' Stage Production of the play
GEO. ABBOT and PHILIP DUNNING
A PAUL FEJOS Production
Associate Producer
CARL LAEMMLE, Jr.
Two Negatives: one SILENT, one with DIALOG
Color Scenes Photographed by Technicolor Process
*of the original play cast
NOTE: The use of the name "Broadway" in association with other film productions is unauthorized and has no connection with this, the original play by that name.
There Is only ONE
BROADWAY
—and Universal has it!


—Nothing like it in the world!
—No other picture can be like BROADWAY—the *real* BROADWAY... with the original play dialog that will make them laugh until they cry... thrill until they cheer... with pathos deep as the starless night — with scenes as bright as the dancing light ...songs that will never die... No imitation can hold a candle to the million candle power picture...
BROADWAY
UNIVERSAL PICTURES
—and Universal has it!
with original play dialog—100% talking and singing!


The one and only "BROADWAY"!
—the BROADWAY that thrilled and astonished overcrowded houses in New York for two seasons . . . the BROADWAY of dizzy dramatic heights and grimy depths . . . of tinseled truth and golden lies . . . the BROADWAY that many have tried to imitate, but no one has been able to reproduce . . . the most amazing melodrama ever produced in motion pictures . . .
There is only ONE
RKO

Candle Power Picture!

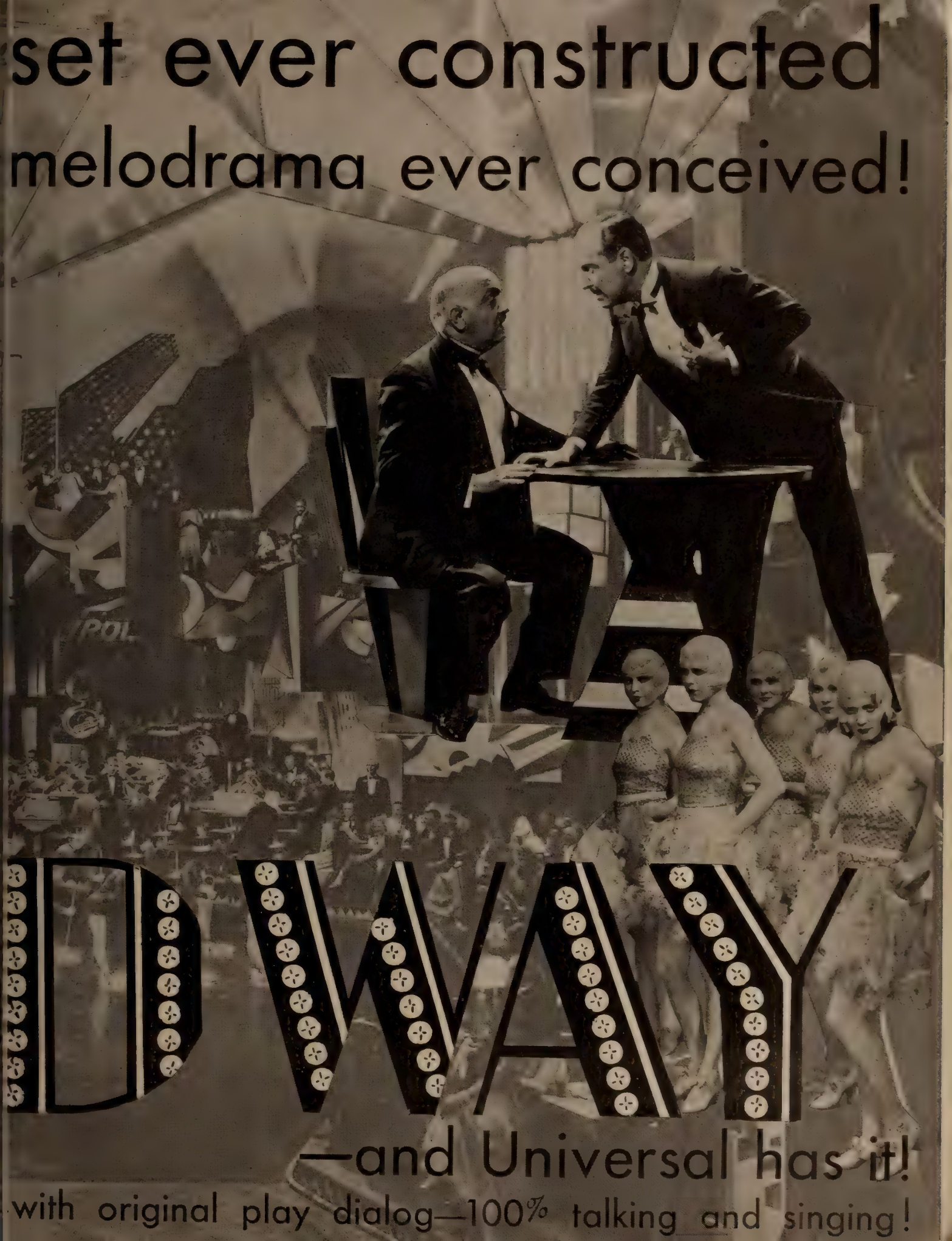
—100% talking and singing!

YOU'LL SEE THINGS YOU NEVER SAW BEFORE!

—and Universal has it!

Carl Laemmle's Million
—with original play dialog
YOU'LL HEAR SONGS YOU CAN NEVER FORGET!
There Is only ONE
BIRDA

set ever constructed melodrama ever conceived!



BROADWAY

—and Universal has it!

with original play dialog—100% talking and singing!

The larges
for the greates
There Is only ONE
BIRKIA

The most widely
imitated play
ever pictured!
There is only ONE
BROADWAY
the most astonishing stage success in history!

"BROADWAY" HAS VARIED PSYCHOLOGICAL APPEALS

(*Continued from page* 1)

There is another angle to this captivation appeal which is recognized but not clearly understood by many of those who will see the picture. When a beautiful girl is seen draped on the stage, it is simply a lovely spectacle and does contain some degree of emotional appeal. But the absolute fascination of back-stage life, particularly in musical shows where the chorus girls wear very little, indeed, behind the scenes, holds even greater captivation appeal for this reason.

The casual acts of every woman in everyday life become enhanced when they are performed by chorus girls wearing their stage costumes behind the scenes. The spectators feel that they are being permitted to peek behind the veil of mystery with which every woman shelters herself. And this is extremely exciting to people of both sexes.

In "Broadway" we see the girls walking about, very casually, in their chorus girl costumes behind the scenes in the night club. We see them talking with one another, arguing with the night club owner, making love, and being made love to, and going through all the other natural actions of any woman, as unconscious of their costumes as you and I are of ours. In fact, the entire dramatic action of "Broadway" takes place with the girls in these costumes. That in itself is sufficient to captivate any public in the world, while at the same time it is healthy and normal because the girls are acting naturally, unconscious of their costumes.

Next, there is the dominance appeal of "Broadway." This is the play that first acquainted civilization with the modern underworld of de luxe bootleggers, racketeers, and liquor dispensing night clubs. Broadway showed the world that night clubs and organized gangsters are inseparable parts of modern pleasure-seeking in the big cities.

Every playwright knows that a successful drama must always hold a dangerous threat to the leading characters. Psychologically, there must be a great danger of some sort to be dominated by the leading players of the story. The dominance emotion of the audience is then aroused sympathically with that of the hero and heroine. When the girl and the hero overcome the villain, the audience gets a thrill of dominance in this story. "Broadway" is replete with this type of dominance appeal.

There is another appeal, known to psychologists as aesthetic emotion. The gorgeous sets, the beautifully gowned women in the night club, the sparkling and colorful chorus, all harmonize into a spectacle to find the equal of which you would travel in vain to Broadway itself. This aesthetic emotion is aroused by a perception of harmonious, yet new sights and sounds in the world about you. Scenes in the Paradise Night Club offer spectacles harmonious in every detail, yet wholly new even to the most experienced night club habitue.

One other item in this artistic emotion appeal is a new continuity between scenes which is made possible by the camera crane. For the first time in motion pictures we find no break whatsoever between camera shots which pick up the leading characters at close range and recede to show the entire night club spectacle in which the leading characters are participating. This gives new harmonious blending to the whole story which is not possible in any other form of art and has never previously appeared even in pictures.

Finally we have the love appeal of the whole-hearted devotion of the "hoofer" for Billie, the chorus girl, played by Merna Kennedy. The "hoofer" is alternately pathetic, wisecracky, and humorous. But through it all his love for the girl shines steadfast and true and with complete self-sacrifice when put to the test. Without a central love appeal, a story seems somehow barren and meaningless to everyone. In "Broadway," in the midst of all its color, sophistication, and desperate dominance of the underworld, we find one of the most delicate and realistic love appeals tying the entire story together and raising it to great emotional heights.

The result of these numerous appeals of the screen version of "Broadway" is an unending audience stimulation that changes in character but mounts steadily to a climax. The picture satisfies the natural desires of typical motion picture fans because it satisfactorily offers the elements they seek vicariously within the romantic portals of entertainment houses.

The beauty of the Paradise Night Club set satisfies the esthetic appeal, while the romance between the hoofer and his partner fills the love element.

One of the exciting backstage brawls that give ample vent to the audience demand for dominance.

Strong Masculine Support For Stars In "Broadway"

Otis Harlan, Veteran Character Actor, Plays "Porky" Thomas Jackson and Paul Porcasi Play Same Roles They Portrayed In Stage Hit—Robert Ellis Makes Stunning "Menace" as Steve Crandall

UNIVERSAL'S screen version of "Broadway" depends on its strength in no less degree than the stage hit did on an excellent supporting cast. It is by no means a one-man or woman play. The characters are all vigorously drawn and the tensity and pitch of the underworld drama is built upon complications that involve the entire cast of principals.

Carl Laemmle, Jr., realized this element to the full extent and surrounded Glenn Tryon, Merna Kennedy and Evelyn Brent with a quartette of hemen that bring out the grim implications of the night-club drama.

Otis Harlan, whose effective role of Captain Andy Hawks in "Show Boat" caused so much praise, will portray "Porky" in "Broadway." The character is that of a humorous gangster—hard-boiled, worldly, but infectious in his belated romance with Lil, the night-club hostess. Harlan has played in numerous Universal comedies, notably as Reginald Denny's side kick. He is also seen to good advantage in "Port of Dreams" with Mary Philbin, and recently in "Silks and Saddles."

* * *

Thomas Jackson's terse portrayal of the white detective, Dan McCorn, in the stage "Broadway" will be remembered as one of the best characterizations of that excellent cast. Jackson comes from a theatrical family, and refused to be made into a business man by his actor father. He made his first appearance on the stage in 1914 in the sensational "Yellow Jacket." Six years as a member of a stock company in Toronto followed a barnstorming Shakespearean tour, and then role followed role in such theatrical record breakers as "The Vagabond," "Shipwrecked," "Shore Leave," "For Goodness Sake," and many others. Then he became the original Dan McCorn of "BROADWAY" in the New York stage production, carrying the role throughout the entire run of ninety-one consecutive weeks.

Carl Laemmle, Jr., producer of "Broadway," induced Jackson to come to Los Angeles to play the same part in the picture. It was the actor's first appearance before the camera.

* * *

Paul Porcasi is the second member of Universal's "Broadway" cast who also played in the original stage hit. He created the role of Nick Verdis, the Greek cabaret owner in whose night club the action of the melodrama occurs.

An opera singer of distinction before he entered upon his career on the legitimate stage, Porcasi was born in Palermo, Italy. He came to America at the age of twenty, singing with the Italian Grand Opera Company and with the Les Durand Opera Trio over the Keith and Orpheum circuits.

In 1910 Porcasi played his first role on the legitimate stage in "Country Boy," produced by H. B. Harris. He appeared in no less than eighteen successive hits before being cast as Nick Verdis in "Broadway," which he played throughout the two years New York run. Porcasi appeared in three feature pictures before re-creating this role in the Carl Laemmle super-production of "Broadway," his other films being made between his stage appearances in the East. His favorite recreation is playing the piano.

* * *

Robert Ellis, who gives a magnificent performance as the bootlegger in Universal's "Broadway," has had a long and varied career on both the legitimate stage and screen. He has been prominent on the screen for the past ten years, prior to which he played with the Shuberts and Klaw and Erlanger on the stage. Ellis has also been a director during his career. His most recent Universal picture was "The Freedom of the Press."

Ellis, who in private life is the quite recent groom of lovely Vera Reynolds, gives to his characterization of Steve Crandall a sinister suavity that is one of the dramatic achievements of the super-talkie. Naturally, his long years of stage experience have equipped him with an excellent voice and sure technique.

LEFT TO RIGHT: *Thomas Jackson, Paul Porcasi and Robert Ellis as the detective, cabaret proprietor and bootlegger king respectively in "Broadway."*

Otis Harlan adds to his wonderful performance as Cap'n Andy Hawks in "Show Boat" a fine characterization as Porky in "Broadway."

NEW YORK NIGHT LIFE CAPTURED IN UNIVERSAL'S EPIC "BROADWAY"

Brilliance of Night Club and Backstage Intrigues Reflected in Screen Version of Sensational Stage Hit

UNIVERSAL'S "Broadway" has captured the restless, pleasure-seeking spirit of the Great White Way as it has never been presented before. Life flows too swiftly in the canyons of Broadway for the legitimate stage to catch its rhythm. Its moods are too shifting, its manifestations too varied for the solid dimensions of the stage. The curious blending of brillance with the sordid, the contrast of glitter and grimness, find a perfect medium in Universal's talking screen version of "Broadway."

Broadway at its best is the brilliancy of its night life—its myriad pleasure palaces which, combined, form the world's most colorful primrose path. And "Broadway," as produced by Carl Laemmle, Jr., presents in all-sound photography not only the enthralling action of the play which held New York itself breathless for almost two years, but, in addition, all the color and fascination which so essentially belong to Broadway alone.

In the play as it was presented on the New York stage, all the action occurred in only one scene —Nick Verdis' office in the Paradise Night Club. The occurrences in the night club itself were described, but not shown. In the picturization of the play this situation offered the greatest opportunity to the producer to enhance materially the entertainment value of the film.

Mr. Laemmle, together with Dr. Paul Fejos, the director, Edward T. Lowe, Jr., the 'script and dialogue writer, and Danny Hall of the Studio technical staff, seized this opportunity to the full. They envisioned a night club which should be symbolic not only of one of Broadway's glittering pleasure palaces, not only of Broadway itself, but of New York as a whole.

The first step in the building of this structure was the construction of the largest sound stage in the world—340 feet long, 150 feet wide, and 70 feet high, the size of a city block. More than half of this entire stage was used to build the Paradise Night Club itself as the largest set ever constructed on any stage in the history of motion pictures industry.

Although the size of this set was a remarkable achievement in itself, more remarkable still was the "atmosphere" attained by the effects built into it. A perfect example of ultra-modern cubistic art as a whole, each of the six 50-foot columns was a separate skyscraper, graduated in size toward the top, and illuminated with thousands of lights representing windows.

On the walls of the set were painted other skyscrapers, sloping futuristically outward into space from huge bases to the sky-line, where began the inverted pyramids supporting the roof. Inside of these pyramids and shining through them were other thousands of lights, a kaleidoscope of color flashing downward upon the black marble floor and the hundreds of tables and chairs, all especially made in dazzling color combinations and cubistic shapes, seating the gay crowd of revelers below.

Against the striking curtains forming the entertainers' entrance to the cafe a lighted, painted elevated roared upon a huge trellised arc. It disappeared behind one of the tiers of twenty-odd boxes bracketed upon the walls halfway between the floor and roof; boxes constructed in every conceivable shape, painted in every known color, and lighted by scores of table lamps with both shades and bases done in conformance with the entire design.

Gigantic human figures in cubistic form and color decorated the walls. In the elaborate main entrance hall, beyond and at the side side of the six black morble columns surmounted by opaqued lanterns, stood the Princess of Pleasure—a female figure carved in black onyx, greeting her subjects as they entered the cafe.

Here gleamed an omnipresent, all-seeing eye, fantastically lighted; there appeared an ocean liner, ablaze with lights, making her way seaward from the merry whirl. Everywhere were splashes and suggestions of some particular phase of New York. And into this blaze of color, beneath the 4,000,000 watts of light banked above, whirled the revue of thirty girls in six changes of costumes, singing and dancing numbers especially written for the production.

All this pageantry of color and motion was photographed in both sound and technicolor by Chief Cameraman Hal Mohr and three assistant cameras. The result, as seen upon the screen, embodies all the "atmosphere" of the Great White Way in a single setting.

Thomas E. Jackson, the Dan McCorn of the New York stage production, and Paul Porcasi, who plays the night club proprietor throughout the entire run of almost two years, both appear in the roles which they created. In the film they are actually shown in the dazzling Paradise Club of which they could only speak in the play, because such a setting as is shown in the picture would be utterly beyond the limits of any stage.

Glenn Tryon plays the role of Roy Lane, the hoofer, and leads the chorus through some exceedingly clever dance numbers. Tryon's experience as a song and dance man before he entered motion pictures gives his performance in "Broadway" an authentic ring and an easy grace.

A group of chorus girls in "Broadway" that is true to backstage life. In real life they are not at all hard-boiled, as their pictures indicate.
LEFT TO RIGHT: *Edith Flynn, Florence Dudley and Betty Francisco.*

Carl Laemmle, Jr., Associate Producer of "Broadway" Celebrates His 21st Birthday On April 28th

Youthful Son of Universal President Reaches Majority With Production of Super-Talking Picture to His Credit

Carl Laemmle, Sr., Curtails Trip East Where He Has Attended New York and Washington Premieres of "Show Boat" to Return to Universal City in Time for His Son's Coming of Age

CARL LAEMMLE, Jr., is incredibly young. Young, that is, to have accomplished the production of one of Universal's outstanding pictures of the year. "Broadway" is almost completed. Laemmle, Jr., is almost twenty-one years old. On April 28th there will be a double celebration at Universal City to fittingly mark Laemmle's coming of age and "Broadway's" completion.

Carl Laemmle, Senior, is hurrying back to Universal City for the occasion. He is returning to the Coast under the happiest circumstances. The Universal chief came east to attend the premieres of "Show Boat" in New York and Washington. It is difficult to say which of these events was the more brilliant. Both of them drew first night audiences of unusual distinction; both of them elicited praise such as is seldon accorded screen openings. Both of them were followed by box-office records that have steadily upheld the first burst of enthusiasm on the part of the public. The press and trade have been emphatic in according to Carl Laemmle the greatest achievement of his career in the production of "Show Boat."

So it is with a deep sense of satisfaction that Carl Laemmle is hurrying across the continent to celebrate his son's twenty-first birthday, and to mark the completion of "Show Boat's" companion picture. For "Broadway" has been made with the keenest sense of trying to make a better film than "Show Boat." "Show Boat" boasts the reputation of Edna Ferber's best seller, the songs and music from Florenz Ziegfeld's extravaganza, Harry Pollard's masterful direction and a superb cast. "Broadway" pits against all these assets the sensational success of the Jed Harris stage production, the genius of Paul Fejos, and an equally brilliant cast. Both pictures are made on a tremendous scale. Carl Laemmle paid Edna Ferber $65,000 for the screen rights to "Show Boat," which with the tidy sum given to Florenz Ziegfeld for the incorporation of the musical hits of his show, brought the cost of "Show Boat" well toward the two million mark. For the screen rights to "Broadway" Laemmle paid George Abbot and Philip Dunning $265,000. The production cost of the sound version alone is estimated at $1,500,000, bringing the total amount very close to the staggering "Show Boat" sum.

The very success of "Show Boat" gives a keener edge to Laemmle, Jr's high hopes for "Broadway." It is, in the first place, his first effort since his appointment as associate producer. This distinction was conferred upon him last December by Robert E. Welsh, general manager of the Universal studio, both as a reward and a challenge. Welsh would never have entrusted the production of one of Universal's best bets for the coming season to young Laemmle had he not already evinced an outstanding sense of showmanship. Junior supervised "The Last Warning" and "Erik the Great" so creditably that his talent, whether inherited or hardily acquired through years of work on the lot, was ready for bigger material. Welsh could not conceive of anything much bigger than "Broadway."

Carl Laemmle, Jr., on the camara crane invented by Paul Fejos, (in the insert) which Laemmle, Jr., sponsored for "Broadway"

From Hungary to "Broadway"

Paul Fejos, Bacteriologist from Budapest, Creates Typical American Night Club Atmosphere in "Broadway"

CARL LAEMMLE, Jr., might have chosen a typical American director to make a typical American picture of Broadway life. Instead he selected Paul Fejos, the Hungarian bacteriologist who had proven, in "The Last Moment" and "Lonesome," that he has directorial genius. Laemmle, Jr., knew it would be a simple matter for Fejos to go through a concentrated study of gangster and cafe life. Which is exactly what Fejos did in a fly-by-night trip to New York. Fejos' direction of "Lonesome" reflected his eager receptivity and translation of New York sights and sounds. In "Broadway" he has caught those sights and sounds quickened by liquor, underworld intrigue, backstage love, laughter and lyrics.

In order to translate these throbbing elements of "Broadway" more effectively and dramatically, Fejos invented a camera crane which is capable of dramatizing the "personality" of the huge Paradise Night Club set built for the picture. Fejos made the Paradise Night Club more dazzling, more modernistic and more elaborate than any actual cabaret now in existence. The crane enabled him to "shoot" the Paradise Club from every angle.

A TRIO OF 'BROADWAY' STARS

Glenn Tryon, Who Plays Role of Roy Lane, Was a Hoofer Himself Before His Screen Career

Myrna Kennedy Has Always Been a Leading Lady

Evelyn Brent, "The Crook Lady" Again Goes Criminal in "Broadway"

WHEN Carl Laemmle, Jr., selected Glenn Tryon as Roy Lane, the cabaret hoofer of the screen version of the sensationally successful New York stage play, Tryon just naturally fell into the characterization even before he put on his make-up. For him, it was simplicity itself.

"All I had to do," he said, "was merely to forget the few years I have been in pictures and go back, mentally, to the days of 'Baby Mine' and 'La La Lucille,' in both of which musical productions I played parts much the same as my role in 'Broadway.' Those days I was trying to make my bread and butter while I made myself known—just as does Roy Lane in the picture."

Several of the costumes which Tryon wears in his scenes as an entertainer in the elaborate Paradise Night Club, the largest and most lavish set ever built for a motion picture, also were the result of the star's earlier stage life.

"Of course," he said, "I sing and dance with Merna Kennedy numbers which were especially written for 'Broadway' by Con Conrad, Archie Gottler and Sidney Mitchell, three of the most celebrated song-writers in America, but I wear in several of the cabaret acts clothes very similar to those which I used to wear when I was before the footlights."

Glenn Tryon

Never in his stage career, however, Tryon says, did he ever work with a revue chorus as strikingly beautiful or as sumptuously costumed as the "Broadway Beauties" in the picture. These girls, recruited from the cream of Hollywood cafes and especially trained from the production, form gorgeously animated spectacles in their six "pony" numbers.

Tryon has played many comedy roles for Universal, of which the most recent are in "It Can Be Done" and "The Gate Crasher." In "Lonesome" Tryon proved that he was capable of deeper roles than farcical ones.

* * *

MERNA KENNEDY, who will portray the lovable team-mate of Roy Lane in "Broadway" has always been a leading lady in the motion pictures. Her first bow to picture fame was as Charlie Chaplin's leading lady in "The Circus." She was appearing in a musical comedy called "All for You" at the Mason Opera House in Los Angeles when Chaplin was looking for a feminine lead. Merna was the lucky lady. She retired from the screen for two years to be brought back to her thousands of admirers by Carl Laemmle, Jr., who signed her to a long-term contract preparatory to casting her as Billie Moore in "Broadway."

Merna Kennedy.

Merna was born in Kankakee, Illinois. She made her first stage debut at the tender age of seven, and mixed school and vaudeville engagements in pleasant proportions before Chaplin discovered her.

Miss Kennedy has gorgeous Titian hair, which has been hailed by internationally known artists as the most perfect example of the classic shade which they have seen.

* * *

EVELYN BRENT is a sterling example of what the movies will do to a young lady who started out to be a school teacher. Saved from that stern profession by a chance visit to the old Fort Lee studio of Universal, Miss Brent became an extra. After a year or two in this country, she went to England where she played on the stage and screen for four years.

Returning to America, she became known as "the crook lady" because of her successive parts in a series of crook melodramas, which led to featured parts in many box-office hits. Universal needed just such a crook lady for the role of "Pearl" in "Broadway," so Evelyn Brent got the part of the murdered gangster's show girl lover.

Evelyn Brent's beauty responds brilliantly to the sulky hauteur of the "Broadway" role.

Evelyn Brent

WAY!!"

moving picture and sound rights—and the fact that our record bid was justified is now demonstrated by the completed picture.

Forget everything you ever fixed in your mind as the ideal picture of this type. Throw away all your former standards of comparison. Before you see "Broadway" prepare your mind for a brand new forward step in the world of entertainment.

As great as the stage play was, its physical limitations are narrow compared with the breadth and the scope of the picture. You are going to see breath-taking scenes such as you never dreamed of in the wildest flights of fancy. I am absolutely at a loss for words when I attempt to describe the bigness, the vastness and the glory of "Broadway."

Don't forget that the cast which is headed by Glenn Tryon, Evelyn Brent, Myrna Kennedy, Otis Harlan and Robert Ellis, also numbers in its super-excellent list two members of the original stage cast---Thomas Jackson, who played the detective role on Broadway, and Paul Porcasi, who enacted the role of the cabaret proprietor.

The music is exquisite, tuneful, catchy. The choruses and dancing numbers are, to my mind, better than anything heretofore done on either stage or screen.

Universal, as usual, will have both sound and silent prints.

Remember, there is only one "Broadway"—and Universal has it!

"BROAD

No. 635—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

THERE is only one "Broadway"---and Universal has it. There is nothing like it in the history of entertainment.

You think you have seen pictures of the glitter, glamor and romance of metropolitan life—but you haven't seen anything yet, nor will you until you see "Broadway."

You think you have heard good singing and great music of the ultra-modern type—but you haven't heard anything yet, nor will you until you have heard "Broadway."

Starting with the play of the same name, which turned New York upside down and later was sent throughout the world in road companies, Director Paul Fejos with Carl Laemmle, Jr., as associate producer, has built a masterpiece of the screen which will be hailed by public and press as the standard of perfection.

The play was produced originally by Jed Harris, who also produced "The Front Page" and "Coquette" and "The Royal Family." It was and is an absolutely original picture of New York night life, with a swift-moving plot which throbs and pulsates from the first moment to the very last.

Universal outbid the whole producing world to get the

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5TH AVE. — NEW YORK CITY
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Vol. XXIX MAY 4, 1929 No. 13

UNIVERSAL MOVIEGRAMS

CARL LAEMMLE, who attended the international opening of "Show Boat" at the Rialto Theatre in Washington, boarded a train immediately thereafter for California. He is rushing back to Dios Dorados, his home in Beverly Hills, to be present at a big studio party to be given to Carl Laemmle, Jr. The occasion is the young associate producer's twenty-first birthday.

ONE of the pictures in which Glenn Tryon will star next year for Universal is to be entitled "Down Went McGinty." This is an original story by Paul Sydney which was especially written as a singing and dancing picture along the lines of Tryon's role in "Broadway."

MARY NOLAN, Universal's blonde musical comedy star, who has been playing for a lot of other companies, has been thwarted in her latest attempt to appear in a Universal picture. She was cast in the role of Dolores Dupre in Eddie Leonard's dialogue and music picture, "Harmony Lane." Then all of a sudden she became too ill to play, so Josephine Dunn, one of the 1929 Wampas Baby Stars, has taken her place. Robert Hill will direct this picture, probably starting next week.

EXIT Snookums and enter Sunny Jim. When Universal signed up Lawrence McKeen, four-year-old star, it didn't acquire his screen name of Snookums. So he is starting out on a new career under the direction of Gus Meins in two-reel talking comedies as Sunny Jim.

"BROADWAY" HAS VARIED PSYCHOLOGICAL APPEALS

Universal Psychology Expert Points Out Captivation Appeal of Chorus Girls, Dominance Emotion Caused by Underworld Racket, And Love Appeal Which Combine to Create Audience Reaction

By **Dr. William M. Marston**

LIKE the street it is named for, "Broadway" has a greater variety of emotional appeals than any other story which has been before the public in the last few years.

This can be said without boastfulness on behalf of Universal Pictures because "Broadway" is not an original story for which Universal is responsible, but rather the most successful stage play of recent years. It has had record runs before capacity houses all over the world. Universal can boast, however, that the original play has been kept just as it was in the stage presentation, only with the added scope and range of the motion picture camera.

In thinking of "Broadway," you should think first of the tense, exciting underworld and back-stage drama which took the world by storm, and which has been followed by any number of imitations, none of them in any wise as successful as the original.

To present this magnificent emotional story in pictures has been a colossal task, but under the producing genius of Carl Laemmle, Jr., and the able and artistic direction of Dr. Paul Fejos, it has been accomplished in a manner to preserve the original emotional appeals of the stage play and to enhance and intensify them by pictorial effects. The gorgeous and exotic Paradise Night Club set, for instance, has to be imagined by the audience at the stage presentation of "Broadway," but for pictures the world's most marvelous night club could be, and was constructed by Carl Laemmle, Jr., regardless of expense.

And as for emotional appeals—they abound in "Broadway":

First of all, there is the captivation appeal of hundreds of beautiful girls dressed in the scanty and erotically stimulating costumes of the modern New York night clubs. There is nothing in the least suggestive or vulgar about these costumes or about the dancing acts shown at the night club. There is, however, some delightful and highly entertaining dancing by the entire chorus, trained to move as one girl. The numbers which are actually shown on the night club floor are as snappy and captivating as an entire New York show seen from the front rows.

The new mechanical camera crane has made possible swift and unbroken transitions from closeups of dancing legs to long shots of the entire spectacle. This is something which the ordinary play cannot give, and which has enhanced the captivation appeal tremendously.

(*Continued on page* 8.)

SO successful was the Universal chapterplay, "Blake of Scotland Yard," that Universal is going to make a similar picture this year. It will be called "The Return of Blake of Scotland Yard." Craufurd Kent will play Blake, Florence Allen, Chicago beauty, will play Lady Diana. Others in the cast, which will be directed by Ray Taylor, are Grace Cunard, Herbert Prior, Monte Montague and Albert Priscoe.

CARL LAEMMLE

Presents

WITH

GLENN TRYON
EVELYN BRENT

MERNA KENNEDY · T. E. JACKSON
OTIS HARLAN · ROBERT ELLIS
*PAUL PORCASI · LESLIE FENTON
GEORGE OVEY

FROM JED HARRIS' STAGE PRODUCTION
OF THE PLAY BY
GEO. ABBOT AND PHILIP DUNNING

A
PAUL FEJOS
PRODUCTION

ASSOCIATE PRODUCER
CARL LAEMMLE, Jr.

TWO NEGATIVES
ONE SILENT · ONE WITH DIALOG

COLOR SCENES PHOTOGRAPHED
BY TECHNICOLOR PROCESS

*Of the original play cast.

NOTE: The use of the name "Broadway" in association with other film productions is unauthorized and has no connection with this, the original play by that name.

BROADWAY

UNIVER VEEKLY

Vol. 29 No. 13 May 4, 1929

Carl Laemmle
presents
"BROADWAY"
with Glenn Tryon,
Evelyn Brent *and* Merna
Kennedy. Directed
by Paul Fejos.
Carl Laemmle, Jr.
Associate Producer

UNIVERSAL WEEKLY

VOL. 29 JULY 6, 1929 NO. 22

....Kathryn Crawford, supporting Charles Chase and Jean Hersholt in "Modern Love". A Universal Jewel

Laura LA PLA

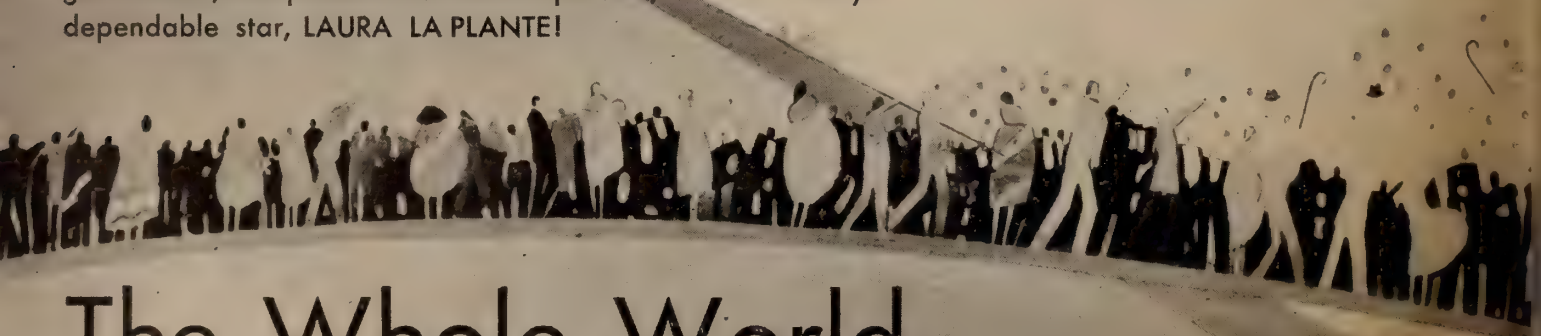
—The Magnolia of "Show Boat"

STRAIGHT to you from the most widely circulated picture in years — and this on top of a starring record that shows a trail of profits in every country on the globe! Straight to you at the height of her popularity, in four pictures that lift her to limitless box-office power. THAT'S the Laura La Plante you get for 1930! The same Laura LaPlante that always has made money for you — multiplied a thousand-fold! The nation's multitude knows how she talks—sings—laughs in the talking pictures; and in the silent version she's the same magnificent star as always. This year you get interest, compounded a million percent, on that always dependable star, LAURA LA PLANTE!

in

3 Pictures Only

"HOLD YOUR MAN"
"SOFT SHOULDERS"
"KISS PROOF"



The Whole World Is At Her Feet!

UNIVERSAL—LA PLANTE PRODUCTIONS

Two Versions

TALKING——SILENT

NTE
Forward MARCH with Universal

Forward MARCH with Univers

He

JOHN BO

's Got Everything

INCLUDING THE BEST MALE VOICE ON THE SCREEN

He's got sex appeal for the women — strength and virility for the men—sparkling personality and growing popularity for the box-office. He's the one male star who's wanted by every producing company in the field—they borrowed him for the lead in "DESERT SONG"—they borrowed him for the lead in "RIO RITA" —but you'll get him only in UNIVERSAL pictures in 1929-30 in

"MOONLIGHT MADNESS"

"THE SONG OF PASSION"

TALKING AND SINGING

Watch him hit the top in every popularity contest in the land

Watch him pull the crowds in all kinds of weather—in any size town

2 VERSIONS—TALKING and SILENT

LES

The
or
Forward MARCH with Universal
SCHLDK
2 VERSIONS

Most Romantic Figure the Screen Today

IDOL of the ladies—despair of the men—a rambling, roving, alluring, devil-may-care man's man with a ready smile and a dashing, free-handed manner in any set of circumstances—the RAVENAL of SHOW BOAT—he has the confident air of the man who knows his women and is able to take care of his men.

JOSEPH SCHILDKRAUT—no better actor ever strutted his stuff on the legitimate stage of Broadway—no more graceful charmer ever flashed across the screen . . . his name and face will stand for romance every time you place it on your marquee and ROMANCE GETS THE WOMEN and WOMEN GET THE DOLLARS to every box-office in the land . . . He's got the stories too, in

"MISSISSIPPI GAMBLER" "THE BACHELOR HUSBAND" "THE MAN ABOUT TOWN"

You can't do without him if you want the women's vote—You can't do without him if you want to fill your house.

Joseph RAUT

-TALKING and SILENT

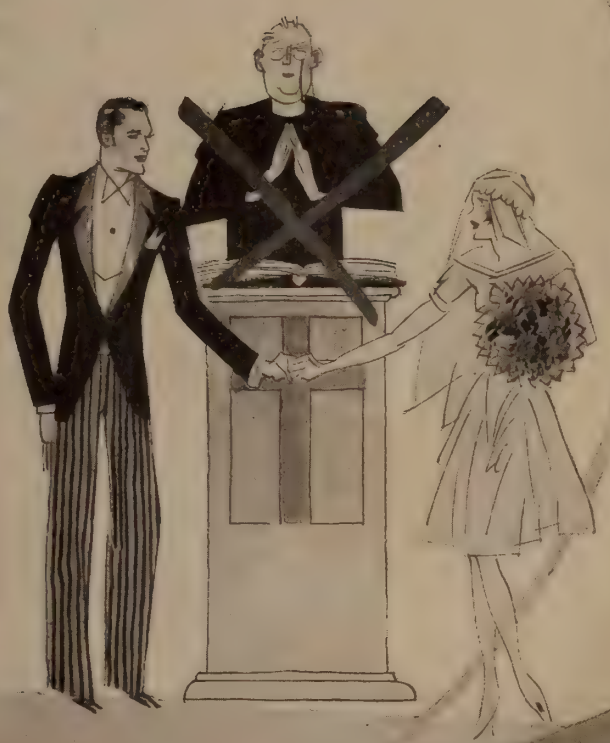
The Denny Dollars

The Star They Want in Roles You've Asked for

REGINALD

DENNY

NOW you can get Big-Money Denny in the two biggest pictures of his seat-filling career!—Two tremendously powerful pictures built from the ground up on the foundation of YOUR OWN REQUESTS!—Two pictures with Denny in roles that demand of him—and get—all the smashing, he-man vigor of which he is capable!—Two marvelous productions in which the comedy element vies with the speed, the punch, the drama for supremacy—and all win!—Two pictures that will prove irresistible to the men and raise your Denny grosses to figures you've never even hoped for—"EMBARRASSING MOMENTS" and "NO, NO, NAPOLEON."



Two Versions

TALKING — SILENT

UNIVERSAL-DENNY PRODUCTIONS

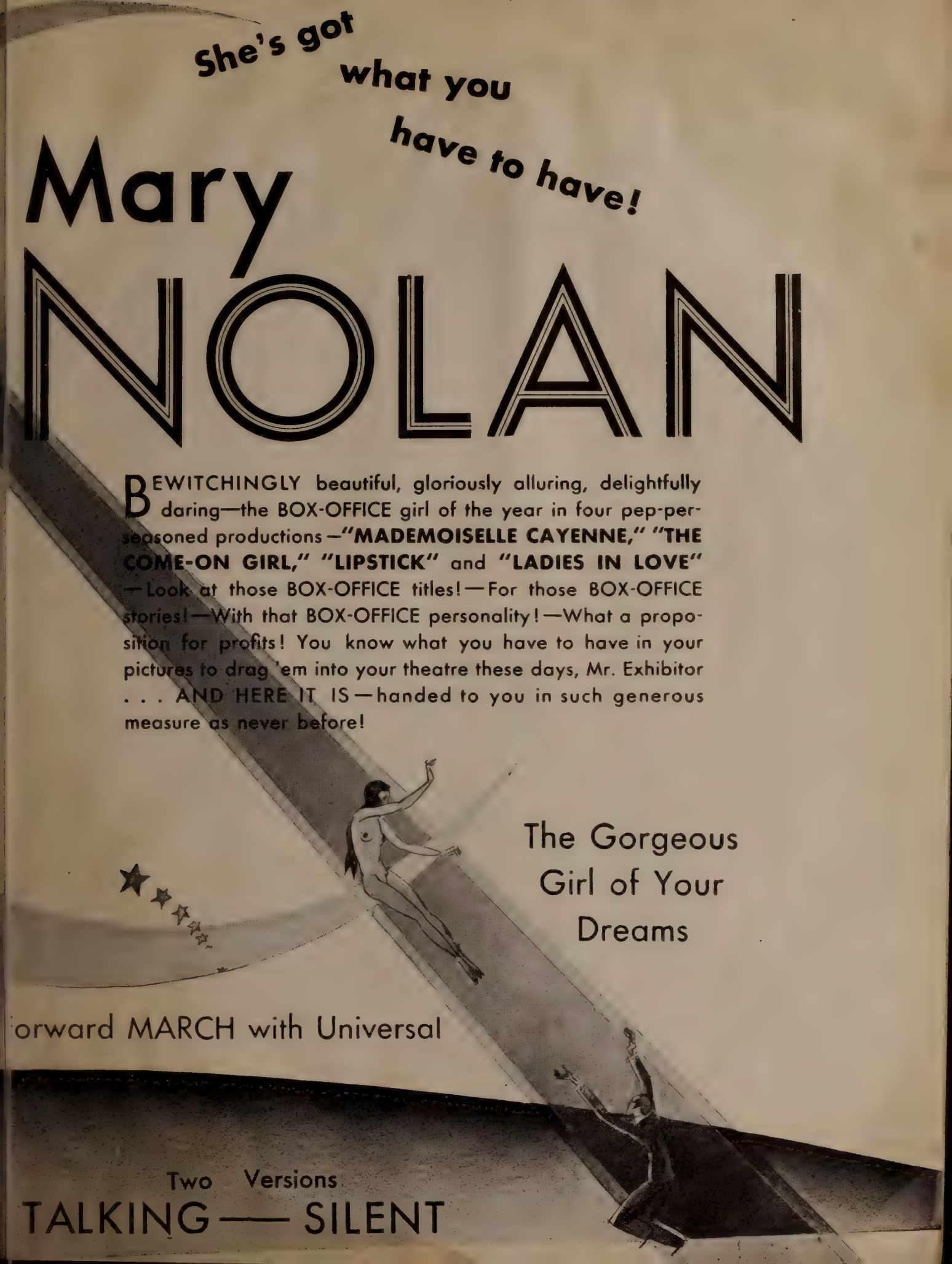
Forward MARCH with Universal

Are Waiting For You!

She's got what you have to have!

Mary NOLAN

BEWITCHINGLY beautiful, gloriously alluring, delightfully daring—the BOX-OFFICE girl of the year in four pep-per-seasoned productions—**"MADEMOISELLE CAYENNE," "THE COME-ON GIRL," "LIPSTICK"** and **"LADIES IN LOVE"** —Look at those BOX-OFFICE titles!—For those BOX-OFFICE stories!—With that BOX-OFFICE personality!—What a proposition for profits! You know what you have to have in your pictures to drag 'em into your theatre these days, Mr. Exhibitor . . . AND HERE IT IS—handed to you in such generous measure as never before!



The Gorgeous Girl of Your Dreams

orward MARCH with Universal

Two Versions

TALKING — SILENT

2 VERSIONS
TALKING - - SILENT

Forward MARCH with Universal

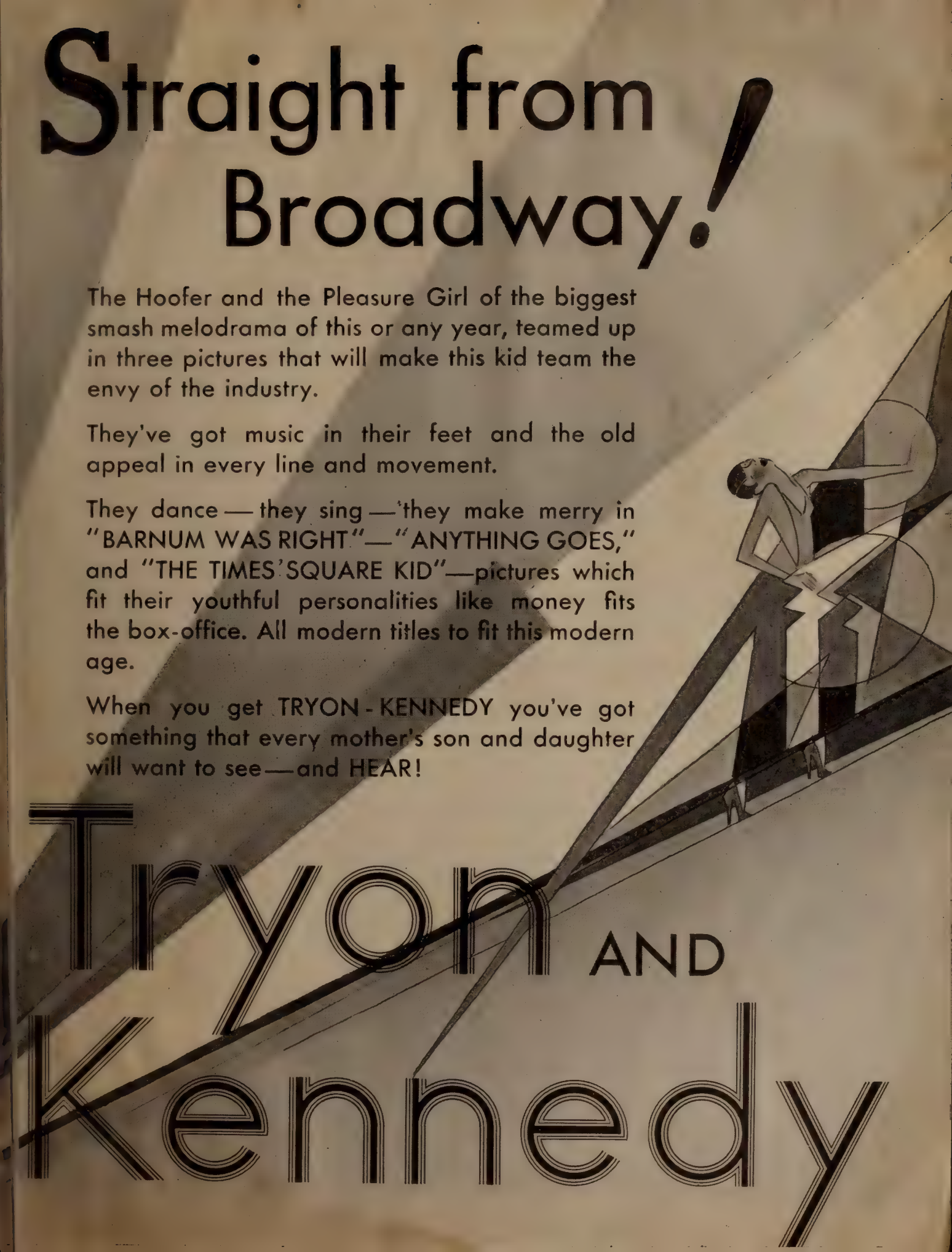
Straight from Broadway!

The Hoofer and the Pleasure Girl of the biggest smash melodrama of this or any year, teamed up in three pictures that will make this kid team the envy of the industry.

They've got music in their feet and the old appeal in every line and movement.

They dance — they sing — they make merry in "BARNUM WAS RIGHT" — "ANYTHING GOES," and "THE TIMES' SQUARE KID" — pictures which fit their youthful personalities like money fits the box-office. All modern titles to fit this modern age.

When you get TRYON - KENNEDY you've got something that every mother's son and daughter will want to see — and HEAR!



Tryon AND Kennedy

BARBARA GEORGE

YOUTH . . . Beauty . . . Pep . . . Jazz . . . Speedy Romance! — Trust Universal to stay just one step ahead of the procession when it comes to giving you TIMELY pictures — pictures with the snap and go and kick demanded by the younger crowd of today — and by their "ma's" and "pa's." — Pictures like **"FLAMING DAUGHTERS"** and **"KEEP ON DANCING."** — Pictures presenting George Lewis and Barbara Kent, the two stars who above all others can put across that wonderful spirit of reckless youth — the spirit which you know means big money in your till!

Youth. Beauty. The Spirit

Two

TALKING

KENT LEWIS

Forward MARCH with Universal

. Pep... Jazz of Today!

Versions
– SILENT

A SMASHINGLY dramatic, swiftly-moving and colorful waterfront picture—the tremendous story of a beautiful girl adrift among the dock rats and of a youth who loved her and a man who hated her. Revealing a new Mary Philbin—a Mary Philbin with a golden voice and a new box-office manner. With Fred MacKaye, Otis Harlan, Francis McDonald, Edmund Breese, Mary Alden. Story by John B. Clymer. A Wesley Ruggles Production.

TO MEET the howling demand for mystery stories on the screen, Universal selected this one from hundreds of others. It has more chills, thrills, and legitimately dramatic surprises squeezed into it than you would believe possible—including a courtroom sequence that will hold you spellbound. Every inch of it fairly shouts "BOX-OFFICE"—and echo answers "PROFITS!" Story by Charles A. Logue.

A Miracle of Love and Emotion

Two Versions
ALL TALKING
and SILENT

Yet not without its delicious light moments.

One of the great romantic stage dramas of all time now brought to the screen in all its glory.

The classic story of a glorious girl—with a marvelous singing voice. She meets a young pianist—their association ripens into an equally wonderful love. Tenderness, pathos, sacrifice and love all mixed together to make a picture as unforgettable as life itself.

Starring JEAN HERSHOLT and
KATHRYN CRAWFORD
by the world famous author Edward Locke
Directed by Renaud Hoffman

A Laemmle Universal Special

The old man loved her with the frenzy of lost youth; the youth loved her with the passion of a soul on fire. Father against son—in a silent, tremendous conflict for the love of an orphan girl! Young love—jealous love—stirring emotional moments and sweeping drama in this poignant story, told in straight-forward language that all will understand.

Two Versions—Talking and Silent

Two Versions
TALKING
and
SILENT

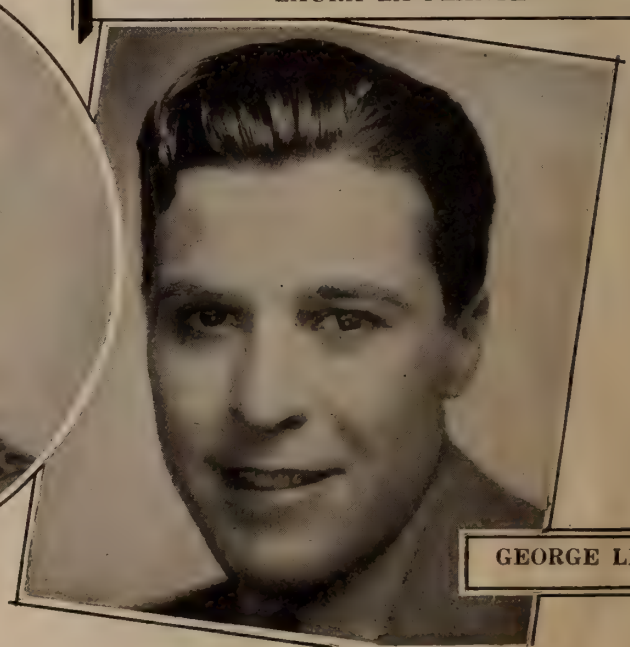
Here's the most thrilling sea story yet put on the screen—with a brand new twist to it! Imagine an embittered old sea captain, the son he hated, and a beautiful girl thrown together on shipboard; sailing tempestuous seas . . . a blazing ship . . . thrilling rescues . . . fights . . . DRAMA EVERY MINUTE! That's what you get in this picture, starring the new, golden-voiced Mary Philbin.

UNIVERSAL STARS WHO WILL A

JOHN BOLES

LAURA LA PLANTE

BARBARA KENT



GEORGE LEWIS

PPEAR IN 1929-30 STAR SERIES

REGINALD DENNY

GLENN TRYON
and
MERNA KENNEDY

MARY NOLAN

JOSEPH SCHILDKRAUT

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A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor
PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
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Vol. XXIX JULY 6, 1929 No. 22

George Sidney and Charlie Murray Again Paired in Cohen-Kelly Roles

Charlie Murray

Noted Screen Comedy Team to Be Seen Next Season in "The Cohens and Kellys in Scotland"—Fourth of Popular "Cohens and Kellys" Series.

To Reach the Screen on St. Patrick's Day as Usual

George Sidney

THE man who created the role of Kelly in the perennial "Cohens and Kellys" series of screen comedy features, is again to be seen as Kelly, according to an announcement just made by Carl Lammle, president of the Universal Pictures Corporation. Charlie Murray, popular screen comedian, who played the lovable Irish role in the original "Cohens and Kellys" picture, has been engaged by Universal to play in the forthcoming feature of this series, "The Cohens and Kellys in Scotland." George Sidney, as usual, will play Cohen. His interpretation has long been popular.

This announcement means the reuniting of a comedy team that rose to great heights of popularity several years ago. The first "Cohens and Kellys" started an unusual vogue for Irish-Jewish screen comedies. The two comedians had to rush from studio to studio to satisfy demands for their peculiar talents. When Universal prepared to make the second "Cohens and Kellys" picture, Murray was tied up at another studio. As a result, J. Farrell MacDonald played the role of Kelly in "The Cohens and Kellys in Paris." In the current year's release, "The Cohens and Kellys in Atlantic City," a similar situation prevailed, and Mack Swain played Kelly.

"The Cohens and Kellys in Scotland" will be an all-talking picture. George Sidney's Yiddish dialect and Murray's foine Oirish brogue will have full sway. It is promised as the funniest of the series to date. As usual the roles of Mrs. Cohen and Mrs. Kelly will be taken by Vera Gordon and Kate Price, thus assuring the original featured cast that made the first "Cohens and Kellys" such a surprising hit with the movie public.

Photo by White

The forest fire which was such a sensation in the stage version of "The Storm." Langdon McCormick, author of the play, also arranged the spectacular stage effects for the play and the Universal silent picture hit.

LANGDON McCORMICK TALKS OF "THE STORM" IN SOUND

Author of Famous Stage Play Which Was Universal Hit in 1922 Predicts Even Greater Success for Sound Version of "The Storm"

By GERTRUDE WARBURTON

LANGDON McCORMICK is not the sort of man to discuss banal topics like the weather. Not even a June day, 1929 model, is hot enough to make that a pardonable subject for lament. So we waived the heat surging into his rangy studio on West Fourteenth Street and talked about "The Storm."

Of course, you remember the famous stage hit and the equally famous Universal picture that smashed box-office records back in 1922. And naturally you cannot have forgotten that Langdon McCormick wrote the play. Nor that Langdon McCormick enhanced the film version with those brilliant atmospheric effects that made the forest fire climax a landmark in picture history. Soon the author will see his dynamic melodrama in yet another guise — a Laemmle Special Production in Sound next season.

Mr. McCormick answered with alacrity my rather obvious inquiry about the superiority of this new version.

"Everything that was thrilling in the silent picture will be doubly so in sound," he began. "Take, for instance, the forest fire. Instead of offstage noises and orchestral effects, the actual roar of the flames, the crackle of brittle branches, the crash of falling trees, the terrified howls of panic-stricken animals, can all be heard.

"Another great advantage of sound over the old picture will be the contrast in the voices and accents of the various characters. Any play is monotonous in which all the actors talk exactly alike. In 'The Storm' you remember there is a wide variety of speech — the French-Canadian of little Manette, the deeper patois of her father, the western burr of the trapper, the more cultivated accents of his rival and the clipped English of the Canadian police sergeant. If these roles are well cast, the result will be unusually interesting and effective. The little French-Canadian girl must be chosen very carefuly. She should be small and dark and vivid. She must know how to act and how to put over that particular accent. It's very different, you know, from Parisian French. No 'zee's and zat's' and a more resonant, nasal twang."

That brought up the ever-present question of talkies and their effect on movie and stage folk. Mr. McCormick holds the sane and conservative view that talkies will not force movie stars off the screen any more than

(*Continued on page* 24)

THEY'RE COMING

No. 645—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

WITH the happiest hearts which ever throbbed in their manly buzzums, the gentlemen of the Universal sales force are all set for you.

Their conventions are over. They have seen with their own eyes and heard with their own ears some of the pictures from Universal's master line-up for 1929-1930.

Now they want you to see and hear them.

They know they have the most salable product any one company ever turned out and if there's anything which gives a salesman a joyous kick it is the knowledge that you want what he's got!

Universalites are always peppy, but this year we have built a bonfire under them in the form of quality product which has fired their enthusiasm to the highest point.

To know that you are going to make fat profits from what they sell you—to know that you are going to get more joy and more success from your Universal connection than you ever got before—these are the things which this year bring the light of victory to the eyes of the Universal salesmen.

TO VISIT YOU!

Their message to you is, "Forward March with Universal."

As far as sound pictures are concerned, there is not the least shadow of a doubt that Universal technicians have stepped out in front. If you want the finest improvements in a fast-improving technique, you'll simply have to have Universal's sound pictures.

As for the silent pictures, Universal has kept the faith with those thousands of exhibitors who have not yet wired their houses—and some of whom have no intention of wiring them.

It would be much simpler and much less expensive for Universal to make sound pictures only, but this would mean the sacrifice of those small exhibitors I have just mentioned.

It is a great mental uplift for Universal salesmen to know that Universal is not turning its back on anybody, but that it is pursuing its age-old policy of live-and-let-live—of considering a proper mixture of sentiment and business, instead of the ice-cold business of business alone!

The army of Universal salesmen—a small one but all regulars—will now make a friendly advance on your front line trenches. Greet them with open arms, for they've got what you want—and join them in that irresistible——

"Forward March With Universal."

1929-30 LAEMMLE SPECIALS BU

Six Laemmle Specials Include Three Broadway Hits—"The Storm," "The Shannons of Broadway," and "Tonight at Twelve;" Another Cohens and Kellys Comedy; An Original Story for Mary Nolan, and "The Last Performance" with Conrad Veidt and Mary Philbin.

IF ever a group of pictures was designed for the box-office, that group is the Six Laemmle Special Productions for the season of 1929-30. Each of the six releases is based on proven drawing power; each is built on the wide popularity of the play, the stars or the author. Once again Universal is offering exhibitors product that is half sold before it is ever completed. It is rich in entertainment value, racy with humor and replete with drama.

THREE STAGE HITS
"The Storm"

Three of the offerings for next season are adaptations of stage successes. One of them, "The Storm," has already appeared on the silent screen in that memorable Universal version that knocked box-office records sky high in 1922. A *Variety* comment at the time headed "'The Storm' Lifts Business as Other Houses Fall Off" is typical of the healthy reception given Langdon McCormick's thrilling melodrama. "The Storm" was, in fact, one of the most successful pictures in the Universal category, ranking in importance with "The Hunchback of Notre Dame." Now Universal is going to produce it in sound, thus enhancing the audience value immeasurably by heightening the intensity and excitement of the melodrama. The forest fire in both the original stage hit and the Universal silent film created a furore among theatre fans and exhibitor and critics. It has come down in motion picture history as one of the high spots of film production. Carl Laemmle, Jr., new production head of Universal City, is ambitious to spare no expense in making the forest fire in sound an even more spectacular and breath-taking event.

Photo by White.

James Gleason and Mrs. Gleason in the stage play, "The Shannons of Broadway." In the Universal sound special their saxophone ability will be equally prominent.

"The Shannons of Broadway"

Another of the Laemmle Specials which scored a triumph on Broadway is "The Shannons of Broadway," by James Gleason, who is also the illustrious author of "Is Zat So?" and "The Fall Guy." Agnes Christine Johnston is adapting the play, and James Gleason and his wife, Lucille Webster, are enacting their famous original roles. The Gleasons make an inimitable comedy team. In "The Shannons of Broadway" the synchronization will give free scope to the saxophone talents of the Gleasons, who are cast as a vaudeville team who flopped in big time and make a comeback as owners of an old-fashioned country hotel. The troupers who congregate around the once famous team contribute colorful background to an amusing and fast-stepping comedy. The run at the Martin Beck Theatre in New York was phenomenal.

"To-night at Twelve"

"To-night at Twelve" also played on Broadway. It is a sophisticated society comedy based on the intrigues of a young married set on Long Island. Owen Davis, the author, infused his brilliant lines into a play that skirts pathos and tragedy with the light touch of the satirist. "To-night at Twelve" is highly modern. A charming dilettante carries on harmless enough but incriminating flirtations with every woman, married or single, in his set. His machinations involve the mother of the hero and come near to wrecking the lad's hapiness. The dialogue is brisk and salty. Harry Pollard will direct the cast, which has not yet been selected.

"The Cohens and Kellys in Scotland"

When Universal offers among its Laemmle Specials another Cohens and Kellys comedy, exhibitors are immediately assured of one more box-office picture. The further announcement, only recently issued by Carl Laemmle, president of Universal Pictures Corporation, that George Sidney and Charlie Murray are to be re-united in their famous comedy team means still firmer assurance of success. It will be remembered that it was Charlie Murray who created the role of Kelly in the first comedy, "The Cohens and Kellys." That lovable role has been played by J. Farrell MacDonald and Mack Swain in the two succeeding comedies because of the demands of Murray's time during the filming of "The Cohens and Kellys in Paris" and "The Cohens and Kellys in Atlantic City." Now for "The Cohens and Kellys in Scotland," Sidney's Yiddish dialect and Murray's rich Irish brogue will be made vocal. As usual the roles of Mrs. Cohen and Mrs. Kelly will be enacted by Vera Gordon and Kate Price, thus reuniting the entire featured cast that made "The Cohens and Kellys" such a surprising hit with the motion picture fans. According to a precedent established by Carl Laemmle, "The Cohens and Kellys in Scotland" will be released on St. Patrick's Day all over the country. The March 17th release of the Atlantic City opus last season was signalized by day and date showings in over one hundred and thirty theatres. When the Irish-

ILT FOR BOX-OFFICE VALUES

Jewish families cross the Atlantic Ocean for the second time to play in Scotland, the result will be as laughably incongruous as their Paris adventure.

"Men in Her Life"

Universal believes so firmly in the drawing power of the blonde and seductive Mary Nolan that one of the six Laemmle Specials is an original story written especially for the star. The author is Warner Fabian, who wrote "The Wild Party," "Flaming Youth" and "Summer Bachelors." The story, called "The Men in Her Life," will first appear in the September issue of *Romance Magazine* in serial form. Subsequently, it will be published by Boni and Liveright. It will probably appear in book form some time in November. Warner Fabian has not only written an appealing and sophisticated love story for serial publication, but in addition, a vehicle particularly designed to do justice to the histrionic talents of Mary Nolan. Miss Nolan has more than her share of "It," which, coupled with a fragile and blonde beauty, spells box-office. Mary Nolan's charm is not the typical movie "vamp" sort; it is infinitely more finished and subtle. Fans will remember her remarkable performance in "The Foreign Legion" as a blending of unconscious magnetism and deliberate yet well bred seduction. She wears clothes divinely (a factor not to be overlooked from an audience angle) and has built-up fan appeal that is growing by leaps and bounds.

"The Last Performance"

"The Last Performance" is at once a powerful play and an excellent vehicle for Conrad Veidt and Mary Philbin. The picture is an adaptation of a play by James Creelman who ranks among the younger brilliant playwrights. As in "The Man Who Laughs" Veidt is cast in a role that evokes sympathy. This time he is an exponent of black magic who falls desperately in love with his young assistant. Mary Philbin as the assistant is as lovely and fragile and young as she was in the Hugo film. Her very youth is the stumbling block to Conrad Veidt's happiness, for though he woos her successfully he cannot retain her love against the importunities of a much younger man. Jealousy, the baseness of an enemy of Veidt's, a mysterious murder and a thrilling courtroom scene are some of the tangled threads of the plot. Veidt, more stunning than ever with graying temples, makes a tragic figure as the middle-aged man who renounces his fiancee. Fred MacKaye as the more fortunate rival, Leslie Fenton as the sulky, vicious enemy, Gustave Partos, William H. Turner, Anders Randolph, Sam De Grasse and George Irving complete the cast. In addition to the powerful drama, "The Last Performance" is interesting in its revelation of "black magic." The climax of the picture involves the construction of the box which Mary Philbin disappears in the sword trick. Showmen do not need to be told of the ever-present appeal of the mysterious and uncanny.

Photo by White.

One of the tense moments in "To-night at Twelve," Owen Davis' sophisticated society comedy which Universal is transferring to the talkies for next season.

Owen Davis, the genial playwright who is responsible for "To-night at Twelve."

Paul Whiteman Is Insured for Million by Universal

ONE million dollars insurance has been placed on Paul Whiteman, jazz king, by Universal for protection during the production of Universal's super production "The King of Jazz" starring Whiteman and his orchestra.

E. Walter Mayer, of the firm of Behrendt and Levy, Hollywood insurance agents, flew to San Francisco by Maddux air line to meet Whiteman there and arrange for the insurance before Whiteman returns to Los Angeles for the picture.

Five hundred thousand dollars of the insurance is on Whiteman's life while the other five hundred thousand is with Lloyd's, of London, for protection against injury or other mishaps to Whiteman during the production of the picture.

"The Shannons of Broadway" to Go into Production Shortly with James Gleason and Wife

WITH the announcement that Agnes Christine Johnston is now at work on the adaptation of the hilarious comedy "The Shannons of Broadway," recently purchased by the Universal Pictures Corporation, it is understood that the picture will shortly be placed in production. Both James and Lucille Webster Gleason, the playwrights, will play the same roles in the movietone version that they played upon the stage of the Martin Beck Theatre where it enjoyed a long and successful run.

"The Shannons of Broadway" is one of the special productions that Universal will release during the coming season. No director has as yet been selected.

Langdon McCormick Talks of "THE STORM" in Sound

(*Continued from page* 19)

they will effect the fate of legitimate stage stars. It will be a survival of the fittest. The veteran actor undoubtedly has the edge on the untrained movie star, Mr. McCormick asserts. The matter of pauses, inflection and rhythm that comes naturally to the legitimate actor is still an unplumbed quantity to the average screen star. The result is that the latter speak in spasms, as it were, with the effort to catch his breath all too apparent.

Langdon McCormick knows whereof he speaks. Years ago he was on the stage with Otis Skinner for several seasons, and later touring in his own plays. But that, he assured me, was before he knew better.

"In the old days a man was engaged because he could act," he went on, "not because he was a type. He was expected to make up for the part, no matter what it was, and play it adequately. Then came the time when theatrical agents and producers hired an actor because he was 'just the type.' For a sensitive person it was rather dreadful to be scanned from head to foot and turned down because you were too tall or too thin, too shrewd or too kind-looking. I didn't want to play detectives roles all my life. I became a playwright. Much freer and more stimulating."

A very prolific playwright was Langdon McCormick. Not content to score one success a year, he has to his credit for one season "Wanted by the Police," "Our Friend Fritz," "The Woman Who Dared," "The Life of an Actress" and "Jessie Left the Village." That was back in 1907, three years before "The Storm" made its notable appearance. "The Pace" and "The Gulf" followed before the versatile actor-playwright turned to theatre effects.

The black magic of the theatre has been occupying his talents ever since. It was a natural outcome of a lifelong association with the theatre and its problems. When he was a cub involved in amateur performances, necessity turned McCormick's attention to scenery, decor and all the tricks of the trade that are called theatre effects. A native versatility plus a very practical urge to learn more about are sent McCormick over to Paris.

"People have a queer notion," he

(*Continued on page* 27)

Photo by Bachrach

Langdon McCormick, author of "The Storm," has the keen blue eye, the sensitive mouth and the concentrated brow of the practical artist.

Mary Philbin, Conrad Veidt and Fred MacKaye in scenes from the Laemmle Special.

UNIVERSAL MOVIEGRAMS

EMMETT FLYNN has been signed by Universal to direct Laura La Plante in "One Rainy Night." The adaptation of this Laura Hess story is being written by Harold Shumate.

INDICATION of the vast commercial possibilities of talking pictures may be had from the fact that the assembled sales managers and salesmen of the Universal Pictures Corporation, in convention at Atlantic City early this week, listened to a rousing and comprehensive sales talk on the 1929-30 product by Carl Laemmle, president of Universal, by Carl Laemmle, Jr., studio head of the organization, and by various Universal stars, all made in Movietone in Universal City especially for the convention.

KEN MAYNARD is starting this week his third production for the series of eight features in which he is to be starred by Universal on its 1929-30 program. The picture, tentatively titled "The Golden Bridle," is being directed by Harry J. Brown.

WORD has just been received from Universal City that George Sidney and Charlie Murray have been signed for the roles of Cohen and Kelly in Universal's next feature of the adventures of this famous pair, which will be entitled "The Cohens and Kellys in Scotland." This successor to "The Cohens and Kellys in Atlantic City" is the fourth in this series of Irish-Jewish stories. Vera Gordon and Kate Price will again enact their famous roles of Mrs. Cohen and Mrs. Kelly, respectively.

"BROADWAY," which had its western premiere at the Biltmore Theatre in Los Angeles, is duplicating there the success of its current New York run at the Globe Theatre. Enthusiastic newspaper reviews and new box-office records greeted the first showing of this Carl Laemmle, Jr. production, which was directed by Paul Fejos.

"Broadway" Opening in Los Angeles Scores Triumph for Laemmle Junior

LOS ANGELES EXPRESS

By Monroe Lathrop

THE HUZZAS in this city of incessant cinema excitement last evening swung over to Fifth and Grand to give "three cheers and one cheer more" for the doughty Carl Laemmle and his namesake and chip off the old block, who is now the junior manager of the oldest movie plant.

Universal's chief brought forward his latest prodigality "Broadway," and as most of the old favorites of the films, at one time or another, have marched under his banner, they were present in a phalanx to demonstrate their interest and good will.

* * *

The Biltmore Theatre was brilliant with fame and fashion, which were rewarded with a show that revealed the best work, weighed as a whole, yet to come from the Universal studio. "Broadway" is no anti-climax to "Show Boat." It is even better entertainment, much more stirring.

Laemmle is reported to have paid the record price of $350,000 in the bidding for the stage play. To that sum has manifestly been added an even larger one in its cinema elaboration.

Its whole effect is of the kind that will bring joy to the exhibitors of the country. What was merely a melodrama is now that plus spectacle, partly in color. The story of the original, from which much pilfering has been done by plagiaristic producers in the making of night-life films, is retained. It remains better than its counterfeits.

* * *

The spectacle is provided by the addition of a wondrous cabaret which looks as large as the interior of the Shrine Auditorium. Its immensity is nothing, however, to its bizarre character. The vast interior is done in expressionistic angles and colors. It is a veritable cathedral of jazz.

Over and around the spectacular area swings the movable camera catching a trail of shots such as the inventive German pioneers in this stunt never dreamed of. . . .

EXHIBITORS HERALD-WORLD

LOS ANGELES, June 18.—"Broadway" opened at the Biltmore Theatre last night to a packed house. Its opening was a Western triumph. Carl Laemmle, Jr., deserves the majority of the laurels for it, but the cast won tribute last night as the audience indicated its approval of each individual. Paul Fejos directed the picture.

The story is a repetition of the stage play story with the addition of music at not infrequent intervals. That "Broadway" story is a gripping thing that has been the basis for more than one story, play and scenario. Incident has been lifted from it in almost wholesale manner to build up various pieces of late. And oddly enough, the pieces that have inherited it have all been successful. It has been one of the most original stories that we have had this decade.

Excellent Music Offered

The music is excellent. Glenn Tryon and Merna Kennedy are the song and dance team that work themselves into the limelight by their toes and talents.

Voices Suitable to Role

Tryon's voice is easily suitable to the role.

His support in unwinding the story is a chorus of five girls—all of whom are good actresses. They are Merna Kennedy, Edith Flynn, Betty Francisco, Ruby McCoy and Evelyn Brent. With Merna Kennedy an able heroine, Flynn, Francisco and McCoy 100 percent character chorines, and Brent a good "heavy," Fejos could not have missed.

—Douglas Hodges.

There may be some to carp that the spacious palace of revelry is not the Manhattan sweat-box cabaret of reality. But what of it? Pictures are made for entertainment purposes. And why should "Broadway," the play, be too sacrosanct for liberties with its stage limitations?

The colossal conception of this night club is a mixture of extravaganza with realism. It represents the spirit rather than the facts of the Great White Way, the concentrated glitter and false glamor that draw and singe the human moths from all over the country.

* * *

The plot and (with necessary editing) the dialogue of the stage play are retained. Important episodes, like the vendetta of the bootleggers, and the killing of "Scar" Edwards and the tragic fate of Steve Crandall, gang chief, at the hands of "Scar's" girl, are fully as effective as in the original; they are even heightened by the contrast of the revelry in front and the tragedy back stage, which the play couldn't show.

Glenn Tryon plays the conceited but likable youth remarkably well, and the role has the value of his natural magnetism. Two distinct assets of the picture are Thomas Jackson and Paul Porcasi, who played Dan McCoon, the detective, and Nick Verdis, the cabaret proprietor, in the original and are now vivid characters in the excitin moments.

* * *

Robert Ellis gives a memorable performance of the swaggering brutality of Steve Crandall. The qualities that have made Evelyn Brent popular seldom have a chance to shine as the bitter Pearl, but she is faithful to the characterization. Merna Kennedy is the "good" girl Billie Moore, and as such has a tepid part. Otis Harlan stands out as "Porky."

The direction of Paul Fejos is intelligent and of large, capable grasp on the whole. With an excellent adaptation by Edward T. Lowe, Jr., and superior photography by Hal Mohr, he has made one of the pictures of the times.

LOS ANGELES DAILY NEWS

By Eleanor Barnes

PERHAPS it was natural that "Broadway," the celebrated stage sensation with its wicked, witty and wise lines, should be translated to the silver screen in its entirety—especially as an audible, for its exciting, compelling plot, known to almost every theatre-goer, makes admirable movies. The film closely follows the play in most particulars, especially as to dialogue and situations, but in screen form it becomes more elaborate, more graphically related than the stage could even touch.

Universal's picturization will prompt the "oh's" and "ah's" of many a movie fan.

* * *

The settings are unbelievably gorgeous. Gigantic, colossal, magnificent, amazing are but a few of the adjectives strong enough to describe them. And when the color sequence is presented at the final reel, the many bright hues of the backgrounds are a

(*Continued on page* 32)

UNIVERSAL'S STA

THE back-bone of the progressive showman's week in and week out program for the coming year will be the comprehensive line-up of Star features now being made at Universal City for 1929-30 release. Twenty-four pictures made with stars of proven box-office drawing power, plus a series of westerns and out-of-doors dramas made by the pick of the industry's Western stars, mean the assurance of a steady run of audience-bait month after month during the Fall, Winter and Spring to come.

Universal's Star Series, several of which already have been completed and are ready to prove their high angle box-office possibilities, embrace productions with stars of great current popularity, many of whom have been seen in leading roles in the most important pictures of the current year.

Pretty, winsome Laura La Plante, dimpled heroine of many Reginald Denny comedies, dramatic lead in Paul Leni mystery dramas, and most recently of all, the lovable Magnolia of "Show Boat," heads the list. Then comes John Boles, hailed as the outstanding star of talking and singing pictures. Boles was a popular matinee idol in musical comedy before he became the great screen lover in the "Desert Song," "Rio Rita" and other current pictures.

Then comes Joseph Schildkraut, idol of the stage and screen, who so recently glorified the suave, handsome heart-breaker type of lover as Ravenal in "Show Boat." Next, Reginald Denny, the amusing comedy star of a score or more of successful Universal farce-comedy features.

Bewitching, alluring Mary Nolan, the blonde sensation who played opposite John Gilbert in "Desert Nights," is another fancy feather in Universal's cap. She not only has "it," she is IT, itself.

Glenn Tryon and Merna Kennedy, the delightful pair of sweethearts in "Broadway," will be seen together again in a group of features included in the Universal Star Series.

Another popular pair of romantic young lovers scheduled to make a group of box-office winners are George Lewis and Barbara Kent, long popular among Universal's juvenile leads. The excellence of Lewis in the "Collegians" and "College Love," and Barbara's wistful appeal as cited by audiences who saw her in "Lonesome," and her recent work opposite Harold Lloyd, won this co-starring team assignment from Carl Laemmle.

The all-star features will present such well known favorites as Mary Philbin, Jean Hersholt, Kathryn Crawford, and similar experienced players.

The Western and Out-of-door features will be made by the ever-popular Hoot Gibson and Ken Maynard. With the exception of several of the western features, all of the aforementioned Star Series will be in both talking and silent form.

Laura La Plante's three pictures for next year are "Hold Your Man," "Soft Shoulders" and "Kiss Proof." All of the stories are of the sophisticated type designed to portray the star's emotional range and appealing charm. "Hold Your Man" will be adapted from a story by Harry Segall entitled "The Behavior of Mrs. Crane." The exact nature of the other releases has not as yet been disclosed.

Universal is going to give John Boles every opportunity during the coming season to display his musical talents as well as his matinee idol personality. Both "Moonlight Madness" and "The Song of Passion" are the same type production that made "The Desert Song" such a hit.

The popularity of Schildkraut's portrayal of Ravenal in "Show Boat" has been kept in mind in planning his star productions for 1929-30. In each of his three releases the romantic keynote is emphasized. "The Mississippi Gambler" has been adapted by Leonard Fields from an original story by Karl Brown, called "The Devil's Prayerbook." Fields also wrote the dialogue which is decidedly sparkling according to reports from Universal City. "The Bachelor Husband" and "The Man About Town" feature the beloved vagabond Schildkraut at his nonchalant best.

Reginald Denny has himself written the story for "No, No, Napoleon," which assures a vehicle providing the happiest material for the comedian's breezy type of humor. Denny's speaking voice with its slightly English accent has already won him many

LAURA LA PLANTE	in	"Hold Your Man" "Soft Shoulders" "Kiss Proof"
MARY NOLAN	in	"Madamoiselle Cayenne" "The Come-On Girl" "Lipstick" "Ladies in Love"
GLENN TRYON and MERNA KENNEDY	in	"Barnum Was Right" "Anything Goes" "The Times Square Kid"

R SERIES for 1929-30

Popular Stars Who Will Make Universal Series

JOSEPH SCHILDKRAUT	in	"Mississippi Gambler" "The Bachelor Husband" "The Man About Town"
REGINALD DENNY	in	"Embarrassing Moments" "No, No, Napoleon"
JOHN BOLES	in	"Moonlight Madness" "The Song of Passion"
BARBARA KENT and GEORGE LEWIS	in	"Flaming Daughters" "Keep on Dancing"

sound fans. "Embarrassing Moments" affords a laughable background for Denny's mishaps and snappy come-backs.

As exotic as the star herself is the material selected by Universal for Mary Nolan's forthcoming pictures. "Madamoiselle Cayenne" is a red hot tale of which the locale is Devil's Island, that infamous French Penal Colony. As in "The Foreign Legion," Mary Nolan plays against a scene of insufferable heat, misery and cruelty. Stephen Alden Reynolds wrote the story, which has been given a skillful adaptation by Harold Shumate. The titles of Mary Nolan's other vehicles indicate their strength—"The Come-on Girl," "Lipstick" and "Ladies in Love."

One of the releases in which Glenn Tryon and Merna Kennedy are co-starred is already in production at the Universal studios. It is "Barnum Was Right," from the stage play by Philip Bartholmae, which had such a smashing run at the George Cohan Theatre in New York. Donald Brian, popular juvenile lead, played the stellar role in the Broadway success. The role, as entertainer in a summer hotel, is ideally suited to Tryon's type, as his performance as the hoofer in "Broadway" proves. The story was rewritten from "It Might Happen to You," by Hutchinson Boyd, and is an amusing farce built around Barnum's famous slogan that "a sucker is born every minute." Arthur Ripley and Everett Adams wrote the dialogue and adaptation. Del Lord is wielding the megaphone. Besides Glenn Tryon and Merna Kennedy the cast includes Lew Kelly, Basil Radford, Clarence Burton, J. Hunt and Isabelle Keith. Rushes from the coast give every indication of a picture rich in entertainment value and humorous incidents.

"Anything Goes" and "The Times Square Kid" provide excellent material for the combined talents of Glenn Tryon and Merna Kennedy. Merna's appealing innocence and sweetness makes a neat contrast to the likable arrogance of Tryon.

The first story selected for the Barbara Kent-George Lewis team is "Flaming Daughters," a story by Warner Fabian. Fabian is also responsible for one of Mary Nolan's stories for next season, "Men in Her Life," which will appear serially in *Romance Magazine*, starting in the September issue. "Flaming Daughters" gives a vivid picture of modern youth. George Lewis and Barbara Kent have been wisely chosen to portray the young things, because they have the faculty of blending recklessness with an undercurrent freshness and simplicity that gives the laugh to the hue and cry over the depravity of the present generation.

Langdon McCormick Tells of "The Storm"

(*Continued from page* 24)

told me, "that young men go to Paris to study art under one particular master. Nothing of the sort really happens. They simply live in the Latin Quarter with a lot of other young men, who are interested in art. They all work and play and talk a great deal. They paint. Very simple and informal. I learned one invaluable thing over there—that you don't have to be exclusively a painter in oils or watercolors or charcoal. The medium doesn't make any difference. Ever since I've used whatever seemed best suited to the purpose in hand."

Which accounts for the fact that Langdon McCormick's models for stage effects have a singularly moving quality. A clear summer sky will be done in analine dye, a heavy surf crested with whitecaps will be treated in oils.

But that's another story. . . . The fascinating tale of Langdon McCormick as the wizard who first made moons sail across back-drops and who has been responsible for many of the most ingenious theatre effects on record. It is McCormick who injected "Noah's Ark" with the powerful sound effects of which it boasts. One of the most amazing things about "The Storm" when it first appeared as a stage and screen success was the effectiveness of the accompanying fanfare of sound and mechanical devices. In the forthcoming sound version Universal will avail itself of the unfaltering theatre sense of Langdon McCormick, actor, playwright, and black magician.

UNIVERSAL'S ALL-STAR PRODUCTIONS PACKED WITH VARIED AUDIENCE APPEAL

Wide Range of Love, Adventure, and Mystery Contained in 1929-30 All-Star Productions—"The Drake Case," "The Climax," "Girl Overboard" "Brawn of the Sea" and "She Belongs to Me"

Kathryn Crawford and John Reinhardt in "The Climax" Reinhardt is the son of the great composer, Heinrich Reinhardt

As the reluctant bride of the man she does not love, Kathryn Crawford looks particularly appealing in the all-star picture "The Climax"

UNIVERSAL has packed a box-office wallop into its schedule of five all-star productions for the coming season. The stars themselves assure casts that pull patrons into theatres. The variety of appeal included in the offerings makes the quintet unusually well-balanced. Mystery mounting to a tense trial scene characterizes "The Drake Case." In "The Climax" the heart interest is uppermost, while the theme of an ambitious opera singer's struggle to win recognition gives scope for a musical score of unusual beauty. "Girl Overboard" is a story of the San Francisco waterfront replete with romance and local atmosphere. The lure of the sea, its fury, thrilling rescues and tempestuous fights forms a fine adventurous tale in "Brawn of the Sea." The fifth all-star production, "She Belongs to Me," is a poignant drama with jealousy between son and father as its keynote.

The first picture on the schedule has already been completed at Universal City under the direction of Edward Laemmle. "The Drake Case" is a murder mystery with a tremendous emotional appeal. The courtroom scene is a particularly vivid example of the power of talking pictures. Gladys Brockwell as the defendant accused of the murder of Mrs. Drake, portrayed by Doree Lloyd, gives a tense and vibrant characterization of a woman fighting for her life. Forrest Stanley as the prosecuting attorney draws every drop of suspense and excitement from the drama of studio life by Charles A. Logue. Robert Frazer plays the defense attorney and Barbara Leonard is attractive as the young step-daughter of the slain Mrs. Drake. Eddie Hearn and Tom Dugan contribute minor roles effectively. Many of the scenes are in the cell of the accused woman, where pathos and impending tragedy struggle with courage and innocence. "The Drake Case" is a timely showmanship picture which answers the present craze for mystery films. It challenges the intelligence of the audience and keeps it guessing until the final sequence.

"The Climax" is based on the famous stage play by Edward Locke. It is a gripping romance of a young girl with a glorious voice who almost

Jean Hersholt's characterization as the Italian maestro who leads the heroine to fame is a powerful one.

Mary Philbin, Fred MacKaye and Otis Harlan are the principals in "Girl Overboard" for next season. Harlan lends his whimsical wit to a waterfront romance of young love.

loses her lover and her career through the jealousy of a young physician. After a slight operation the doctor sprays Adella's throat with a medicine that causes her to lose her voice entirely, as he had planned. With her career gone, she succombs to the surgeon's love-making and agrees to marry him. Attired in her bridal finery, the girl miraculously recovers her voice when she hears her real sweetheart singing the love song he composed for her. Kathryn Crawford is charming as the aspiring opera singer, and Jean Hersholt is magnificent as the devoted maestro who see her through countless difficulties. Le Roy Mason plays the surgeon who performs the operation on Adella. Henry Armetta is excellent as the girl's grandfather. The lover is enacted by John Reinhardt, an extremely attractive young man who has the distinction of being the son of the great composer, Heinrich Reinhardt. Renaud Hoffman directed the picture. Its sound version contains some fine melodies, deep organ music and brilliant bits from opera scores.

Mary Philbin has a sympathetic vehicle in "Girl Overboard," a story of the San Francisco waterfront by John B. Clymer. Fred MacKaye and Otis Harlan are in the cast, which was directed by Wesley Ruggles.

Denton, played by MacKaye, serves his father's term as a forger to save his mother's heartaches. When released on parole, he is forbidden to marry on penalty of serving the rest of his term. Denton saves a young girl, Mary Philbin, from the river and takes her to the schooner where he lives with Cappy Evans, portrayed whimsically by Otis Harlan. The parole officer learns the girl is abroad and threatens to send Denton back to prison unless she leaves. She is again bothered by a bully and returns to the ship. Denton marries her in defiance of the parole officer. Through a fluke the girl is arrested in a skirmish with the bully, but dismissed when the judge learns she is Denton's wife. Keefe threatens return to jail, but relents when he sees the girl's little garden in a corner of the boat. The harbor scenes and the life on the old schooner are colorful and authentic.

Mary Philbin has also been selected to star in "Brawn of the Sea." The action is much faster than in "Girl Overboard" and the dramatic values more sharply drawn. Garret Ford wrote the story and infused it with the hatred of an old sea captain for his son pictured against a background of wild sailing adventures, a blazing ship, a miraculous rescue and a gripping fight. The girl whose lot is cast in these desperate surroundings forms a strong contrast to the brutality of setting.

In "She Belongs to Me," Paul Sydney has painted a strong drama of jealousy and bitterness between a father and son who both love the same woman. The old man's love is a desperate eleventh-hour passion, the son's a clean blade of young idealism. The result is one of the most poignant and powerful dramas yet to reach the sound screen. No cast has as yet been announced for "She Belongs to Me," but an all-star company of outstanding popularity is being assembled at Universal City.

The reputation of the actors in these all-star productions, plus strong dramas, both in silent and sound versions, assures tremendous box-office appeal.

The big trial scene in "The Drake Case." Gladys Brockwell as the defendant cowers at the inquisition of the prosecuting attorney, played by Forrest Stanley.

Universal Will Not Merge, Says R. H.

Laemmle Organization, Turning a Deaf Ear to Merger Offers, Will Stick To Its Guns and Do Some Big Shooting On Its Own Account, He States.

"Mr. Laemmle and I have turned down every offer that has been made to buy our company," R. H. Cochrane, vice-president of the Universal Pictures Corporation, announced to the assembled Universal salesmen and sales managers at Universal's Eastern Sales Convention at Atlantic City last week-end. His words brought the "U" field force to their feet with a cheer.

"We have turned down every offer to merge, and they were darn good offers, too," he continued. "But Universal is now in such a beautiful position that we intend to stick to our guns and do some big shooting ourselves.

"The merging of other companies, instead of hurting us, has been a godsend to us in more ways than one. The more they merge, the more they need Universal, not alone on account of our pictures, but because they want to be able to say to the authorities in Washington, 'We are not a monopoly. Look at Universal, a thoroughly independent company which is one of the of the most successful in the industry.'

"When you deal with independent theatres I think it is perfectly legitimate and honest to make capital out of the fact that they cannot sell mergers at their box-office. More and more they are looking to Universal to protect them."

UNIVERSAL'S ACE EXCHANGE MANAGER

S. Wittman of the Philadelphia Exchange was awarded the Carl Laemmle Medal of Honor as Universal's most valuble manager for the selling season of 1928-29.

The Universal vice-president paid a glowing tribute to Carl Laemmle, Jr., the new studio head; to Lou B. Metzger, general manager of Universal, and to M. Van Praag, general sales manager, and his assistant, Ted Schlanger.

"There is one thing I would like to get over to you with a bang," Cochrane continued. "For the first time in the history of Universal we have a studio manager at Universal City who not only is qualified to give us quality pictures, but who has the determination and authority to see that we get them. This fact should give you the same anticipation of victory that we, in the New York office, have. From the very first day that Junior Laemmle took the job, we have had such intelligent and sympathetic cooperation on sales problems as we never had from any manager in our whole career. This young man has dreamed, breathed and lived among pictures since the very day he was born. So, while he is young in years, and thank God for that, he is old in showmanship wisdom. He knows what you need as well as you do. His very first act an assuming charge of the studio was to scrap half a dozen stories that he did not consider good box office stuff,—stuff that would have been mighty hard for you to sell. He wants nothing but red hot sales mate-

Cochrane at "U" Sales Convention

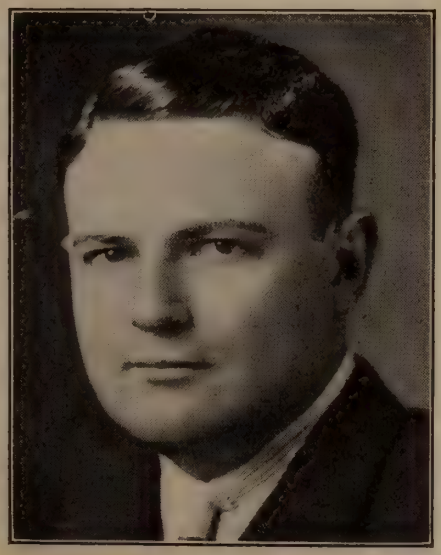
Sales Convention, at Atlantic City, Most Enthusiastic of "U" History. Eastern Salesmen Thrilled Over 1929-30 Universal Product.

rial, and he knows what that is better than any studio executive in California, barring none. His father knows that the son has something on the ball and is going to let the son do the pitching while dad coaches from the side-lines.

"So much for the studio. Now then, we have in Lou Metzger, the first general manager we ever had who graduated from the job of salesman, exchange manager and sales manager, and who therefore has the most thorough knowledge and understanding of sales needs. He not only has shown an amazing grasp of our world problems but he has personally put through some of the most important deals Universal ever made. He has blasted all politics out of the organization and has shown qualities of leadership which have delighted me from the very first day he took the job. Moreover, he has won the confidence and esteem not only of the Universal force but of the high executives of other companies. As for Mr. Van Praag and Mr. Schlanger, they will show you themselves that our confidence in them was fully justified.

"We can't go wrong. You're going to see a new Universal as sure as you're born—exactly the right mixture of young blood and old. Take it from me, Universal right now is entering a new and remarkable era."

UNIVERSAL'S MOST VALUABLE SALESMAN



L. Lutzer of the Dallas Exchange won the Medal of Honor as Universal's leading salesman and a loving cup for highest selling standing.

The Atlantic City convention was attended by salesmen and sales managers from all exchanges east of the Mississippi River, and from Eastern Canadian territories. It lasted four days, June 22-25 in the Ritz-Carlton Hotel. Among the interesting events of the sales meet was the announcement of the winning exchanges in the Carl Laemmle 23rd Anniversary drive, Los Angeles winning first and $1500 in cash; Jacksonville winning second and $1000; Vancouver, third, $700; Cleveland, fourth, $500, and Toronto, fifth, $500.

Lou B. Metzger received a handsome scroll testimonial of appreciation from the Universal sales force.

S. Witman, manager of the Philadelphia Exchange, received a gold medal as Universal's most valuable sales manager. L. Lutzer, a salesman of the Dallas Exchange, received a silver cup as the most valuable salesman in the organization. Nine other salesmen received smaller cups as a reward for their standing in salesman ratings. In the order of rank they were: L. Carlow of Kansas City, M. Tritch of Oklahoma City, B. Taylor of Kansas City, W. Craig of Indianapolis, A. Zacherl of Minneapolis, H. Cass of Des Moines, M. Brodsky of Omaha, J. Jacobson of Des Moines and D. Simril of Atlanta.

We've Got What You Have To Have!

Watch Next Week's Universal Weekly

For Announcement of Universal's Short Product for 1929–1930

Forward March with UNIVERSAL!

"Broadway" Opening Is Triumph for Laemmle, Jr.

(*Continued from page 25*)

pleasing eyeful, but are sure to make even the most astute movie fan take an extra gulp.

* * * * * *

REDEMPTION

Paul Fejos has done a splendid job of directing. Dr. Fejos' groupings are impressive and he has built up personalities of the players and the scenes to a great extent. Unusual camera shots, through use of a gigantic crane many feet in the air, give an odd but bizarre touch to the film. Maurice Kussell has directed the dances and arranged some original routines with his company of gorgeous and graceful ladies of the ensemble. And, by the way, there are several live tunes, including "Hittin' the Ceiling" and "Sing a Little Love Song," rendered by the principals which probably will be whistled and sung by the fans.

THE CAST

The performances are of high standard. Several of the players have been chosen from the original stage play and make their talking debuts in their original roles.

Evelyn Brent creates a striking study of the life-wearied chorus girl, Pearl, whose fiance is killed by the unscrupulous gangster. Miss Brent's scenes are finely touched with restraint and quiet force. Particularly in her denouncement scene, where she shoots the gang leader, is Miss Brent vivid.

Thomas Jackson plays his original characterization of detective Dan McCorn and makes it a thoroughly likable, human and calm figure. His characterization is strong and real. Paul Porcasi is another stage recruit and plays the cafe owner excellently.

Glenn Tryon as Roy Lane is thoroughly likable and handles his dialogue realistically. Merna Kennedy as the girl plays it for all its worth, and even though the characterization is that of a dumb chorus girl, she makes quite an impression. An old friend is welcomed back in the appearance of Robert Ellis, whose strong study of the gangster is perfectly handled. And Betty Francisco makes a big impression as a hard-boiled chorus lady.

LOS ANGELES EXAMINER

By Louella O. Parsons

THE ADVENTURES of Carl Laemmle, Jr., with his million dollar plaything, "Broadway," have been related with various highly colored versions. Probably it is the first time in the history of filmland that a twenty-one-year-old boy has been intrusted with so pretentious a production. Last night at the Biltmore Theatre, filmland's best and bravest gathered to see how the son and heir of Carl Laemmle, Sr., has accounted to his parent for his exceptional trust.

Looking at "Broadway" with the cold, critical eye of a reviewer, and eliminating all personal sympathy and sentiment, I do not see how the boy's worst enemy could accuse him of failing his father. I should like to congratulate Carl, Jr., on his debut as a producer. "Broadway", in many ways, is the best picture Universal has ever presented, and certainly a talkie that ranks with the best of the recent output made by any other companies.

The stage play by Philip Dunning and George Abbott created a sensation when it was produced in New York. Dealing with those hectic phases of our modern life, bootlegging, hijacking and a convenient night club that acted as a shield for the lawbreakers, "Broadway was the first play of its kind to offer entertainment that was daringly real. It presented a certain side of Broadway life heretofore unexploited.

This year — more than ever — the strongest safety wedge of the small exhibitor is Universal's COMPLETE SERVICE. There has never been a year when the little fellow has been so hard put to find good programs at live-and-let-live prices. And there is no other contract under the sun that gives him so much for his money.

THE PICTURES YOU WANT WHEN YOU WANT THEM—AT A PRICE YOU CAN AFFORD TO PAY!

Sixteen thousand signed contracts and thousands of letters from exhibitors in every part of the country stand as proof of the fact that Universal's Complete Service is a boon to the big city theatre . . . a life saver for the small town. Features, 2-Reel Comedies, 1-Reel Comedies, Westerns, Cartoons, Serials, Features—Everything

ALL ON ONE CONTRACT!

UNIVERSAL'S COMPLETE SERVICE

A World in your Grasp!

Watch This Column

Universal's Weekly Chat

{"Send for copy of our pamphlet describing some of Universal's biggest pictures . . . It is free."}

IN THIS country and Canada, there are many young and hopeful authors who have doubtless written good stories only to have them turned down by the publications to which they were submitted. Undoubtedly there are some good ideas and plots in these rejected offerings which could be developed into excellent pictures. I would like to see them, and these aspiring authors may accept this as an invitation to send them to me for examination. Periodicals are not infallible. Rejections by them does not prove that the ideas are not good. I don't doubt that many of the ideas will lead to good things in the picture line. So, send them on.

—C. L.

The great success of "*Broadway*" at the Globe Theatre, New York, has acted as a spur to the theatres all over America, and I know now that it will prove one of the most successful productions of the year. It is not difficult to enthuse over it. Remarkable acting is done by GLENN TRYON, THOMAS JACKSON, MYRNA KENNEDY, ROBERT ELLIS and others of the notable cast. The scenery and action are dazzling and magnificent. You'll never forget it, and you are apt to see it more than once.

Thomas E. Jackson in "Broadway"

"*College Love*" seems like a weak title to me, but the picture is amazingly life-like and attractive. It is the first all-talking college production, illustrating the romance of the average university, the excitement of college contests, the singing and wise-cracking of the students, the dare and color of the campus, the dormitory and the field. It is a lovable production and the cast consists of your favorites of the "College Humans," GEORGE LEWIS, DOROTHY GULLIVER, EDDIE PHILLIPS, CHURCHILL ROSS and HAYDEN STEVENSON as the coach.

Laura La Plante and Joseph Schildkraut in "Show Boat"

Watch this column for forthcoming announcements of the Universal's Fall and Winter line. It will prove that this is another Universal year, "*Show Boat*" and "*Broadway*" will lead, and many surprises are on the way.

I don't want to be the judge of Universal Pictures. That's your prerogative because you are unprejudiced and are the ones to be considered. Your comments will be valuable. Will you write them to me now, together with any suggestions that may occur to you for their betterment?

Jane La Verne Universal Child Star

Carl Laemmle,
President

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City

No matter where you live, Carl Laemmle's famous Saturday Evening Post column is a guide to thousands of your theatre-going population in the selection of their entertainment. Beginning with the September issues, all these national "fan" magazines will carry a full page message on Universal Pictures.

The Column on the left will appear in The Saturday Evening Post issue of July 20, 1929.

UNIVERS WEEKLY
Vol. 30 No. 8
Sept. 28, 1929

JOSEPH SCHILDKRAUT
in
"The MISSISSIPPI GAMBLER"
His First Universal Starring Production
Directed by Reginald Barker

GLANCE OVER THIS REMARKABLE GROUP OF ONE AND TWO REEL TALKERS! EVERY ONE A DEPENDABLE MONEY GETTER AT ANY BOX-OFFICE . . . GENUINE HEADLINERS!

Headliners!!

COHEN ON THE TELEPHONE
Famously funny monolog with GEORGE SIDNEY doing his stuff as Cohen
ONE REEL

12 SPORTING YOUTH
TWO REELS—Bright as a sunbeam and bubbling with young love — TALKING—SILENT— JUNIOR JEWELS

10 ALL STAR COMEDIES
Ten of the biggest comedy names in motion pictures will head these stellar novelties. TALKING ——— SILENT

10 SUNNY JIMS
The box-office joy bringer himself in ten talking pictures.—2 Versions; 2-Reels TALKING ——— SILENT

26 OSWALD, the Lucky Rabbit
Silent, a riot—in sound a shriek. It's permanent! ONE - REEL —SOUND or SILENT

6 PAT ROONEYS
The big money headliners in the brightest skits ever made— 2 REELS — ALL-TALKING and SINGING.

7 BENNY RUBINS
He comes to panic your audiences with laughter. He wisecracks—he sings—he dances. ALL - TALKING and SINGING—ONE REEL

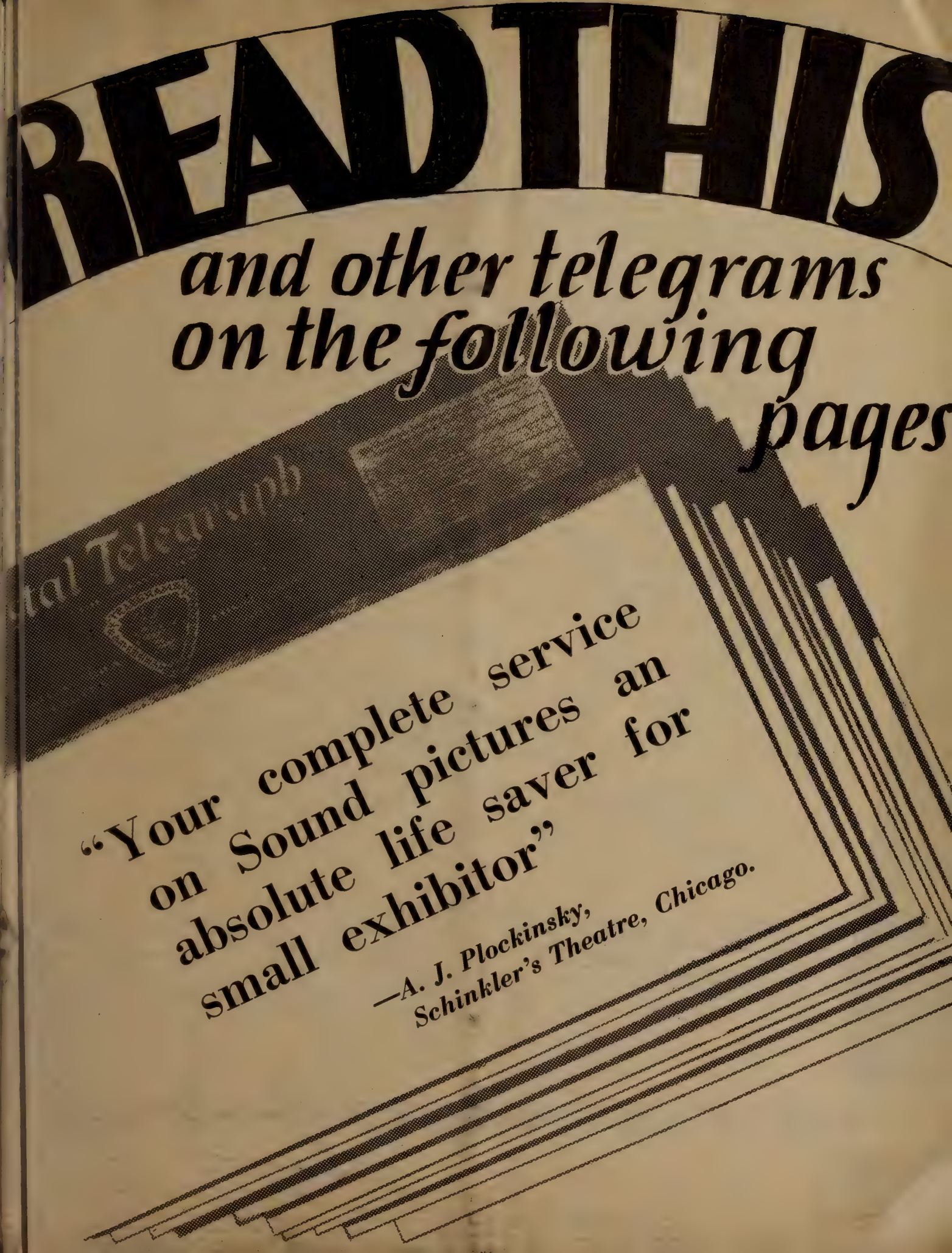
Built for Electric Lights and *steady Money!*

UNIVERSAL'S TALKING SHORTS

UNIVERSAL PICTURES

READ THIS

and other telegrams on the following pages



"Your complete service on Sound pictures an absolute life saver for small exhibitor"

—A. J. Plockinsky, Schinkler's Theatre, Chicago.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

"Your Complete Service on Sound comes at a time when the industry needs it most!"

—M. S. White, Peak, Dalsec and Forrest Theatres, Dallas, Tex.

"Accept my best wishes for your success with new Complete Service with Sound Pictures Plan for the small exhibitors. Believe this will be great benefit and help to thousands of smaller theatres!"

—Charles Porter, Majestic Theatre, Detroit, Mich.

"Back to the good old times when an exhibitor will be able to know just how much his service will cost him for the week. A very constructive and beneficial move for the benefit of the exhibitor!"

—Dave L. Schumann, Cleveland, Ohio.

"Consider this greatest help given to small theatres since introduction of talking pictures!"

—H. T. Hall, Russell Theatre, Detroit, Mich.

FORWARD MARCH WITH UNIVERSAL!

"Complete Service Contract including Sound will keep many theatres open next year! Congratulations!"

—Ross Dixon, Palace and Ritz, Colorado, Texas.

"We extend heartiest congratulations to Universal in extending Complete Service Contract to cover Sound pictures!"

—E. M. Loew Theatres, E. M. Loew, Pres., Boston, Mass.

"Your plan for extending Complete Service Contract System to Universal Talking pictures program for small exhibitors is, in my opinion, finest thing possible for industry and deserves greatest success imaginable!"

—A. Rutenberg, Iris Theatre, Detroit, Mich.

"Your Extension Service Contract to cover Sound a welcome opportunity for the Independents!"

—Joe Blumenfeld, Blumenfeld Theatres, Inc., San Francisco, Cal.

WE'VE GOT WHAT YOU HAVE TO HAVE!

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"My honest belief Universal Complete Service Contract Plan best thing that ever happened to small exhibitors! I bought it and how!"

—Ben Nathan, Ideal Theatre, Chicago, Ill.

"I bought Universal product one hundred percent and am proud of it! Congratulations on your Complete Service Contract Plan. No small exhibitor should do without it!"

—Abe Halper, Clearing Theatre, Chicago, Ill.

"I heartily endorse your Complete Service Plan on Sound pictures for the small independent theatre!"

—Max Leplowitz, Cleveland, Ohio.

"Congratulations upon your flat rental Sound policy!"

—Geo. Schenker, Cleveland, Ohio.

STICK CLOSE TO UNIVERSAL AND THE

"Great benefit to independent exhibitors! Congratulations!"

—Robert A. McNeil, Vice-President, Golden State Theatres, San Francisco, Cal.

"Congratulations on Service Contract Extension covering Sound! Exhibitors will welcome this move!"

—John de Stasio, Liberty Theatre, Sacramento, Calif.

"Congratulations on extension of Complete Service Contract to cover Sound pictures!"

—Charles Morse, Owner, Atlas Theatre, Adams, Mass.

"A great step forward for small exhibitor!"

—Phil. Markel, Plaza Theatre, Fall River, Mass.

"A life saver! My heartiest congratulations for its success!"

—Harry Dickerman, Alhambra Theatre, Minneapolis, Minn.

PROFITS WILL TAKE CARE OF THEMSELVES!

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201 S

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"Your Complete Service Contract announcement is a revelation! More co-operation like this and the industry will be at the heights again.

W. J. Block, Glenwood Palace Theatre, Minneapolis, Minn.

"Universal certainly deserves greatest success possible with their new plan, announced by Mr. Lacmmle, to give small exhibitors a Complete Service Contract with Talking pictures. This will be real boon to small theatres!"

—J. Niebes, Dawn Theatre, Detroit, Mich.

"Universal again comes to the front first, with plan to help the small exhibitors! Consider your offer of Complete Service with Talking pictures wonderful!"

—N. E. Ritter, Rivola Theatre, Detroit, Mich.

"Congratulations on your Sound Service Plan!"

B. B. Levine, Cleveland, Ohio.

FORWARD MARCH WITH UNIVERSAL!

"Believe Universal's Complete Service on Sound pictures to be one of most important announcements of all times!"

—M. E. Montgomery, Reno Theatre, Reno, Nev.

"Allow us to congratulate Universal on step taken extending Complete Service Contract to cover Sound pictures!"

—Charles King, Old Colony Theatre, Plymouth, Mass.

"Am using your Complete Service Plan on Sound pictures. Am very well satisfied. Believe it to be of tremendous value to all exhibitors!"

—Glen W. Dickinson Enterprises, Kansas City, Mo.

"Just read announcement of Mr. Laemmle's plan to extend wonderful Complete Service Plan to Sound pictures of Universal program for next season to small theatres. Think this marks greatest advance since introduction of original Complete Service Plan. Success and regards."

—Jess Sellers, Dunbar Theatres, Detroit, Mich.

WE'VE GOT WHAT YOU HAVE TO HAVE!

— no strings — no ifs — no ands — no buts — You can buy UNIVERSAL'S COMPLETE SOUND SERVICE for 1 year or 2 years or 3 years or 4 years—or as many years as you want. The door is wide open — WALK IN!

HERE'S WHAT YOU GET!

LAURA LA PLANTE in 3
Hold Your Man
Soft Shoulders
Kiss Proof

JOHN BOLES in 2
Moonlight Madness
The Song of Passion

JOSEPH SCHILDKRAUT in 3
The Mississippi Gambler
The Man About Town
The Bachelor Husband

GLENN TRYON and MERNA KENNEDY in 3
Barnum Was Right
Anything Goes
Skinner Steps Out

MARY NOLAN in 4
Shanghai Lady
Mademoiselle Cayenne
The Come-On Girl
Ladies in Love

GEORGE LEWIS and BARBARA KENT in 2
Flaming Daughters
Keep On Dancing

REGINALD DENNY in 2
One Hysterical Night
Embarrassing Moments

THE DRAKE CASE

GIRL OVERBOARD

THE LAST PERFORMANCE

THE HOMICIDE SQUAD

THE DEVIL'S PIT

PHANTOM OF THE OPERA
(Reissued in Sound)

KEN MAYNARD in 8
The Wagon Master
Lucky Larkin
Parade of the West
The Golden Bridle
Songs of the Saddle
Hidden Valley
Tall Timber
Crimson Courage

HOOT GIBSON in 8
The Long, Long Trail
Howdy Cowboy
Galloping Winds
The Mounted Stranger
The Ace Rider
Montana Kid
Hand 'Em Over
Rodeo Days

Short Subjects

JUNIOR JEWELS (2-Reels)
12 Sporting Youth
12 Fourth Collegians

2-REEL SPECIALS
6 Pat Rooneys

2-REEL COMEDIES
10 Sunny Jim
10 All Star

SINGLE REELS
7 Benny Rubins
26 Oswald, The Lucky Rabbit Cartoons

SERIALS
10 Ace of Scotland Yard
15 Tarzan the Tiger
10 The Jade Box
10 The Lightning Express
10 Terry of the Times

Silent

5-REEL WESTERNS
Jack Hoxie in 3
William Desmond in 3

2-REEL COMEDIES
10 Sid Saylors
10 Arthur Lakes

2-Reel Featurettes
13 Northwest Mounted Police; Ted Carson
13 Pioneer Kid; Bob Nelson
26 Reissues: Morrison, Sullivan, Daugherty, Cobb, Sedgwick

SINGLE REELS
26 Cream of the Comedies
(Reissues)

Features—Westerns—Serials—Comedies

Tonight at twelve

OWEN DAVIS!
UNIVERSAL!
BIG MONEY!
—That's all!

100% TALKING

— or Silent

From Owen Davis' Broadway stage sensation

With Madge Bellamy, Hallam Cooley, Margaret Livingston, Robert Ellis, Vera Reynolds, George Lewis, Norman Trevor. 100% Talking and Silent.

A HARRY POLLARD Production

A LAEMMLE SPECIAL

Universal Complete Sound Are Now Swa

No. 657—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

THE whole industry was electrified by my announcement that you can now have Universal Complete Service Contracts in Sound for one, two, three, four or five years!

It was good news — exciting news — to exhibitors in the smaller territories who either had wired their houses and could not get sound pictures at live and let live prices, or exhibitors who were afraid to go to the expense of wiring their houses!

And now the contracts are simply pouring in from every section of the country—pouring in at such a rate that it is an actual source of embarrassment because we cannot handle them as promptly as we would like to.

But don't let that worry you. We'll catch up and we'll give you the quick action you need.

Think of it! All the fears and uncertainties of sound are blasted out of existence by one sweeping announcement on the part of Universal.

Service Contracts in nping Headquarters!

Amazing as it is, it would have been far more amazing to you if any other company had so simply solved the problems of small exhibitors.

And the plan is simplicity itself!

You'll not need a Philadelphia lawyer to sit at your side and steer you through the mazes of legal problems. We will submit to you a contract as easily understood as our regular Complete Service Contract which hitherto has affected silent pictures only. We will submit a contract with which you are perfectly familiar. As for its fairness, I am willing to let it be judged by any moving picture man or any moving picture editor who knows the business.

It is such a godsend to the others who are signing it that they don't even care what the contract says—they know Universal has made good in the past and that it will make good on this.

Universal has solved the sound problem. It isn't half as hard as we all thought it was. In solving this problem for itself, it has solved it for you—and I now pass on to you without delay all the benefits of our experience, our experiments, our organization and our equipment.

There is nothing like it in the whole world—nothing like this new proposition. I advise you to get it while it is still available to your house!

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick ~ Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5TH AVE. — NEW YORK CITY
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Vol. XXX **SEPTEMBER 28, 1929** **No. 8**

UNIVERSAL MOVIEGRAMS

UNIVERSAL has just purchased for the use of Joseph Schildkraut a magazine story by Henry La Cossett entitled "Deadline." It is being put into continuity form by Edward Lowe and will be directed by John Robertson. Barbara Kent, Scott Kolk and Harry Stubbs have already been assigned to important roles.

THE racketeer role of "The College Racketeer" has just been assigned by Universal to Frank De Voe, whom Reginald Barker, the director, saw at the Orpheum Theatre in Los Angeles. James Murray and Kathryn Crawford are playing the featured roles and De Voe will start upon completion of his vaudeville contract next week.

CHURCHILL ROSS, that eminent collegian, and Buddy Roosevelt have been added to the cast of Mary Nolan's second starring vehicle for Universal, "The Come-On Girl." It will go into production at Universal City under the direction of Harry Pollard next week. Don Douglas and Robert Ellis are the other featured players.

EMMETT FLYNN has finished his second picture for Universal. The last scene in "The Shannons of Broadway," with James and Lucille Gleason, was shot on the big stage at Universal City on Saturday night.

WILLIAM KENT IS SIGNED FOR "KING OF JAZZ REVUE"

Russell Markert and His Internationally Famous Russell Markert Dancers Also Engaged by John Murray Anderson for Paul Whiteman's Universal Revue Production—Cast Will Also Include John Boles, Laura La Plante, Joseph Schildkraut, Mary Nolan, Hoot Gibson and Ken Maynard

William Kent.

WILLIAM KENT has been engaged for "The King of Jazz Revue," starring Paul Whiteman. John Murray Anderson has also engaged the Russell Markert Dancers for this revue.

UNDER the guiding hand of John Murray Anderson, the list of talent for "The King of Jazz Revue," starring Paul Whiteman, is rapidly developing. This week announcement is made of the signing of William Kent, musical comedy star. This inimitable comedian will be remembered for his roles in "Rose Marie," "Funny Face" and "Battling Butler."

The ensemble numbers will be managed by Russell Markert and his internationally famous Russell Markert Dancers.

The Russell Markert Dancers have been seen to advantage in "Americana," "New Americana," "Animal Crackers," Earl Carroll's "Vanities," George White's "Scandals," "Rain or Shine." They have been for the last two years on first-class vaudeville bills, and form the mainstay of the Roxy presentations under the designation of the Roxyettes.

Anderson is angling for a famous European dancing act, which at the present moment is holding Germany spellbound.

Part of Carl Laemmle, Jr.'s, plan in presenting this Paul Whiteman Revue was to include as many of the Universal stars as possible. Already John Murray Anderson has evolved situations which require the services of John Boles, Laura La Plante, Joseph Schildkraut, Mary Nolan, Hoot Gibson and Ken Maynard.

This is William Kent's debut in

(*Continued on page* 20)

"THE MISSISSIPPI GAMBLER"

Schildkraut's First Starring Vehicle

A fateful meeting. Left to right: Joan Bennett, Alec Francis and Schildkraut

Joseph Schildkraut, the romantic Ravenal of "Show Boat," plays an even more glamorous role in "The Mississippi Gambler."

Joan Bennett, as gentle a heroine as ever had to resort to a gun.

Joan Bennett and Alec Francis.

Carmelita Geraghty makes a dark and dangerous foil to the blonde charms of Joan Bennett.

A THRILL THAT COMES ONLY ONCE IN A LIFETIME

By Carl Laemmle

The Universal President Describes Thrilling Return of the Graf Zeppelin to Friedrichshafen Where He Was Honored Guest of the Government of Wuerttemberg

---

THE Government of Wuerttemberg, that picturesque part of Germany, in which Friederichshafen is situated, made me a happy man indeed, when it invited me to be one of a selected handful to witness the return of the Graf Zeppelin into its hangar.

The positive hour of its arrival was not known, so from Laupheim, my birthplace, where I am spending a portion of my summer vacation abroad, we motored early Wednesday morning—4:45 A. M. to be exact! The dawn of an epochal day was showing its silver in the skies as we sped toward Friedrichshafen. The road, sparsely used generally, was one long line of autos—and farmer carts, too—for everyone seemed to be enroute to witness the sensational climax of a remarkable adventure and venture.

We reached the great expanse of landing field, and in a few moments my party and I were within the enclosure for guests of the German Government. France, Switzerland, England, Japan—every country was represented there. I had the pleasure of meeting the charming daughter of Count Zeppelin, Graefina von Brandenstein, who seemed happy with a wistful intermingling of sorrow—perhaps thinking how complete everything would be if her dear father could be there with her. A few moments later I was pleased to meet the American Ambassador to Germany, Schurmann, and we chatted firstly about the wonderful trip around the world and then of things American. A little later, I joined a group of men who are doing, and have done much, for Germany, namely President Boltz, Finance Minister Dehlinger and Former Minister Heymann, all of Wuerttemberg. All eyes were nailed toward the sky, and conversation was little of anything but THE Zeppelin.

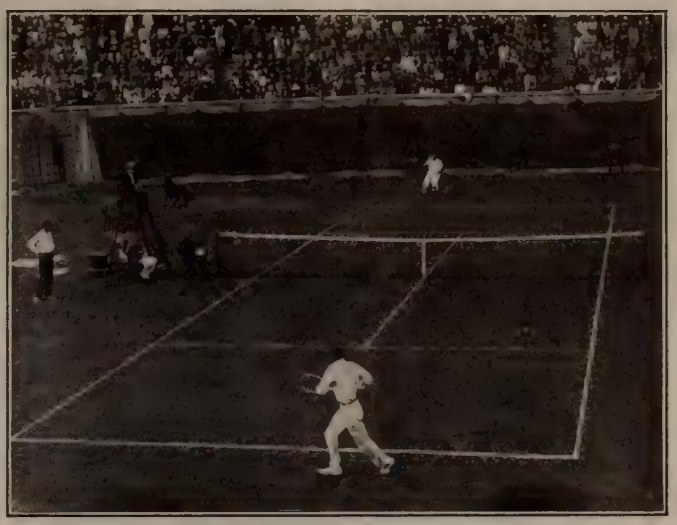
Ten minutes before the Graf Zeppelin showed itself to us, I had the good fortune of being introduced to Dr. Claudius Dornier, that brilliant inventor of the twelve-motored sea-and-air plane which can carry one hundred persons with baggage comfortably. Great things are yet to be heard of this tremendous plane, and Dornier will soon become a world-wide name. I am almost sure that one day the name Dornier will be written down in history with that of Zeppelin, Lindbergh and others.

It was now eight-thirty! There was a tenseness in the air—everyone was on edge—eagerness and enthusiasm were rife—everywhere eyes were strained upward and upward. The sun was shining with a fury that made turning one's face in its direction not an easy task—yet for minutes and minutes every face in that field, and tens of thousands outside, was toward the scorching sun. And then it floated in sight! A picture to remember always—inspiring—stirring—beautiful! It came over a patch of trees in the distance, and lazily, haughtily, proudly it drifted toward us. Hearts must have pounded as mine did, and for a moment not a cheer was heard. Excitement must have tied every man's tongue. A moment later, deafening cheers pierced the air—as the beautiful ship touched Mother Earth. Hundreds of willing, trembling hands gently maneuvered the Zeppelin around the massive field and brought her into the hangar. As Captain Flamming stepped out of the cabin, I shook him, madly I thought later, by the hand—as others surged close to him to do likewise. Just then Passenger Bogen grasped me by the arm and escorted me into the cabin of the Zeppelin.

The inside of the tremendous "bird" was to me the finishing touch of a day of days. I could visualize the whole trip from start to finish and how comfortable and happy they all must have been. I'm no youngster—as you all know, of course,—but from invitation to culmination the "home-coming" of the Graf Zeppelin was a thrill that comes only once to any man! I have experienced many thrills—but this one went right straight into the heart and there it shall remain, locked tight with those memories I shall always treasure.

Universal Newspaper Newsreel No. 75

Cadet P. G. Miller, of the 1928 U. S. Military Academy, West Point, squad, pictured as he tackled the dummy. Miller plays center and is a member of the 1931 class.



Bill Tilden (foreground) and his old rival Frank Hunter in the finals of the Men's National Singles Tennis Tournament at Forest Hills, N. Y. Tilden won, three sets to two.

Pearl Cramer, winner of the first prize at Detroit hairdressing convention.

Walter Hagen, famous golfer who recently qualified in the Metropolitan Professional Golfers Ass'n, White Plains, N. Y.

The beauties of Nippon are wearing their bobs long and wild.

Army blimp at the President's Cup Regatta held at Washington, D. C.

The blimp doing its best to keep apace with the tiny water speedsters.

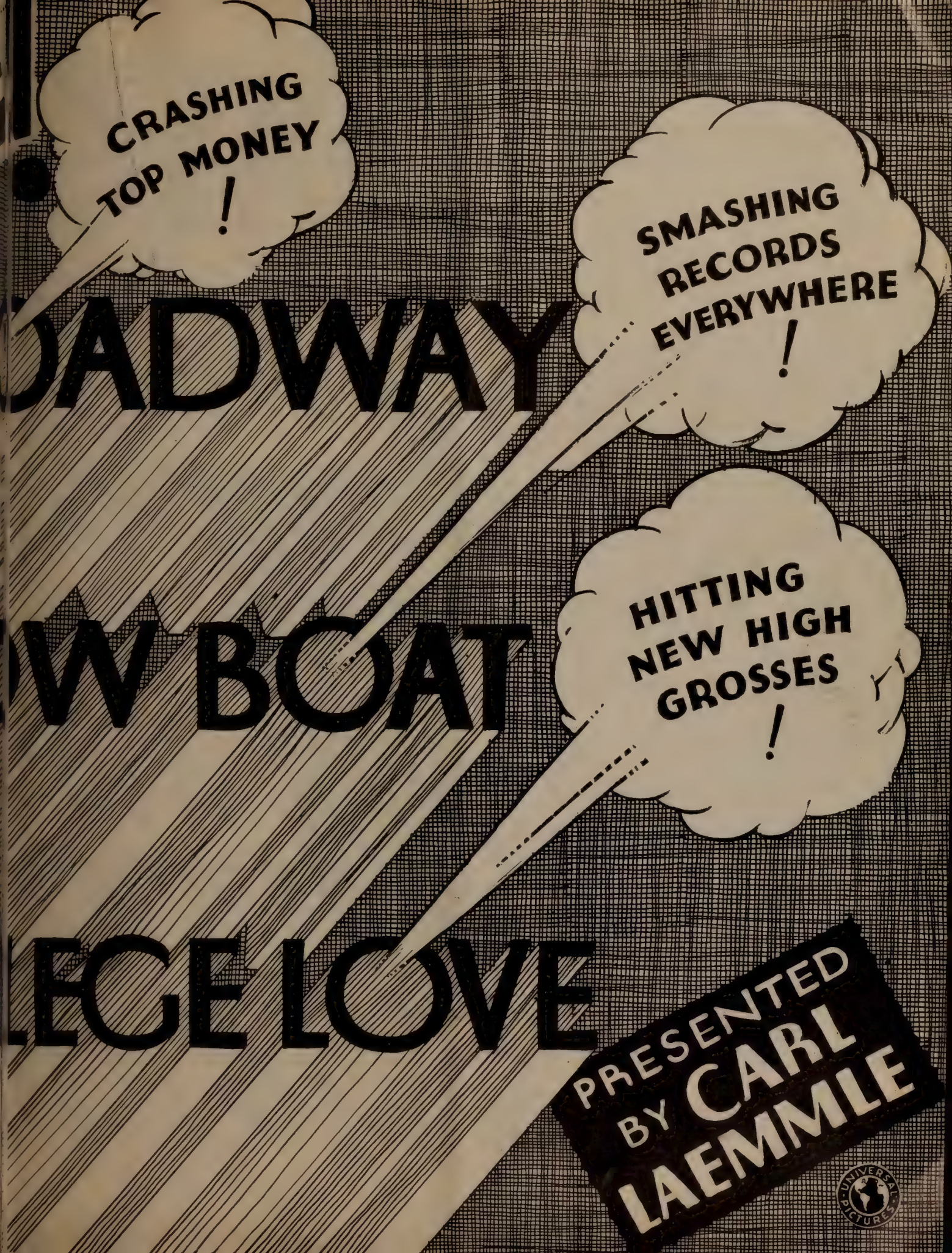
Get behind this battery of hits!

BOOM!

BOOM!

BOOM!

It's the battleship Universal! Boys, we are saved!


CRASHING TOP MONEY !
SMASHING RECORDS EVERYWHERE !
HITTING NEW HIGH GROSSES !
ADWAY
W BOAT
EGE LOVE
PRESENTED BY CARL LAEMMLE
UNIVERSAL PICTURES

"Broadway" Distinct Hit At Reopening of Park

Boston Critics Lavish with Praise

THE Park Theatre on Washington Street in Boston reopened last week, after several months of redecoration, with Universal's super-production of "Broadway." The audience was equally enthusiastic over the beauty of Boston's finest intimate house and the tense drama on the screen. The critics showered praise on young Laemmle's master-piece. The high spots of their reviews follow:

BOSTON TRAVELER

By Helen Eager

The massive night club set (said to be the largest ever made), the startling camera work made possible by Paul Fejos's invention— the moving "crane"— the stunning colored finale and the gripping plot—all leave you gasping with admiration.

* * * *

. . . despite all the dozens of imitations, this first melodramatic insight into Broadway's night-life, high-life and low-life continues to be the best of them all.

* * * *

Dr. Paul Fejos has directed "Broadway" with interesting touches filling it with fascinating camera work.

BOSTON POST

When "Broadway," the play, opened in New York two seasons ago, it was a smashing hit, and the film cannot help but carry on in the same way. It has everything, —romance, drama, thrills, color, comedy, music and dancing. In short, it's a grand show.

The whole thing is remarkably well done from the standpoint of direction, atmosphere, photography and acting. And it had a high mark to shoot at because the play itself was so well conceived and so well executed. But the film has not fallen short of its mark. In fact, it would not be exaggerating to say that in many respects it surpasses the stage version.

BOSTON EVENING AMERICAN

By Harleigh Schultz

Not many feet of "Broadway" have passed before you know that Universal has landed in our midst with a bang. "Broadway" is something to be seen and heard and enjoyed, a screen production with a real story to entertain you. If one likes extravagance in effects, it is here. If one likes to know that a tremendous amount of money was spent in the making of the feature, that fact is apparent in this case. If one likes to feel the grip of a strong melodrama, replete with thrills, then that joy, too, is in store in the seeing of "Broadway."

* * * *

. . . the film is a triumph. It is superb entertainment; it satisfies both the eye and the ear; it satisfies the inner being. Somehow the other crook plays and the night club pictures seem to take a back seat when "Broadway" comes around. Mr. Laemmle calls it his super-film. He did his best to make it so, he and Director Paul Fejos. We will all agree with him.

BOSTON DAILY RECORD

By Gordon Hillman

"Broadway" in film, as unreeled at the Park Theatre, still remains the best of its kind. It has been imitated much, it has been equalled never as a sharp melodrama of a certain kind of American life.

Another attraction at the Park is the singing of "Lonesome Road" by Jules Bledsoe. **It is by far the best and most artistic work any singing film has so far offered.**

BOSTON GLOBE

"Broadway," which is all-talkie and ends with a color sequence, is a fitting vehicle for the opening of a theatre. . . . The picture has all the drama and thrills of the original, and into the bargain, is produced with a broadness of scope which could not have been possible on the speaking stage.

Universal's Talking Reporter Hailed as Sensation of the Day

Editor of Exhibitors Daily Review Finds Talking Reporter Greatest Continual Attraction Available

By Arthur James

(*Reprinted from Sept. 18th issue*)

THE most interesting thing in the world is news. It is as essential to the people of today as the milk of the morning. Up to now, the most dramatic and appealing presentation of news has been the pictured news of the big or picturesque events as shown in the newsreels. But the new sensation of the day and hour, the human presentation of news is the newsreel that talks as well as shows pictures.

* * * *

WE HAVE seen and heard Universal's Talking Reporter, a clever use of sound facilities that provides the news in pictures accompanied by a spoken description that is so real, so vivid and so natural that even in this day of wonders and human magic, we feel as if we had stumbled upon the greatest continuing attraction that a theatre could provide for its patrons.

* * * *

IF Carl Laemmle had never done anything before in motion pictures, his presentation of this new phase of informing entertainment would entitle him to full recognition as a showman supreme.

* * * *

ONCE UPON A TIME we used to write advertising copy and we found we could do our work best when we had something to yell about. As we sat, and saw and listened to this Talking Reporter we almost wished that by some magic process we might find ourselves framing the things we felt, and saw in this brand new twice-a-week attraction to convince exhibitors that herein was a show bet they could get hot over and through the newspapers booked up with it, shout to their public to come in and take a look and listen.

* * * *

BUT THIS doesn't happen to be an advertisement. It is a home spun expression of the way we feel about the Talking Reporter and Carl Laemmle and Universal won't know a thing about it until they read it here.

"Splendid!"

——said Bland Johaneson in N. Y. Mirror

by BLAND JOHANESON: "The Drake Case at the Colony. Another all-talking courtroom drama. It's a mighty good picture."

And that's what the audience at the Colony Theatre, N. Y. thought about it! They'll say it with money at YOUR box-office!

With Gladys Brockwell, Forrest Stanley, Robert Frazer, Barbara Leonard, James Crane. Story by Charles Logue.
100% Talking and Silent

An EDWARD LAEMMLE Production
Presented by CARL LAEMMLE

UNIVERSAL PICTURES

The DRAKE CASE

WILLIAM KENT SIGNED FOR WHITEMAN REVUE

(*Continued from page* 12)

pictures. He has appeared in almost every other form of amusement. He is a headliner in vaudeville, a musical comedy comedian, a straight comedian, and is able to portray characters of every age and nationality. He has just returned from an extensive Australian tour.

Russell Markert who will arrange the ensemble numbers in "The King of Jazz Revue."

The Universal City lot offered remarkable opportunities for revue numbers. Anderson has been occupied the last four days in looking at "Show Boat," in which Laura La Plante and Joseph Schildkraut appeared, and a number of the Mary Nolan and John Boles pictures. He is satisfied that he has devised numbers which will thoroughly suit their entertainment possibilities. A unique extravaganza number has been devised to present the western stars, Hoot Gibson and Ken Maynard.

As each new number is developed, Herman Rosse devises the scenic and costume effects. Elaborate plans for musical numbers are also being developed, and within a few days Mr. Anderson will be in a position to announce an impressive list of composers, song writers and lyricists.

"The King of Jazz Revue" will be the most elaborate production on Universal's schedule for the coming year, surpassing "Broadway" in spectacular effects.

Trade Papers Praise Laemmle As Friend of Small Exhibitor

Film Daily, Daily Review and Herald-World Commend Universal Complete Service Contract in Sound

CARL LAEMMLE'S announcement of a Universal Complete Service in Sound on a live and let live basis for the small exhibitor is being greeted with an avalanche of approval. In addition to the telegrams and letters pouring in from exhibitors themselves, recognition from the trade papers has been accorded the Universal chief's innovation, as the following reprints indicate.

Film Daily

A Salute

WHEN Carl Laemmle extended the complete service contract to small exhibitors, he did two things. First from the industry angle, he aided considerably in preserving the national state of health by keeping many little men in business. Secondly, he removed from the shoulders of the small fry the bugaboo of too much expense and not enough income and, in many cases, sustained minds and commercial bodies as going institutions.

The constructive program has now been broadened to embrace sound pictures. Distributors have acknowledged that a plan of succor must be constantly operative to preserve small town trade. Laemmle goes further by arranging his sales so that all and sundry may benefit thereby. They call him "the exhibitor's friend." Certainly Laemmle goes far to prove it.

Kann

Exhibitors Herald-World

UNVERSAL'S Complete Service in Sound, which follows the precedent which has been in vogue by this company for several years under which it offers to exhibitors programs for complete shows at a flat rental figure, will be hailed with considerable satisfaction by a large number of exhibitors.

The original silent program has been frequently referred to by many operators of smaller houses as a life-saver for their businesses. The new sound service, adapted to current requirements, should do much toward relieving many pressing exhibition situations.

Martin Quigley.

Exhibitors Daily Review

UNIVERSAL'S practical service to the small exhibitor with its complete service contract at a price within the little fellow's reach has been continued with a sound service along the same lines and this is as fine a piece of business judgment as the industry presents today.

* * *

THE little fellow cannot be helped by the soap box agitators nor the yelpers. The help must come in a practical business way from the very men the yelpers so continually seek to discredit. *Arthur James.*

Universal Signs Youthful Beauty

MISS JOAN MARSH, blonde, blue-eyed and fifteen years of age, whose features are said to be a composite of those of three of the most beautiful screen stars, has been signed to a Universal contract by Carl Laemmle, Jr., general manager, following a test made by Tom Reed.

Miss Marsh, the daughter of Mrs. Lolita Rosher, of Hollywood, was in pictures from the tender age of nine months until she was eight, when she was taken out of the work for her education. She appeared in "Daddy Long Legs" and "Pollyanna" with Mary Pickford, "The Young Mrs. Winthrope," with Ethel Clayton, and other pictures with Charles Chaplin, Zasu Pitts, Wesley Barry and Lila Lee. Now, at fifteen, she is back again with stardom as her goal.

Photographers say that her beauty combines that of Dolores Costello, Anita Page and Esther Ralston and her test at Universal showed she has an unusual screen personality and a remarkable singing and talking voice.

GREAT!

An amazing story of one of the most audacious crimes ever conceived.

Here's drama geared to the box-office!

with MARY PHILBIN, CONRAD VEIDT, LESLIE FENTON, Fred MacKaye, Sam De-Grasse. Story by James A. Creelman. A Paul Fejos Production. Associate Producer, Carl Laemmle, Jr.
Presented by
CARL LAEMMLE

UNIVERSAL PICTURES

TALKING
2 negatives
SILENT

The LAST PERFORMANCE

"Shannons of Broadway" To Have Theme Song

"THE SHANNONS OF BROADWAY," James Gleason's comedy hit, being made into an all talking picture by Universal, is to have a theme song on the screen.

In fact, it is to have three songs, all originals, and written especially for the production by Ray Klages and Jess Greer, of the Universal musical department.

The theme song is "Someone to Love Me," which is sung by John Breeden, the juvenile, to Mary Philbin, his sweetheart in the picture, and played on the piano by Gleason, who, with Lucille Webster Gleason, have the title roles.

The two other numbers are "Get Happy," which will be sung by a chorus of 30 girls in the theatre finale, and "Living the Life of Riley," played by the Gleasons in the opening theatre sequences.

"U" Signs Cooley For 3 Pictures

HALLAM COOLEY, popular comedian and juvenile, so impressed Universal studio executives by his good work in "Tonight at Twelve," a Carl Laemmle Special soon to reach the screen, that he was signed for two more pictures.

His second will be in an important role in "The College Racketeer," about to go into production under the direction of Reginald Barker. James Murray, Kathryn Crawford, Sarah Padden, Frank Campeau, Robert Elliott and little Jackie Hanlon also are in the cast. Lambert Hillyer wrote the story. It will be a college picture of a new and distinct type, with full dialogue and sound.

Cooley's third role in Universal's current lineup has not yet been announced.

ERICH MARIA REMARQUE

The first picture taken of the author of "All Quiet on the Western Front" since the publication of his world famous war novel

"Sunny Jim" Registered As Trade-Mark by "U"

"SUNNY JIM," the new name for Lawrence McKeen Comedies, played by the screen youngster made popular as Snookums in the "Newlyweds" comedies, has been registered as a trade mark by the Universal Pictures Corporation.

Sunny Jim, as he is now called, is making a series of ten two-reel talking comedies for current Universal release. Several of them already have been completed and are said to be top-notch entertainment.

The baby has good command of English now and has a perfect screen voice. His quaint sayings add much humor to the comedies.

"Deadline" Bought For Schildkraut

"DEADLINE," a magazine story written by Henry La Cossett, has been purchased by the Universal Pictures Corporation as a starring vehicle for Joseph Schildkraut. John S. Robertson, who recently completed "Shanghai Lady," with Mary Nolan, will direct. The adaptation and dialogue are being prepared by Edward T. Lowe, Jr.

Barbara Kent will play the leading feminine role. Scott Kolk and Harry Stubbs have been assigned to important roles.

"Deadline" is a newspaper story in which Schildkraut will play the role of star reporter who is also a fastidious dresser. He marries and leaves his bride two minutes after the ceremony to spend his honeymoon alone working at his hobby, a murder mystery assigned to him by the city editor.

Schildkraut recently completed "The Mississippi Gambler" under the direction of Reginald Barker from the story by Leonard Fields and Karl Brown.

McIntosh Celebrates 44 Years as an Actor

BURR McINTOSH, veteran actor, also well known as author and lecturer, celebrated his forty-fourth anniversary as an actor on the night he finished his part in "Skinner Steps Out" at Universal City.

When the company quit work at 3 a. m. McIntosh was tendered an impromptu party on the set, the sponsors being William J. Craft, director, Glenn Tryon and Merna Kennedy.

McIntosh began his stage career in New York. In his forty-four years before the footlights and the camera he has taken important parts in hundreds of productions.

Exhibitor Enthusiastic Over Universal Newsreel

"THE replacing of International Newsreel with Universal Newsreel I consider an asset to my business.

"Universal Newsreel is by far more educational and entertaining. On various occasions, since commencing Universal Newsreel, patrons have commented on this part of the program and have expressed their appreciation.

"It is indeed a pleasure to have this most interesting feature on my program." —*C. W. Young, California Theatre. Glendale, Calif.*

"BROADWAY" GOES TO PHILLY

Packard Phaeton and Wise Crack Contest Feature Big Campaign

WHEN "Broadway" opened at the Shanley Theatre in Philadelphia it literally took the town by storm. E. S. Callow, manager of the theatre, with Bob Wood and Duke Hickey, Universal exploiteers, are responsible for the big campaign.

The exploitation features were a tie-up with the local Packard distributor and a wise crack contest sponsored by the *Philadelphia Daily News*. These were augmented by a thorough coverage of the record dealers, one hundred per cent. co-operation from the Murad cigarette tie-up and a batch of telegrams from Carl Laemmle, Jr., Paul Fejos, and the stars of "Broadway," to the citizens of Philadelphia.

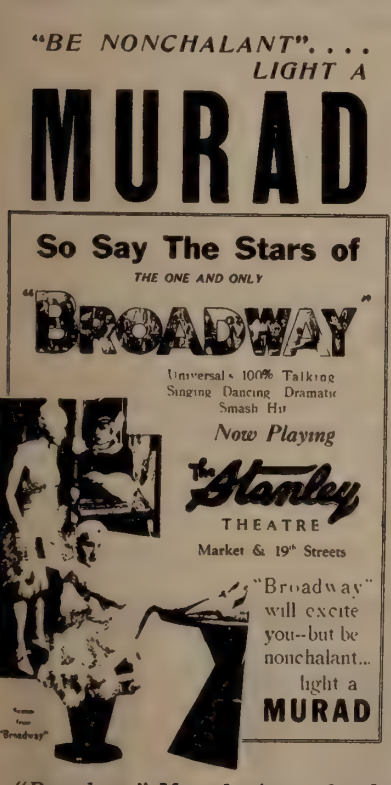
The "Broadway Wise Crack" contest started two days before the opening and ran throughout the engagement. It commanded considerable space every day in the *Daily News* and created no small amount of public interest in the picture. Hundreds of people entered and submitted wise cracks which were published from day to day along with a new scene from the production. The paper offered tickets to "Broadway" at the Stanley Theatre as prizes. The tickets were furnished by the theatre.

In tieing-up with the local Packard agency, Callow arranged for the use of one of the new Packard phaetons for seven days. Signs reading: "GO TO SEE 'BROADWAY' AT THE STANLEY THEATRE—THEN SEE THE NEW PACKARD, 'BROADWAY'S' CHOICE," were bannered on both sides and the back of the car. Manned by a liveried chauffeur and carrying three Beau Brummels as passengers, the shining new Packard was driven about the city for an entire week. Three ushers dressed in proper morning attire, from their bespatted feet to their silk-hatted crowns, acted as the passengers and supplied the necessary swanky atmosphere for the stunt. The Packard agency furnished the car at no cost to the theatre and even defrayed the cost of the banners. Callow says that this same stunt can be readily worked in any city where there is a Packard agency.

Six hundred Victor record dealers displayed the "BROADWAY" window streamer in and around Philadelphia as did three hundred dealers of Brunswick records. The P. V. D. and the Weimer companies each devoted a large window exclusively to "BROADWAY" music displays.

Practically every cigar store, or store where cigars and cigarets are sold, displayed the special "BROADWAY"—Murad Cigaret tie-up window paster, with the theatre name and play dates.

The telegrams from Carl Laemmle, Jr., the director and the stars were neatly mounted on a special display board in the lobby and attracted plenty of attention during the entire run of the picture.



"Broadway"-Murad tie-up localized for the Philadelphia showing at the Stanley

Handsome Packard with liveried chauffeur and three Beau Brummels used for a week during run

DAILY NEWS

30

What Wise Crack Did Pretty Myrna Make to Glenn Tyron? Ticket for Answer

What do you suppose the wise-king Myrna Kennedy said to Tyron that made him wrinkle in this manner that is ridiculous as his cos-

a flip-remarker in which opens at the w, so you can be a nifty that she

to be eaves-ient, so your e next fel-

crack and k Editor, NEWS, winners ats for e pic-next

each t 25 ple fa-e. s

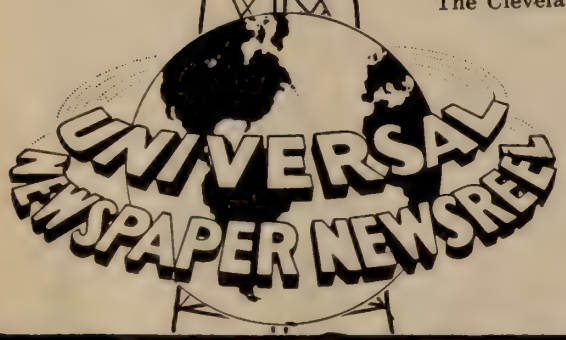
Glenn Tyron Myrna Kennedy

The "Broadway Wise Crack" contest in the Philadelphia News found its way to the top of the page during the run of the film

AN INSTAN SE

NEWSPAPERS PUBLICIZING NEWSREEL TO YOUR PATRONS

The Evening World
(*New York, N. Y.*)
The Philadelphia Inquirer
The Chicago Daily News
San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Commercial Appeal
(*Memphis, Tenn.*)
The Houston Chronicle
The Portland News
Pittsburgh Post-Gazette
The World-Herald
(*Omaha, Neb.*)
The Montana Standard
(*Butte, Mont.*)
The Salt Lake Tribune
The Daily Missoulian
The Billings Gazette
Charlotte News
The Oklahoma News
Kansas City Journal-Post
The Evening Star
(*Washington, D. C.*)
Minneapolis Morning Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express
The San Antonio News
Arkansas Democrat
(*Little Rock, Ark.*)
Ft. Worth Star-Telegram
The Toronto Star
El Paso Evening Post
The Spokane Press
Boston Traveler
The Knickerbocker Press
(*Albany, N. Y.*)
Albany Evening News
New Haven Eve. Register
Buffalo Evening News
Rochester Times-Union
The San Diego Sun
Phoenix Evening Gazette
The St. Louis Post Dispatch
The Times-Star
(*Cincinnati, Ohio*)
The Milwaukee Journal
The Vancouver Sun
The Toledo Blade
Jacksonville Journal
The Richmond News Leader



BOOST TO BOX OFFICE

"We wish to congratulate Universal on its new, outstanding newsreel. This tie-up with the newspaper has resulted in a lot of free advertising and publicity which has reacted favorably to our box office."

—R. M. Clark, Griffith Amusement Co., Oklahoma City, Okla.

UNIVERSAL TALK

TANEOUS
NSATION!

UNIVERSAL'S New Talking Newsreel hit the country like a flash from the sky.

We knew it would!

AND NOW YOU KNOW IT!

Universal's Talking Reporter is a success right from the word GO!

His talk on the latest news of the day made patrons in First Run Houses sit up with surprise and amazement.

BECAUSE—For the FIRST time they heard a TALKING NEWSREEL that gave them UP-TO-THE-MINUTE NEWS.

News fresh and new, of all the world, told in running-fire sequences, just as the pictorial events are flashed on the screen.

IF YOU HAVEN'T ALREADY GOT IT, HOT-FOOT IT TO THE NEAREST UNIVERSAL EXCHANGE.

Presented by
Carl Laemmle

Produced under the supervision of Sam B. Jacobson

TWO A WEEK——ON DISC

NG NEWSREEL

Milwaukee Critics Like "Drake Case"

IF "The Drake Case" were just another murder mystery its release at the present time would leave the movie world cold. It is, however, a "different" murder mystery. It has, like several of its contemporaries, a courtroom scene. But what a courtroom scene! Peggy Patton, popular motion picture critic on the *Wisconsin News*, went to the Alhambra last week prepared to say, "thumbs down!" Here is what she actually wrote:

> **"Well, I spoke out of turn in this column last week. I vowed if they ran another court trial down my neck on the silver sheet, it would be just too bad. But I hadn't figured on 'The Drake Murder Case,' Alhambra. Court trial or no court trial, if it is a good picture one is going to like it and the present photoplay is one decidedly worth seeing. For what is more interesting than mystery and intrigue, a thing that keeps you guessing and baffled. 'The Drake Murder Case' does all that.**

"The story opens with promising ingredients. There is a servant who has a most unusual hold on her mistress; a child who vows she hates her own mother; and a murder that seems to be utterly without motive. You know that the two women hate each other, but you are at loss to understand why, considering their different stations in life. When one is arrested for the death of the other, she refuses to talk in her own defense, stating only that she did not kill the woman, but was glad she was dead."

It Really Could Happen Says Milwaukee Leader

"The Who Did It?" film at the Alhambra this week, featuring the late Gladys Brockwell, is one of those unusual mysteries which might really have happened.

"If you are one of those annoying individuals who insists on taking your mystery tales with analysis, you are safe with the Alhambra story, called 'The Drake Case.' It has no leaks through which to admit the waters of unreality which often flood mystery stories.

"Mrs. Drake, all set for a trip to Europe with her stepdaughter, is interrupted by a determined and sinister woman servant who first insists that she will not sail and then undertakes to prove it by taking the things out of her mistress' suitcase.

> *"Then comes an amazing unwinding of episodes which culminate in a courtroom, to the satisfaction as well as surprise of everyone.*

"Beside Miss Brockwell, whose acting is excellent, Forrest Stanley stands out in his portrayal of a sarcastic district attorney such as you love to hate. Robert Frazier is all that the lawyer for the defense should be. The defendant is, of course, Miss Brockwell, the woman servant."

Universal Pictorial News

Kansas City's Latest Murder Mystery!

Principals in "The Drake Case"

(Left) District Attorney Caldwell, young Prosecutor who is conducting the case for the state. (Center) Scene in Judge Morris's court where Lulu Marks is on trial for her life. (Right) Lulu Marks accused of the murder of Doris Blake, as she hears the State's demand for her life.

(All photos courtesy Globe Theatre where "The Drake Case" Universal's 100% Talking Picture is now showing)

These window placards were displayed all over Kansas City and attracted wide attention on account of a sensational local murder.

"THE DRAKE CASE" PROVES SENSATION IN KANSAS CITY

Exploitation Plays Up Murder Mystery

THE unflagging popular interest in mystery films gave the keynote to the exploitation campaign on Universal's "Drake Case" in Kansas City. Manage William Flynn of the Globe Theatre and Exploiteer Ravenscroft took advantage of a sensational murder case occupying attention locally by issuing a Universal Pictorial News captioned "Kansas City's Latest Murder Mystery!" Unnerneath, as the accompanying illustration shows, was a scene from Universal's thrilling all-talking picture and pictures of the prosecuting attorney and the defendant. These News Bulletins were used lavishly in windows throughout the city.

Another bid for the patronage of the legal profession consisted in announcements to a special mailing list of 1,300 lawyers. Publicity was printed in *Legal News*, the local daily legal paper. Ten thousand throwaways were distributed as a tie-up with the Commercial Fingerprint Identification Bureau on the value of fingerprints as evidence and identification. This was especially apropos in view of the prominent part fingerprints played in "The Drake Case."

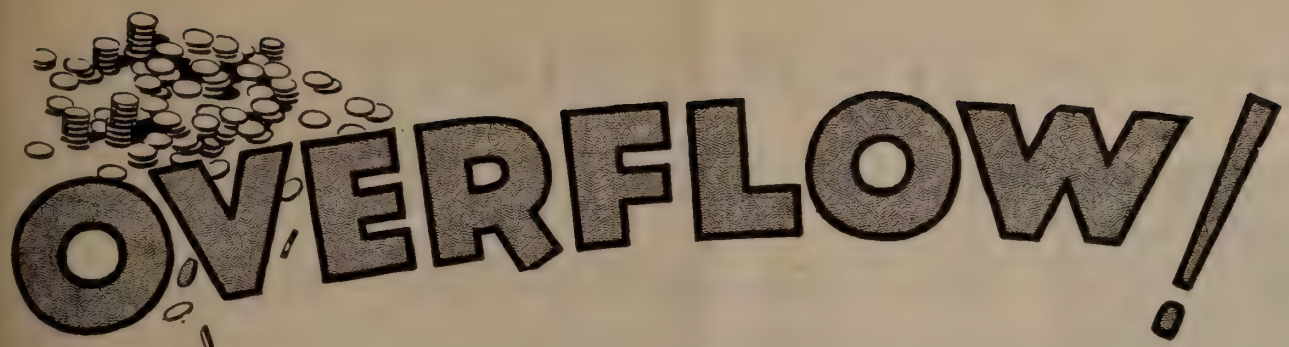
A heavily veiled woman in mourning proved a striking walk-around for street exploitation. She carried a sandwich board on which appeared:

> **"I am heart-broken.**
> **Mother accused of Murder**
> **"DRAKE CASE"**
> **Help me absolve her!**
> **Now on trial at the**
> **Globe Theatre."**

The outdoor advertising consisted of twenty-five 24-sheets and three hundred 1-sheets. In addition, 150 window cards were displayed and the Pictorial News described above.

Publicity was given the film through radio, movie reviews and newspaper columns.

The picture packed them in at the Globe for a solid week. "The Drake Case" has one of the most tense courtrooms yet to reach the talking screen. It is an Edward Laemmle production, with Gladys Brockwell, Forrest Stanley, Robert Frazer, Barbara Leonard and James Crane cast in the principal roles.



OVERFLOW!

"Broke all records at the box-office! If I had only bought the picture for five nights instead of three!"
—Mrs. E. Neuman, Tonasket, Wash.

OVERFLOW!

"Broke all house records!"
—J. Adarno, Savoia Theatre, Columbus, Ohio.

OVERFLOW!

"Business big and it rained torrents!"
—Mrs. J. O. Holland Dixie Theatre, Mariana, Fla.

OVERFLOW!

"Old, young, big, little—and, in fact, the family dog—tried to get into the theatre! My greatest money maker since 1920."
—V. F. Grubb, Mount Vernon, Ind.

OVERFLOW!

"Jammed!"
—R. D. Jones, Frankford, Del.

OVERFLOW!

"Broke all records, including such pictures as 'Ben Hur,' 'The Big Parade' and 'King of Kings!'"
—W. M. LeCompte, Fireman's New Thea., Hurlock, Md.

OVERFLOW!

"We took over the Martin Theatre when it was a dead one—played Uncle Tom two nights to SRO! Record for five years!"
—S. J. Richardson, Oregon, Mo.

OVERFLOW!

"Better business than any other specials, including 'Ben Hur' and 'Big Parade.' I didn't have seats enough!
—S. R. Alexander, Pawnee, Ill.

OVERFLOW!

"Biggest crowd in a year!"
—E. D. Richwine, Urbanna, Va.

OVERFLOW!

"Impossible to handle crowd at final showing!"
—W. A. Popham, Winnipeg, Man.

OVERFLOW!

"Doors opened at 7:15 and the house was packed at eight. I was rushing around trying to make the people standing comfortable. The second show was practically the same. Had it been possible to keep the picture for the following night, I could have packed the house again!"
—W. S. Bowen, Sherwood Theatre, Sherwood, Ore.

OVERFLOW!

"Had our house crowded both nights. We could have played it again to a good crowd."
—Clifford B. Smith, Union, Nebr.

OVERFLOW!

"I brought 'Uncle Tom' back for a second engagement within thirty days! My reaction speaks for itself!"
—Wm. S. Wieder, Newport Theatre, Norfolk, Va.

OVERFLOW!

"Three days to capacity. It would have held out with big receipts the week out!"
—Mrs. B. Gordon, Palace Theatre, Newport News, Va.

OVERFLOW!

"Broke all previous records. We want to re-book it!"
—L. W. Lea, Schoolfield, Va.

OVERFLOW!

"Had to rent chairs to seat all the people. Largest amount ever taken by a picture in this town!"
—H. A. Page, Edisonia Theatre, Pruden, Tenn.

OVERFLOW!

"Trebled box-office receipts and brought new patrons from miles away!"
—Oxel R. Lawson, Moscow, Pa.

OVERFLOW!

"Terrible weather but wonderful business!"
—R. B. Law, Orpheum Theatre, Savannah, Ga.

UNCLE TOM'S CABIN

CARL LAEMMLE'S SUPER PRODUCTION

With Marguerita Fischer, Arthur Edmund Carewe, Lucian Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivian Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.

Two Negatives—1 Silent, 1 with Sound.

A HARRY POLLARD Production

FORWARD MARCH WITH UNIVERSAL!

THIS IS YOUR PROFIT YEAR

Business is Good When You Campaign with Universal Advertising Accessories

A slide. Indispensible in small theatres.

A complete stock of advertising materials are ready for quick delivery from Universal Film Exchanges.

A window card. A very necessary medium for publicizing in town and city.

A novelty cut-out head (life size 9x12 inches), available for John Boles, Reginald Denny, Laura La Plante, Mary Nolan, Ken Maynard, Hoot Gibson, Glenn Tryon, Barbara Kent, Joseph Schildkraut

A twenty-four sheet stand that has cut-out possibilities for marquee. Can be animated by making clock hands revolve and still improved with trick lighting effects.

McKivett Wages Fine Campaign On "Broadway" in Racine, Wis.

WHEN Owen McKivett, managing director of the Venetian Theatre, Racine's (Wisconsin) million dollar house, booked "Broadway" for its first Middle West showing he lost no time in letting the city know about it.

Twenty-four sheets, six sheets, one sheets, roto heralds, telegrams, window cards, streamers, radio, merchants' windows, restaurants, ice-cream parlors, front page stories in the newspapers, and a double truck co-operative ad page were a few of the methods employed in spreading the glad news.

McKivett arranged for a special midnight premiere showing on Sunday night and issued special invitations for the event. He invited the leading business men, merchants, and professional men of the city. He induced the electric light company to install five 1,000 watt flood lights on the canopy for the special showing, without cost.

200 telegrams were posted on store windows telling of the engagement in a tie-up with the local telegraph office. 7,000 rotogravure heralds, with the Reader Furniture Company's ad on the back, were distributed over a wide territory not confined to the city of Racine. The furniture company's ad paid for the theatre's imprint and the distribution, which is nice business for all concerned.

Three front page stories congratulated McKivett for bringing the Mid-West premier of so important a production to Racine. As did two telegrams from the Downtown Business and Professional Association and from the Association of Commerce.

These wires were reproduced in a half page newspaper ad which the newspaper gave gratis as their appreciation of the honor bestowed on Racine. A double truck co-operative newspaper spread featuring the most important business houses in the city was another feature of McKivett's unusually fine campaign.

Throngs of business and professional men attending the premiere of "Broadway" at the Venetian Theatre in Racine.

Forty-one special window displays using 11x14s, 22x28s, 14x17s and 8x10 stills, added their bit to the story McKivett had to tell Racine about "Broadway," while 250 special "This Way To 'Broadway'" snipes directed the populace to the Venetian Theatre.

Not content with all this, McKivett attended the meetings of every civic club in the city and made a special announcement of the big attraction coming to Racine. He had radio announcements of the show for seven days before the opening. He had a special front built and used 250 balloons and 100 of the special "Broadway" hangers.

Practically every hotel and restaurant served "Broadway" dinners and all the ice-cream parlors and fountains made specialties of "Broadway" drinks. 150 red flare rockets indicated to the people of Racine and surrounding territory where they could find "Broadway." 5,000 cards reading: "If You Talk In Your Sleep, Don't Forget to Mention 'Broadway'," and "There's a Main Street in Every Town, But There's Only One 'Broadway'" were given a wide distribution.

So thoroughly did McKivett impress Racine with the importance of his engagement of "Broadway," the street car company and the taxi companies put on special late service to carry the crowds home from the midnight premiere.

Result? Capacity house for the Venetian the entire week, despite very warm weather and one rainy night.

Double truck cooperative advertisement in the Racine Times-Call.

$500.00 IN CASH FOR SCOTCH LAUGHS

Universal Pictures Seeks 'Em for "The Cohens and Kellys in Scotland"

HEY, hey, youthies! Pull yourselves together, unbutton your ears and, like a water-logged schooner, list! Stick with us while we broadcast the news of the contest that's to call for your concentrated concentration for the next month or so. Five hundred smooth smackers (count 'em!) for your original Scotch gags or jokes! (Pass Sandy MacTavish the smelling salts—he's in a swoon!) Givvа lissen to the low-down: Universal Pictures, all pep and palpitations about their forthcoming production of "The Cohens and Kellys in Scotland," have agreed to include in this latest Charlie Murray-George Sydney mirth-maker the best Scotch gags submitted by readers of FILM FUN. Think of it, not only do you drag in the doubloons for a winning funny-bone tickler about Scotchmen, but you also get a chance to hear and see your masterpiece enacted on the screen by two of the snappiest film comedians in one of the goldarndest, funniest, rib-wrecking comedies that ever turned a deserted aisle into a traffic jam.

The luckiest winner (why not you?) pockets every cent of the 250 berries for the best and funniest Scotch gag to be used in the production of "The Cohens and Kellys in Scotland." For the second best entry, me hardies, $100 will be awarded, while $50 goes to the lad or lassie submitting the third best. What's more, there'll be five fourth prizes of $10 apiece and ten fifth prizes of $5 each. Besides, Universal Pictures reserves the right to buy any other jokes submitted. So everybody has a swell chance to drag in the dough—and not only bakers knead it, you know (pome!). Like the Scots themselves, it's bound to be a close race!

CHARLES MURRAY AND GEORGE SYDNEY

CHARLIE—*And with all that money will you retire for a while?*

GEORGE—*As if you didn't know a handful of dough will make one loaf!*

JACK DUFFY AND RAQUEL TORRES

JACK — Give me a good example of rigid economy.

RAQUEL — Er—er a dead Scotchman.

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PRIZES

Of course you're not dreaming! The following actually are the prizes in the Scotch Joke Contest, sponsored by Universal Pictures and FILM FUN.

First Prize	$250
Second Prize	$100
Third Prize	$50
Five Fourth Prizes	$10 each
Ten Fifth Prizes	$5 each

The judges in this contest are: Carl Laemmle, Jr., Supervising Production Manager of the Universal Studios in Culver City, Charles Murray and George Sydney, stars of Cohens and Kellys series, and Ye Editor of FILM FUN.

Now, folks, this being a Scotch contest, you may write on both sides of the paper. But make it neat and pretty, pals. Hurry and take your lively sense of peppy humor into conference and whip out an original Scotch joke or two or three, remembering that they should *sound* funny as well as look funny. Make up as many as you can and as fast as you do, send 'em to the Film Fun-Universal Joke Contest, 100 Fifth Avenue, New York City.

Got the idea? Fine! Then read the rules over carefully and, yea bo, let's go! Whoopee!

RULES

Anyone may enter the contest except the staff or employees of FILM FUN, the Universal Pictures Corporation, or members of their families. The contestant who, in the opinion of the judges, submits the best and funniest original Scotch joke or gag wins $250 as first prize. There will be a second prize of $100; a third prize of $50; five fourth prizes of $10 each; and ten fifth prizes of $5 each. In case of ties each tying contestant will be awarded the prize tied for. Contest closes midnight November 1, 1929. Entries should be addressed to the Film Fun-Universal Joke Contest, 100 Fifth Avenue, New York City.

The most popular after-dinner speakers in Scotland, claims Neal, are those who speak for the check.

CHARLES MURRAY AND GEORGE SYDNEY

CHARLIE—*Sure and what kind of a cut do you suppose MacTavish wanted on his new suit of clothes?*

GEORGE—*About seventy-five per cent!*

Page 13

Film Fun Cooperates With Universal In Cohens and Kellys Joke Contest

Readers of Popular Fan Magazine Have Chance to Win Fat Cash Prizes for Original Scotch Jokes to Be Used in Forthcoming "Cohens and Kelly in Scotland," Starring Sidney and Murray

UNIVERSAL'S search for original Scotch jokes for its newest Cohens and Kellys talking comedy is being sponsored, aided and abetted by *Film Fun*, live fan magazine, with a circulation reaching close to forty thousand. The reproduction of the double page spread is *Film Fun's* announcement of the contest in the October issue. The prizes, offered by Universal and *Film Fun*, aggregate $500 in cash for the best Scotch gags and jokes which can be actually incorporated in Universal's forthcoming talkie, starring the well-loved comedy team of George Sidney and Charlie Murray, who were the original pair in the first Cohen and Kelly hit, called "The Cohens and Kellys."

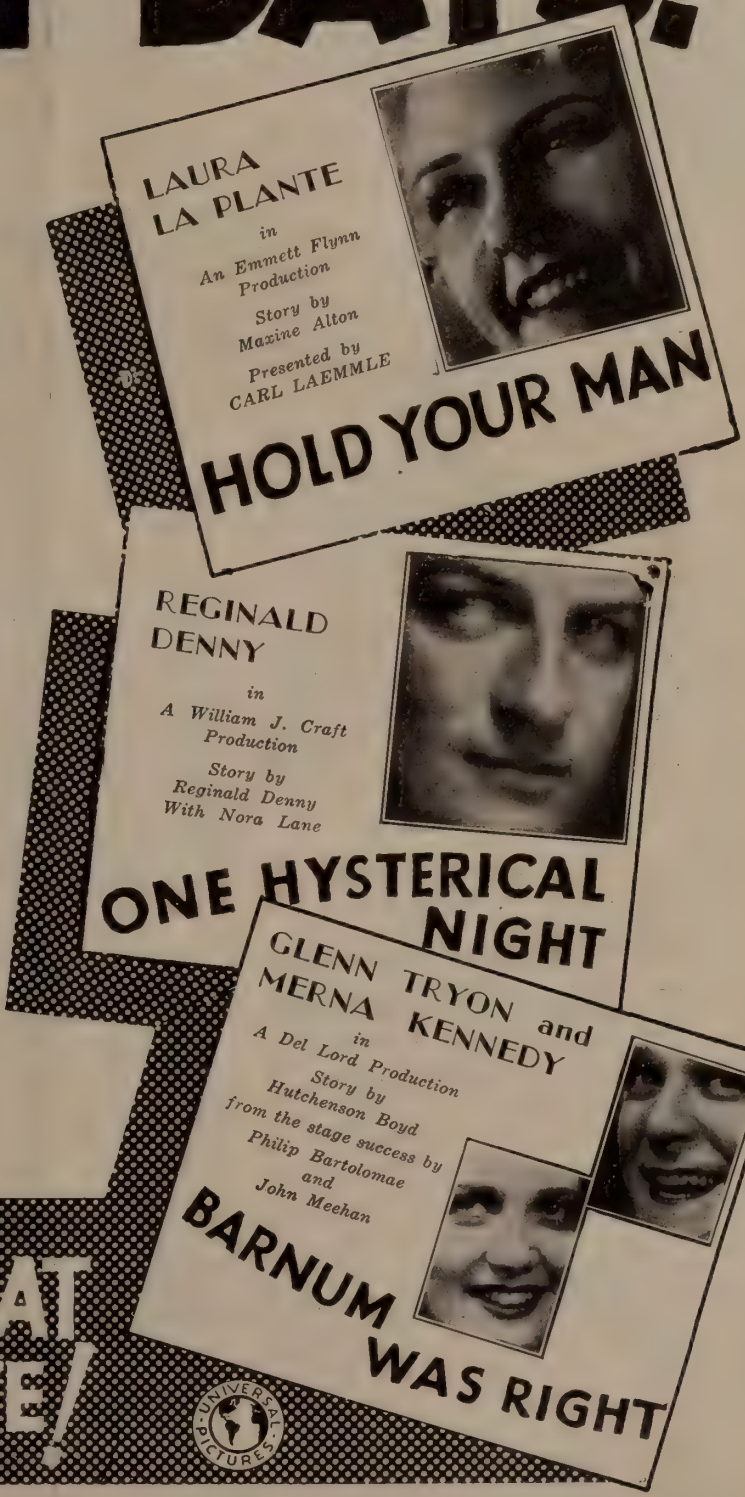
The readers of *Film Fun* have the velvet lure of seeing and hearing their jokes on the screen as well as the cash rewards. The first prize consists of $250. One hundred dollars is offered for the second award, while $50 for the third, is followed up with five fourth prizes of $10 each, and ten fifth prizes of $5 each. The judges consist of Carl Laemmle, Jr., Supervising Production Manager of Universal; Charles Murray and George Sidney, the stars who will use the jokes; and the editor of *Film Fun*, Ernest Heyn. The contest closes at midnight November 1, 1929.

"The Cohens and Kellys in Scotland" will include the original cast that made the first of the series so hilarious a success. Opposite George Sidney and Charles Murray, Vera Gordon and Kate Price will again play their respective wives. The supporting cast and director have been announced by Carl Laemmle, Jr. In accordance with custom, "The Cohens and Kellys in Scotland" will be released on St. Patrick's Day next spring.

These are the

HAPPY DAYS!

When you can get the happy pictures that will get the money BECAUSE they've got the stars they want and the stories they want and EVERYTHING they want!



THEY'VE GOT WHAT YOU HAVE TO HAVE!

TALKING — Two Versions — SILENT

"THE WAGONMASTER"

Universal Production

With **Ken Maynard**

BILL HOLLISTER organizes a wagon-train to break the freighting monopoly acquired by Jake Lynch through unfair tactics. The high food prices charged as a result of Lynch's monopoly are threatening the life of the mining communities served.

The Rambler joins Hollister's outfit when it sets out for Gold Hill, a mining camp. Lynch schemes to prevent Hollister's wagon-train from reaching its destination.

The Rambler rescues Sue Smith, a pretty girl, in a runaway. He takes command of the wagon-train when Hollister is killed from ambush by Lynch's henchmen.

Jacques Frazelle, who was Hollister's second in command, schemes to displace the Rambler as wagonmaster and to win Sue.

At a desert water-hole the Rambler outwits Lynch's men to try to keep him from getting water for his outfit. Frazelle enters into a plot with Lynch to disrupt the Rambler's wagon-train.

Bad blood develops between the Rambler and Frazelle as the result of their rivalry over Sue.

The Rambler vanquishes Frazelle in a whip fight in a dance hall at Devil's Dive. He and his men fight their way back to their wagons, and make their way into Gold Hill in time to keep the miners from signing an exorbitant contract with Lynch. The Rambler and Sue share the triumph together.

"USE YOUR FEET"

"Collegian"—Fourth Series

DON TRENT'S uncle created an interest in cycling at Calford, first by opening a bicycle shop that sold his Whirlwind model exclusively and then by offering a year's tuition and all vacation expenses to the winner of a race called between the Seniors and Juniors.

It appears that June is about to leave school, as her family has lost money. Ed persuades her to let him enter the race to win for her.

When Ed goes to buy a Whirlwind he finds them all sold out. A long-distance call gets one for him, but when the revolver is shot off at the starting line, Ed is far behind the others, for the cycle arrives late. He soon catches up with the others. When Don sees his keenest opponent catching up to him, he tricks Ed by changing a detour sign. Ed's bike is wrecked but a woman lends him hers. He finishes first after all, and turns the prize money over to June.

"THE ACTOR"

With

Benny Rubin

LUCKY for Benny he struck a good-hearted stage manager who gave him a chance to prove that he could entertain a cash audience. Benny danced, sang and joked and was about ready to substitute for any actor on the bill, but when a pretty lion-tamer told Benny that her partner was ill and she wished he'd substitute, he gave up the theatre.

UNIVERSAL SYNOPSES

"STOP BARKING"

A Stern Brothers Comedy

With **Buster Brown**

TIGE had a toothache, but when Buster and Mary Jane got him to the dentist's he couldn't be persuaded to have it out. Twice he got out of the place and once just missed the "dog catcher." When the children finally got him back to the dentist's office the doctor had gone out to lunch so they decided to do the job themselves. Tige objected strenuously to the ether and was soon dashing toward home.

Mr. Brown had warned the children that dogs were not allowed in the hotel, so it was no wonder after the commotion Tige made when he entered that Mr. Brown said the limit had been reached.

"THE LOVE TREE"

With **The Rooneys**

YOUNG Pat startles his parents by telling them he is engaged and he has brought his fiance home for the weekend. The young lady is a slangy, "rough" flapper. Pat, senior, tries to tell his son that the girl really does not love junior and offers to prove his contention. Young Pat agrees to Senior's plans.

At the Gold Club Dance that night, Pat invites the fiance up to a private dining-room, knowing that the Third will listen in on his supposed tete-a-tete. Just as Pat kisses the girl, Marian sees the "current event" (she had been advised by the boy to get a view of the proceedings by watching over a transom) and she goes off in a huff.

Young Pat convinced that the girl was not the right one for him, "fixes" the strained situation between his parents. Pat sings a love song to Marion under the love-tree.

"THE RED RIDER"

Western Featurette

With **Ted Carson**

BOB HARRIS, of the Northwest Mounted, captures one of a gang of notorious cattle thieves but before he can learn the name of the leader, his prisoner is shot down from ambush.

Breed Dent, leader of the outlaws, changes his quarters to avoid the Government men, taking forceful possession of the homestead of Eve Adams and her blind mother. Harris rides up and under the threat of Dent, Eve says that Dent is her brother. Harris, knowing she has no brother, makes an excuse to leave—then 'phones his fellow officers from a wayside 'phone. Dent orders the women out of the cabin with their possessions. After the blind mother is taken away in the buckboard, Dent detains Eve. Bob rides back to the cabin, attacks Dent. Meanwhile Dent's men having seen Bob head toward the cabin, go back to aid their chief.

The girl makes a getaway but not before Dent has jumped on her horse. Bob follows them. There is a fight. Just as things look hopeless for Bob and he is getting a terrific beating, the Government men ride up and the outlaws are arrested.

"THE PIRATES OF PANAMA"

No. 3—"The Treasure Ship"

WITH Boris in possession of the ship and Jack Sedgwick gone, Evelyn was distracted. Jimmie leaning against the gunwale spied Sedgwick swimming about in the sea and threw him a rope. As soon as Sedgwick climbed on deck he gave Jimmie the map and told him to hide it. Boris caught sight of them and immediately put the half-conscious Sedgwick into irons, while members of the crew pursued Jimmie and knocked him overboard. Jimmie, both agile and resourceful was soon aboard again and waiting his opportunity released Sedgwick and the mate. He crept to Evelyn's cabin, assured her of Sedgwick's safety and hurried her and her aunt to the life-boat in which they planned to escape. When the little party reached shore they immediately started search for the treasure. They came upon the hulk of the pirate ship of ancient times and charted their course to locate the treasure. Their joy was unbounded when their digging was rewarded with the sight of a chest. With much effort they lugged it back to the old ship and put it in the hold. Then in breathless suspense they pried the lid open. On top of a pile of useless odds and ends lay a faded note which read "Sold you Devil Buck."

THE BIG NOISE
for Silent Houses

52 ACTION WESTERNS

Pep—Punch—Profit—23 new ones featuring Ted Carson; 13 featuring Bobby Nelson, and 26 reissues embracing the best pictures of Jack Hoxie, Edmund Cobb, Pete Morrison, Billy Sullivan, Jack Daugherty, Josie Sedgwick.

Two Reels.

26 CREAM OF THE ONE-REEL COMEDIES

The best one-reel comedies Universal ever made, selected for laughs and profits. Proven mirthmakers—sure-fire patronage builders. Reissues.

10 SID SAYLORS

(2-Reels)

The versatile comedian in the screamingest films of his hilarious career.

10 ARTHUR LAKES

(2-Reels)

You can depend upon the star of such successes as "Harold Teen" and "On with the Show" to keep on delivering hits.

and SILENT NEGATIVES on the following talking, singing and sound shorts:

26 OSWALD

the Lucky Rabbit

These great laughters are helping thousands of showmen to roll up heavy grosses.

12 SPORTING YOUTH

(2-Reels)

Young love, speed and excitement. Upholding the traditions of a great brand name:

JUNIOR JEWEL
Productions

10 SUNNY JIMS

(2-Reels)

"The box-office baby' 'in audience pictures that build business.

UNIVERSAL SHORTS ARE SUPER SHORTS!

GO

THEATRE-GOING traffic inclines toward the house that plays the pictures they are waiting for. Carl Laemmle's interesting column in The Saturday Evening Post is a constant amusement guide to thousands in your neighborhood.

SIX great national picture "fan" magazines are carrying regularly Universal's full page message for your profit.

The above column will appear in The Saturday Evening Post issue of October 12, 1929.

Universal Weekly
No. 19
DEC. 14, 1929

The biggest book in the world!

In America and Europe the biggest seller of all time. . . . It is reaching more than

15,000,000

additional readers in 63 great newspapers served by King Features.

YOUR patrons are reading it. . . . YOUR patrons are talking about it. . . . YOUR patrons are waiting to see it on the screen . . . the greatest war epic of all time.

Adapted by

MAXWELL ANDERSON and GEORGE ABBOTT

Directed by

LEWIS MILESTONE

Associate Producer

CARL LAEMMLE, Jr.

Presented by

CARL LAEMMLE

Featuring
Louis Wolheim
with
John Wray

Universal Signs Graham McNamee

The Famous Radio Announcer Signing His Contract to Newscast as Universal's Newsreel Reporter

DO YE KEN

No. 668—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

DO YOU know John Boles?

Do you know this talkie star of the very first magnitude?

Do you know the man with the richest voice on the screen?

Do you know this man whom the women love and the men like?

Do you know that hereafter you can see and hear John Boles in Universal pictures—and only in Universal pictures?

Do you know that your customers will be asking for him and that he will give you sensational results such as you have not had for many a day?

I do not call John Boles anybody's successor. He is a star in his own right. He apes no one. He has the youth, the good looks, the acting ability and the magnificent voice which form such a rare combination in this era of talking and singing pictures. He would have been a star in the days of silent pictures, but the talkies give him another avenue down which to make his march of triumph.

Practically every producer in California has wanted to borrow John Boles from Universal. While we were looking

JOHN BOLES?

for proper stories for him, we let one company have his services in "The Desert Song" and in "Song of the West" and another company in "Rio Rita."

Then we found the stories and John became thenceforth strictly a Universal luminary. He is coming with Laura La Plante in "La Marseillaise," under the direction of Paul Fejos. Charles Wakefield Cadman has written four songs especially for him.

Two more of his great pictures during the coming Universal year will be "Moonlight Madness" and "The Song of Passion."

John Boles is a part and parcel of the most powerful line-up of pictures any company has ever succeeded in bringing together.

Here are just a few of the high spots.

"Shannons of Broadway," the Broadway play with James and Lucille Gleason; "Hell's Heroes" by Peter B. Kyne, featuring Charles Bickford, Raymond Hatton and Fred Kohler; Langdon McCormack's Broadway stage hit, "The Storm;" Warner Fabian's novel, "What Men Want," with Mary Nolan; "The Cohens and Kellys in Scotland," the fourth of this box-office series; Joseph Schildkraut in "Then Night Ride"; Mary Nolan in two more beside "Shanghai Lady,"---"Undertow" by Wilbur Daniel Steele and "Barbary Coast" by Winifred Reeve.

And if you'll study the Universal announcement, you'll be able to map out the biggest year of your business life.

FEATURES

"SENOR AMERICANO"

A KEN MAYNARD Production

A scorching adventure drama of rampant passion and clashing steel. Maynard will hand you the money-thrill of your life if you're fast enough to grab this lightning special. TALKING or SILENT.

"SMILIN' GUNS"

Starring HOOT GIBSON

The sure money star in a smashing Western drama with a thousand laughs and a thrill for every laugh. SILENT ONLY.

"ONE HYSTERICAL NIGHT"

Starring REGINALD DENNY

The star they want in a picture they'll go crazy about. An all-talking farce with an all-screaming box-office wallop. TALKING or SILENT.

"THE LOVE TRAP"

Starring LAURA LA PLANTE

Drama! Romance! Comedy!—a delightfully daring story of a beautiful chorus girl who knew her millionaires. TALKING or SILENT.

"SKINNER STEPS OUT"

Starring
GLENN TRYON and MERNA KENNEDY

The hoofer and the pleasure girl of "Broadway" will make you laugh on the money side of your face in this comedy of clothes. TALKING or SILENT.

"BARNUM WAS RIGHT"

Starring
GLENN TRYON and MERNA KENNEDY

No elephants—no peanuts—no red lemonade . . . but it's a CIRCUS! Rapid-fire and sure-fire at the B. O.

"The SHANNONS of BROADWAY"

Starring the inimitable GLEASONS (James & Lucille)

The same GLEASONS in the same screaming comedy that kept packed houses in throes of laughter and tears for 39 weeks in the Broadway stage success written by Jimmie Gleason. TALKING or SILENT.

"The LONG LONG TRAIL"

Starring HOOT GIBSON

"SURE FIRE!" shouted the New York American. And Hoot's first talking picture—crammed with thrills and laughs—is burning them up with joy all over the country! TALKING or SILENT.

"HOLD YOUR MAN"

Starring LAURA LA PLANTE

America's Favorite comedienne, direct from a tremendously successful role in "Show Boat," in a farce that is ringing the box-office gong. TALKING or SILENT.

"COLLEGE LOVE"

Starring GEORGE LEWIS

Blazing with youth and speed and color, bristling with student wisecracks and ringing high with songs of the campus. One of the big joy pictures of the year! TALKING or SILENT.

"TONIGHT AT TWELVE"

With MADGE BELLAMY

The sensational stage success by Owen Davis is outthrilled by Universal's all-star mystery comedy. It packs excitement, laughs—and theatres! TALKING or SILENT.

WEEK

SHORTS

'OSWALD the Lucky Rabbit'

A panic in the silent film; in sound a riot. He's rolling up steady money! 26 of these. SOUND or SILENT.

'COHEN on the TELEPHONE'

ONE REEL

The most popular monologue in the world, with

GEORGE SIDNEY

doing his stuff as Cohen

The Brooklyn Paramount and other big theatres are giving this one electric lights because it's a box-office hoorah! TALKING ONLY.

BENNY RUBIN

As a Broadway headliner he kept them laughing for months at the Colony Theatre, New York. He'll throw gobs of joy into your program. Six of these TALKING ONLY—ONE REEL.

PAT ROONEY

Marian Bent, Patsy and all the pretty girls. The big timers of vaudeville in six all-talking—singing—dancing audience getters. NO SILENT VERSION.

"The COLLEGIANS"

(Fourth Series)

The greatest series of two reel audience specials ever made, these breezy Junior Jewels of student life will build patronage for you. Two Reels. TALKING or SILENT.

ALL-STAR COMEDIES

Some of the biggest comedy names in motion pictures give these howling one reel talkers real drawing power. TALKING or SILENT.

ARTHUR LAKE

You can depend upon the star of such successes as "Harold Teen" and "On with the Show" to keep on delivering hits. TWO REELS—SILENT ONLY.

SID SAYLOR

The versatile comedian in the screamingest comedies of his hilarious career. TWO REELS—SILENT ONLY.

"CHRISTMAS CHEER"

The "SUNNY JIM" Joy Week Special

One of the ten lively, joyous two-reelers starring the box-office joy bringer himself. TALKING or SILENT.

Re-issues — "Snookums' Merry Christmas," and "Snookums' Christmas Party."

UNIVERSAL JUNIOR JEWELS

Twelve in all—Two Reels Each

Bubbling with young love, bursting at the seams with speed and ringing to the skies with song. Patronage builders of the highest order. Book them all! TALKING or SILENT.

SIGN
-and swell the total of
11,782
Signers to date-
UNIVERSAL'S C
NOW OFFERED BY
CARL LAEMMLE in

NOW!

There is more sure profit in Universal's Complete Service contract than in any booking contract under the sun. That's why thousands and thousands of showmen have signed and re-signed for Carl Laemmle's square deal service. You're sitting pretty when you've got the cream of Universal's product—the talking pictures you want when you want them, at a price you can afford to pay.

OMPLETE SERVICE SOUND

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730 5TH AVE. — NEW YORK CITY
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Vol. XXX DECEMBER 14, 1929 No. 19

UNIVERSAL MOVIEGRAMS

WILLIAM WYLER, who has just completed "Hell's Heroes," has been chosen by Universal to direct "The Storm." Langdon McCormack's well-known stage play has been adapted to the talking screen by Hugh Hoffman and Tom Reed. It will go into production around the first of the year.

THE difficulty of selecting a title for the Henry La Cossitt story founded on a famous Cleveland murder mystery will be apparent to all those who see this second Joseph Schildkraut starring vehicle under the Universal auspices. Universal has decided to release it on December 29th under the title of "The Night Ride." With Schildkraut appear E. G. Robinson and Barbara Kent.

HOUSTON BRANCH, who wrote "La Marseillaise" starring Laura La Plante and John Boles, has completed a story for the use of Boles, provisionally entitled "The Land of Song." Universal has also renewed its long-term contract with Boles.

CAPTAIN I. R. McLENDON, of the Sixth Field Artillery, First Division, A. E. F., the man who reputed to have fired the first American shell in the World War, has responded to Universal's call for volunteers for its German army, in "All Quiet on the Western Front." He has gone to the Irvine ranch, near Newport Beach, California, where a huge construction gang is engaged in building trenches, an army base and a German village.

FERDE GROFE, whose original score of "The Rhapsody in Blue" is still being used by Paul Whiteman in his Old Gold Hour concerts, and who is scoring the entire "King of Jazz Revue," has also been commissioned by Universal to write several original compositions for this same picture.

AL NORMAN left New York on Sunday to appear with Paul Whiteman in "The King of Jazz Revue." Norman is a remarkable eccentric dancer.

Laemmle Celebrates Anniversary Of Twenty Years of Production

William A. Johnston, Publisher of Motion Picture News, with Fifty Page Section in That Magazine, Accords Unique Place to Only Pioneer of 1909, Who Is Still an Active Producer

DECEMBER 8th is the day chosen by the moving picture industry to honor Carl Laemmle, president of Universal Pictures Corporation, who is just completing twenty years of activity as a producer of moving pictures. In 1909, Laemmle started the Imp Company, the initials standing for "independent moving pictures." He is still the big and almost the only independent in this season of mergers and combines. Laemmle's first production, released in 1909, was "Hiawatha," an eight-hundred foot film made at the Falls of Minnehaha and in the cellar of a reconstructed brewery on Third Avenue, near 14th Street.

The first tribute to be paid to this twenty years and to the figure, who alone of all the producers of 1909, survives and keeps an active hand on production, is by William A. Johnston, publisher of the Motion Picture News. Heading a fifty page section of this magazine is the following editorial by Mr. Johnston.

"A few weeks ago the writer sat with Carl Laemmle in a diminutive nook at the far end of a massive set and saw the filming of the largest scene perhaps that motion picture—sound or silent—have boasted of to date.

"It was the storming of the Tuilleries in "La Marseillaise."

"Twenty-five hundred individuals milled over an acre of ground amid clouds of smoke and the roar of cannons and musketry. The gay blue colors of Royalist ranks and the scarlet clad Swiss Guard flashed like a grand kaleidoscope in the brilliant sunshine. Steadily and remorselessly the scythes and pitchforks of the Revolutionists swept on against the sky line.

"High on a tower over the palace front Director Paul Fejos boomed his voice through an electric loud speaker. Fifty lieutenants here and there over the broad expanse repeated his orders. Screaming sirens gave the signals to start and stop. Fourteen cameras were in action.

"It was a tremendous motion picture spectacle.

"My mind went back to the opening of Universal City in 1915.

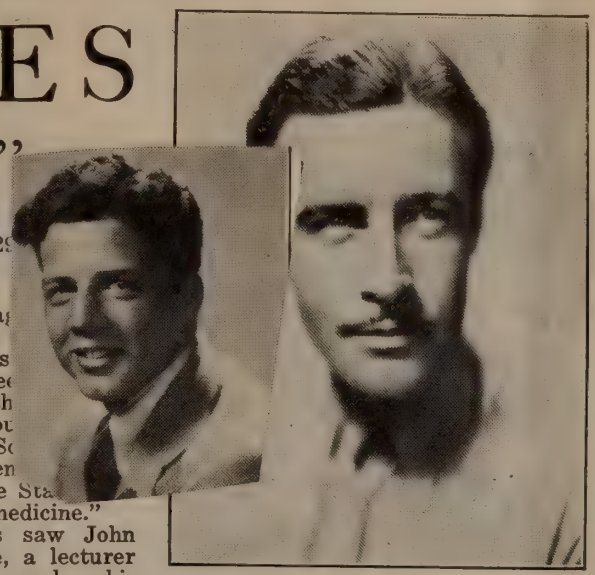
"Universal City looked pretty big then, and so it was. A good many

(*Continued on page* 26)

JOHN BOLES

"He Belongs to Universal"

(Reprinted from Motion Picture Classic—December, 192



John Boles, whom Universal loaned to other companies for "The Desert Song" and "Rio Rita" will now be seen and heard only in Universal pictures. "La Marseillaise" will be his first starring vehicle for Universal

By DOROTHY MANNERS

SOME people radiate sex-appeal. Valentino danced it. Garbo slinks it. Babies cry for it. But John Boles sings it.

On the strength of one release, "The Desert Song"; and the pre-view rumors of "Rio Rita," he has leaped to the front as probably the most inquired-about young man of the season.

He has sounded his wow, and the sheba hearts are responding with meme. His fan mail echoes like an Indian love call.

What I mean to say is that Mr. Boles, of Greenville, Texas, is sitting very, very pretty. Scaling the heights, so to speak; and the quaint part is that twelve months ago he was just another actor. Not good. Not bad.

He was and is handsome in a romantic way. But weren't they all? He had a nice smile, an ingratiating personality, a tongue that called a spade a spade and he was good to his folks. But what of it? He made his appearance regularly in nice, but unimportant pictures. And that was all right, too. He might have gone on like all the other excellent young men making movies, but little excitement, if the Warners hadn't thrown the fear of the mike into the industry.

It was the beginning of John's day.

They Meant Only Money

"I'll tell you a little secret, honey," he said languidly, that being his favorite form of speech. The Southern consonant sticks to his off-screen enunciation like a burr. Terms of personal endearment are dropped as casually as a preposition. "I wasn't any mo' interested in the movies before the sound and vocal pictures came along than I was in the horse an' buggy business. I figured they were all right because they paid good money. But beyond the check-banking they didn't mean a dog-gone thing in my life." You get the idea?

"I wasn't doing anything a hundred other actors couldn't have done. Sometimes I'd get so discouraged I'd threaten to pack up my bag an' get back on the stage, singin', where I belonged. But just about that time my ol' salary check would roll in and I'd think better of it. A lot better, believe me, sweet.

"The only thing in the world that interests me outside of my family (he has two adorable children), is singin'. I knew that a long time a[go] far back as when I was cows home, down in Texas of my folks had ever be[en] much less singers. Of th[e] fessions I guess they thou[ght] singer was the sissiest. S[o] any ideas I may have been for music and entered the St[ate] versity for the study of medicine."

The next eight years saw John graduated from medicine, a lecturer and a soldier before his vocal ambitions again appeared on the horizon of his career.

He Found Time to Marry

"Soon after I returned from the war—you remember we had a war, honey?—I had a chance to sing before Oscar Seagle and he encouraged me tremendously about my voice. He wanted me to spend a summer near his home in New York so he could instruct me personally when he was not on tour. I borrowed some money from my dad to make the trip and also helped myself out financially by teaching French and music in a nearby high school. As though I wasn't busy enough with my teaching, my singing and my studies, I decided to get married."

He had now become so engrossed with the study of music that he organized a students' tour and, with Seagle's help, took a group abroad for a year, where its members studied under the finest of European masters.

"For the best part of a year we lived an honest-to-goodness Bohemian life. No cares. No worries. Marcelite and I had no money, but neither did anybody else we knew. It was just one long song of an existence."

Don't you just know it was the berries, sweet?

"Like all good things it had to come to an end. The school broke up. Our friends, one by one, began to trek back to the States. The glamour of loafing wore off. Pretty soon we, too, were back on Broadway, with the memory of a grand holiday, a brand-new baby and no better off on the bank statement than we had been before. It wasn't so good, honey. I didn't particularly mind bein' broke myself, but it was hard on Marcelite and the baby. I finally got her to go back to Texas and eat—while I waited around for a break."

There was only one thing he was sure of. He wasn't going on the road. If he couldn't hit in New York—he wasn't going to hit at all. The funny part of it is—he did.

Gloria Finds Him

Thanks to fate and an agent he obtained a job as an understudy in a show called "Little Jesse James." Two weeks later he was singing the lead roles. Well, why not? With John's looks, and John's voice he was a cinch.

The next show he opened was "Kitty's Kisses" and who should come along but Gloria Swanson and sign him for "The loves of Sunya." That meant Hollywood. It would make a swell story to record that he was an immediate hit and lived happily ever after. But he wasn't. He was merely a fairly good leading man. As I have said several times before, he didn't come to life until the Vitaphone.

Now, they're fighting over him. Not only the ladies—but the producers, honey, which is much more important.

They tell the story about B. P. Schulberg and one of the Warners meeting at a Hollywood party with the ensuing conversation:

Mr. Schulberg of Paramount: "I'm afraid I am going to have to confess that my daughter's favorite actor is one of your contracted players."

Mr. Warner: "Yes? Which one?"

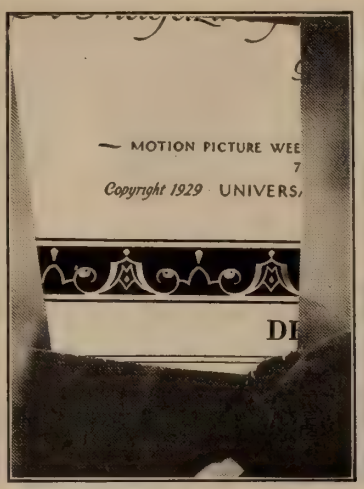
Mr. Schulberg: "John Boles."

Mr. Warner: "Don't make me cry. He belongs to Universal."

When I told John that story he looked appropriately modest and said he hadn't heard it before. But then he doesn't go to Hollywood parties. Not lately, anyway. It's too much work. They always want him to sing.

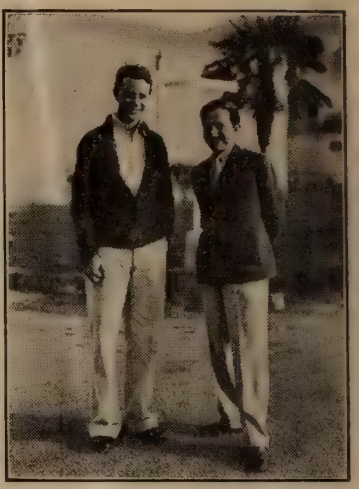
Comrades in "All Quiet on Western Front"

LEWIS MILESTONE



WILLIAM BAKEWELL

SCOTT KOLK



LEWIS AYRES & CARL LAEMMLE, JR.

LEWIS MILESTONE is well qualified to direct the comrades in Universal's picturization of Erich Maria Remarque's sensational war novel. A Russian, who received his education in his own country and Germany, Milestone served in the Great War. He knows the war, therefore, at first hand.

Milestone studied mechanical engineering, only to desert his career for motion pictures in 1920. Among the important pictures he has directed are "Two Arabian Nights," "The Racket," "New Klondike" and "Garden of Eden."

WILLIAM BAKEWELL is to play the role of Muller, the boy who carried his text books into the trenches with him and muttered propositions in physics under shell fire. Bakewell was born in Hollywood and entered pictures upon graduation from high school. He played the twin princes in "The Iron Mask," a feature part in "Mother," "The Gold Diggers of Broadway" and "On With the Show." His most recent work was opposite Alice White in a picture called "Playing Around." Billy Bakewell is one of the most popular of the younger set.

SCOTT KOLK will take the part of Leer in "All Quiet on the Western Front" Leer was one of the seven German school boys who went to the front and shared their experiences in Remarque's moving novel. Kolk was born in Baltimore and went to a military academy and the University of Maine. He taught dancing and was an orchestra and club entertainer before he began his stage career. He played in stock and musical comedy. His first moving picture was "Marianne," with Marion Davies. His second picture was Universal's "Hold Your Man."

LEWIS AYRES received the distinction of being selected to play the role of Paul Baumer, the central figure and narrator of "All Quiet." Carl Laemmle, Jr., general manager of Universal, and Lewis Milestone, the director, chose Ayres for the leading role with complete confidence that the practically unknown actor would give a magnificent portrayal of the sensitive, courageous Paul. Ayres made Hollywood via Arizona by way of a banjo and soft southern voice. Chance and his good looks got him a small part with Greta Garbo in "The Kiss."

"Broadway" Wins Praise of Minneapolis Critic

MERLE POTTER, amusement editor and critic of the Minneapolis Journal, is one of the severest critics in the United States. Praise from Potter is praise, indeed. After seeing "Broadway" at the Minnesota Theatre, Mr. Potter declared that it was a triumph of the screen over the stage. That wasn't all he said. Here is his comment as printed in the Minneapolis Journal.

> **"Broadway," the screen event of the week at the Minnesota, is another triumph of screen over stage play. This observer already has seen the Philip Dunning-George Abbott story of New York night clubs done completely by legitimate players on a three dimension stage, but he confesses he got more thrill, more enjoyment out of the picture than he did on either of the other occasions.**
>
> **All of the dramatic value, all the tenseness of a great story, has been preserved in the picture version and the entertainment has been vastly increased by the introduction of cabaret scenes done against a titanic set that is more pretentious than anything of the sort previously done in talking pictures.**

Where the stage play is limited to one scene, the film adaptation has dozens. On the stage, Roy Lane, the smalltime hoofer with the big time complex, dances off with half a dozen ladies of the chorus. In the picture he dances out into a mighty cabaret room, accompanied by a chorus of 20 or more, where they do a regular dance routine, while a big orchestra plays the music. The picture has been so cunningly directed these interruptions of the main story detract nothing from its intensity.

The story of "Broadway" is generally known. It concerns Roy Lane, his dancing partner, Billie Moore; Steve Crandall, master bootlegger; "Scarface" Edwards and Pearl, his "woman"; Dan McCorn, the quiet-mannered sleuth, and others more or less intimately associated with the life of the Paradise Night Club. "Scar" is killed by Steve and is eventually avenged by Pearl. Steve tries to "do wrong" by Billie and Roy is her earnest but ineffectual protector.

Glenn Tryon is splendid as Roy, giving a truly understanding performance, adding much to its worth by his singing and dancing; Evelyn is excellent as Pearl and Thomas E. Jackson does a studied finished job as McCorn.

We rate it as one of the four or five best entertainments yet made in the talking field. It has an engrossing story, music, dance, lavish production, resourceful direction and a great company of actors.

Comrades in "All Quiet on Western Front"

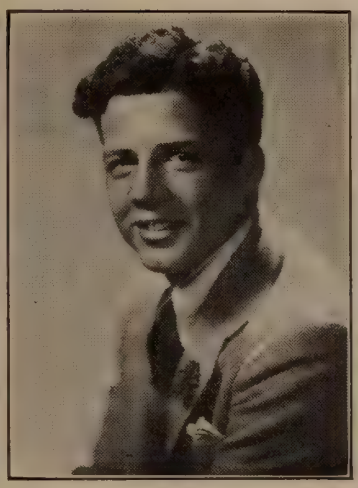
SLIM SUMMERVILLE

THIS well-known comedian has been selected to portray the role of Tjaden in "All Quiet on the Western Front." "Slim" is a perfect type for the part of the skinny locksmith who was the best eater in the company made famous by Remarque's graphic pen.

Summerville has long been a popular star in two-reel comedies. Later he took to directing, and now divides his time between the two occupations. His latest Universal pictures are "The Shannons of Broadway," "One Histerical Night." He appeared in "The Cat and the Canary" and the "Last Warning" in comedy roles.

BEN ALEXANDER

BEN ALEXANDER was a high school youngster of eighteen, preparing for the University of California when Universal signed him for the role of Kimmerich in "All Quiet." It was not, however, young Alexander's debut in pictures as he won fame in "Hearts of the World" at the tender age of five. He became the best known boy in pictures, playing in "Penrod and Sam," "Boy of Mine" and a number of serials. He left pictures to complete high school, but the screen lured him back again. Kemmerich was the lad who died early in the book, leaving his fine boots to his comrade Muller.



OWEN DAVIS, JR.

OWEN DAVIS, JR., son of the famous author, will enact the role of Peter, the mere boy who struggled valiantly and triumphantly against death in the Cologne hospital. Although only twenty-one, young Davis has had considerable stage and screen experience. He appeared on the stage in "The Barker," "Carry On," which his father wrote for him; "Babes in the Woods," "The Cradle Snatchers" and "Tonight at Twelve," also written by Owen Davis and produced as an all-talking picture by Universal. In pictures his principal role has been the juvenile role in "They Had to See Paris."

WALTER BROWN ROGERS

FOR the appealing role of Behn, the lad who didn't want to enlist and who was the first of the comrades to fall. Universal has chosen Walter Browne Rogers. Rogers is only twenty-three but has an enviable reputation as an actor, playwright and stage director. He was known as the youngest producer in America when he produced "Loose Angles" and "The Devil's Den" on the stage. He played in stock, and won a nation-wide contest as one of ten college boys best suited for motion picture playing. His first feature part in pictures was in "Seven Faces." He is the author of two plays.

Chicago Critics Rave Over "Shanghai Lady"

CHICAGO EVENING AMERICAN

By Bob Reel

"Shanghai Lady" Is Grand Melle With Punch

THE Castle, having earned a reputation for picking unusual pictures by booking "The Mysterious Island," now furthers its title by proffering "The Shanghai Lady."

Not since Chaney's "Mr. Wu" has there been a film of the Orient that entertained as much as this one.

Done by John Robertson, the director of "Tess of the Storm Country," "Sentimental Tommy," "Classmates," "The Enchanted Cottage," "The Bright Shawl," "Captain Salvadore" and other screen hits, "The Shanghai Lady" moves in shipshape fashion as a dialogue film drama should move—not as a photographed stage play.

It introduces Mary Nolan in her first (so far as we know) cinema speaking part—also James Murray, who disappeared shortly after Vidor's "The Crowd," which marked his screen debut. He is a sincere actor and does well in this talkie, so here's hoping we see and hear more of him. As for Nolan, she is not only stunning from any angle that the camera man chooses to employ, but mighty clever vocally also. She plays this role to a fare you well!

Another in the cast who is excellent is Wheeler Oakman in the role of a half-caste. Then there's Lydia Yeamans Titus, Anders Randolph, Yola D'Avvril, and Mona Rico—all good. It is, in fact, a platinum array of performers!

CHICAGO DAILY TRIBUNE

By Mae Tinee

MARY NOLAN, with no help at all from the director, establishes herself as a real actress in this picture. She will make you think of Jeanne Eagels in "Sadie Thompson," for Cassie of the former is reminiscent of the storm-swept lady of the latter and Miss Nolan portrays her character with a sympathy and discrimination that spell artistry.

* * *

"Shanghai Lady" boasts some exciting sequences and excellent supporting cast and good photography

"Shanghai Lady," boasts some exciting sequences and excellent supporting cast and good photography and synchronization. Miss Nolan's performance makes the picture important, and it's pleasant to see her score. . . .

Universal Pictures Signs Gra Reporter of Ur

WITH prominent officials of the National Broadcasting Company and of Universal Pictures Corporation present, Graham McNamee, world's premier radio broadcaster, on Wednesday signed a long-term contract to announce the story of the events of the day for the Universal Newsreel.

M. H. Aylesworth, President of the N.B.C., who witnessed the signing of the contract in the office of Lou B. Metzger, general manager of Universal Pictures Corporation, was just on his way to catch a train for Washington to keep an appointment with President Hoover at the White House.

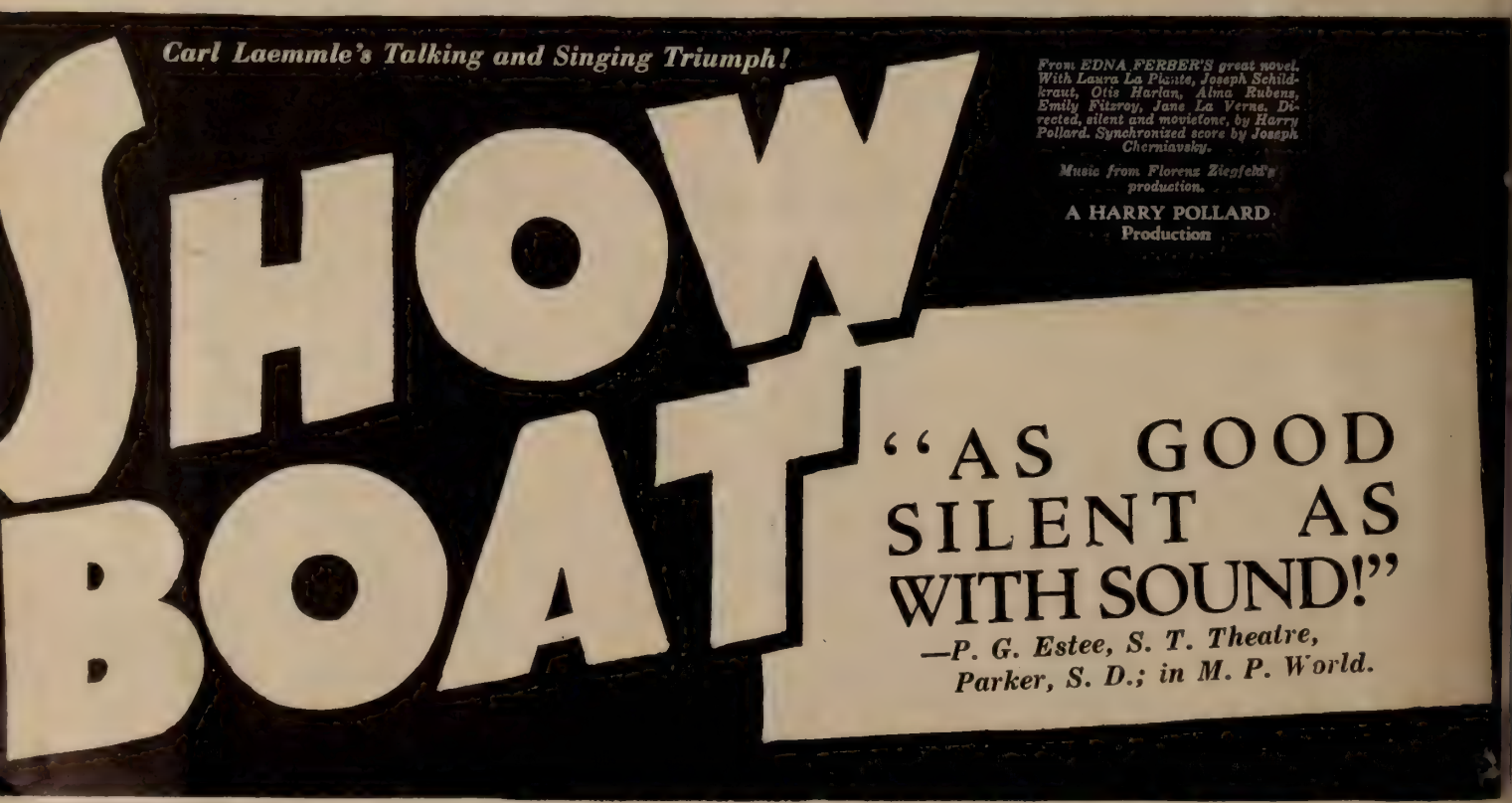
Motion pictures were made of the ceremony in Mr. Metzger's office as McNamee affixed his name to the document by which he becomes the Talking Reporter of Universal's newsreel. The pictures will be used as an introduction to the first of the Talking Reporter series in which the famous broadcaster will appear.

Other officials of N.B.C. who witnessed this unique event in film history were G. F. McClelland, vice-president and general manager of N.B.C., and S. L. Ross, assistant managing director of the N.B.C. Artists Bureau. Besides Mr. Metzger, Universal officials who participated in the ceremony were: Charles B. Paine, treasurer; P. D. Cochrane, M. Van Praag, general sales manager; Sam B. Jacobson, editor of Universal Newsreel; Ted Schlanger, assistant general sales manager; Paul Gulick, director of publicity; Joe Weil, director, expoitation; Milton Silver, director, advertising; Sydney Singerman, assistant to Mr. Metzger, and Oscar Cooper, assistant director, publicity.

Universal has added immeasurably to the value of its newsreel by securing the services of Mr. McNamee as the announcer. The Talking Reporter has already made a tremendous hit with exhibitors and public alike. His terse, rapid-fire talk on the topics of the day added color and fire to the scenes as they were flashed on the screen. He became so popular with the public that exhibitors clamored for new contracts with the talking feature and Universal has sold many additional first-run houses on the strength of it.

But with Mr. McNamee announcing, the feature has been increased in value one hundred per cent. This premier announcer is known to every person in the country and his name carries real box-office value.

Long associated with National Broadcasting company, his name is linked with the romance of radio. He has been everywhere and seen everything, not only in the United States, but abroad. He is the real verbal reporter of events, having covered every kind of news imaginable, political con-



iam McNamee as Talking versal Newsreel

ventions, prize fights, football games, world series, in fact every kind of event of importance.

He is assigned to cover world events just as the star reporter of the biggest newspapers, and trains and steamers and airplanes are at his command to rush to the spot where an event of general interest takes place. In the last few years he has flown more than 10,000 miles to reach his destination in the quickest time.

His magnetic personality and rich baritone voice enables him to hold the attention of his audiences as no other broadcaster. He is one of the very few individuals who is able to catch the spirit of the occasion himself and convey that spirit through his voice over the air to the public.

He actually feels the enthusiasm of the event he is reporting and is carried away with the excitement just as the veriest fan.

Through the Universal Newsreel Mr. McNamee will be heard in 10,000 theatres daily and reaching an audience of more than 10,000,000 persons.

He will be the official Talking Reporter, also, for fifty-one of the largest newspapers of the country, which are combined with Universal in the issuance of the newsreel. Besides hearing his voice in the theatre, the millions of readers of these publications will read all about Mr. McNamee's announcements through the columns of these papers every day.

Mr. McNamee was born in Washington in 1889, where his father was a lawyer. His mother was an accomplished musician and he inherited her talents. He started his musical education with the piano at the age of seven and has carried it on ever since. He began his vocal studies at the age of seventeen, and proved to have an excellent baritone voice. He began his broadcasting with Station WEAF, in 1923, and immediately leaped to the forefront of broadcasters. His unusual personality and pleasing voice at once stamped him as a genius.

Heywood Broun, in speaking of him in his column in the Telegram, declares, "he is the kingpin of radio announcers and is in a class by himself. I heard McNamee describe the touchdown which Southern California made after receiving a kickoff from Notre Dame, and it seemed to me I had never listened to a more vivid piece of verbal reporting. The announcer ran down that field shoulder to shoulder with the quarterback who carried the ball.

"McNamee has done his part to remove much of the fear of the machine age into which our generation is moving. He has shown that no matter what the gadget, human personality can come through. McNamee has been able to take a new medium of expression and through it transmit himself — to give out vividly a sense of move-

(*Continued on page* 18)

Universal Pictures Available fo

Universal Offers Line-up of Features and Short Subjects Guaranteed To Take The Holiday Slump Out of Week of Dec. 22nd to Jan. 4th

CARL LAEMMLE'S holiday boon to exhibitors is rolling along once again this year, gathering momentum as the week of December 22nd to January 4th approaches. Universal is offering for Joy Week release a group of feature productions and short subjects that is especially designed to attract holiday patronage and make of a period that used to be a blank an actual box-office asset. Exhibitors who have taken advantage of previous Universal Joy Weeks realize the advantages of wide publicity and exploitation during the Christmas festivities when other diversions are clambering for attention.

Naturally, comedies head the bill in holiday fare. Universal has provided plenty of light amusing stuff with stars that pull in the movie-goers. Action pictures are also welcome as a lure to the younger set home for their vacations. The following productions will give exhibitors an indication of what they can do with Universal's Joy Week bookings.

"Shannons of Broadway"

James and Lucile Gleason are the very epitome of comedy entertainment. Starred in the Universal picturization of their Broadway stage hit, written by Jimmie Gleason himself, they bring to the talking screen all the sparkling dialogue of the original. Emmett Flynn has directed the production simply and effectively. The mingling of a strong comedy vein with an undercurrent of pathos makes the picture extremely human. In the supporting cast are Charles Grapewin, Mary Philbin and John Breedon. "The Shannons of Broadway" is a tale of a comedy team who buy a country inn, almost fail in their venture, and finally pull through all set to stage a new and costlier act on big time.

"Skinner Steps Out"

Glenn Tryon and Merna Kennedy, that attractive young team in "Broadway," are co-starred in this brisk comedy of clothes. Young married love, in which a go-getting husband and an adoring wife take a few leaps up the ladder of success forms the basis of this farce, adapted from the story by Henry Irving Dodge. William Craft, whose megaphone has reigned over many a comedy hit, directed the picture. Lloyd Whitlock, Burr McIntosh and E. J. Ratcliffe are in the supporting cast. Tryon and Merna Kennedy will delight the pleasure seekers on vacation.

James and Lucile Gleason in "The Shannons of Broadway" are two of the brightest spots in Joy Week.

"Barnum Was Right"

The same appealing team are co-starred in this saga of the circus gag that a sucker is born every minute. The stage success by Philip Bartholmae and John Meehan has been cleverly adopted to the talking screen by Hutchenson Boyd and as cleverly directed by Del Lord. Otis Harlan, veteran comedian of "Show Boat," "Broadway" and scores of other hits, has a supporting role in this. To quote Motion Picture News:

> **"A gay affair, it will give most audiences an enjoyable hour. . . . There is a load of humor. . . . The picture ripples along merrily. Only the ultra-sophisticated will sit frigidly through its display of hilarity."**

The story concerns a treasure hunt in and under and around an old hotel. The picture is packed with laughs—sure enough holiday fare.

"One Hysterical Night"

Reginald Denny has enough followers to make the sun shine on rainy afternoons for exhibitors whose marquees herald "One Hysterical Night." It has all the Denny gusto and Denny charm of that comedian's best pictures. The plot, written by Denny himself, is a mad affair about a young man whose relatives pretend he is crazy. A costume ball gives point to the "I'm Napoleon" theme, and Nora Lane adds love interest. William Craft directs this all-talking farce.

"Hold Your Man"

What's a holiday without Laura La-Plante? She stars in this smart comedy of wandering husbands, Paris impostors, and averted divorces with her usual infectious humor. Scott Kolk, who has just been given a role in "All Quiet on the Western Front," is the leading man. Emmett Flynn directed from the story by Maxine Alton. The New York papers were warm in praise of the comedy:

> **" . . . plot that is speedy and farcical . . . thoroughly entertaining. Throughout the picture bits of action have been filled in with imagination and wisdom." — The World.**

This is a New Year's natural with so many opportunities for exploitation and advertising that exhibitors are already hot on its trail. Taken from Owen

Laura La Plante and Scott Kolk doing a little housekeeping in their sprightly comedy, "Hold Your Man"

Joy Week That Spell Box-Office

Davis' sensational stage comedy, "Tonight at Twelve" is packed with mystery, excitement and laughter. It is the sophisticated type of comedy that appeals to young and old moderns. A distinguished cast directed by Harry Pollard consists of Madge Bellamy, Hallam Cooley, Margaret Livingston, Robert Ellis, Vera Reynolds, George Lewis, and Norman Trevor.

"The Long, Long Trail"

Hoot Gibson's first talking picture is an event worth celebrating on Xmas or any other gala day. It boasts Hoot's pleasing voice, wonderful riding and screen personality; a thrilling horse-race on an enlarged screen; scenery that is breath-taking; and a humorous Western plot. If you don't believe us, read this rave from Motion Picture News:

> **"The picture is a Hoot Gibson western and it's a corker. When you play it, put a punch behind your advertising and tell the world that here is an honest-to-goodness western in sound. It will get money and won't disappoint audiences."**

Sally Eilers plays opposite Hoot with Arthur Rosson at the megaphone.

"Smilin' Guns"

Another Gibson that carries on the Hoot tradition for thrills and drama and laughs. In this western, Blanche Mehaffey has the feminine lead. Henry MacRae directed from a story by Shannon Fife. "Smilin' Guns" is issued in silent form only and is a tempting box-office morsel for houses as yet unwired.

"College Love"

Particularly adapted to holiday release is this first feature length, all-talking picture starring George Lewis and including the cast that made the "Collegians" Series so justly popular. Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson and Sumner Getchell are all there, talking and singing and wisecracking in one of the biggest joy pictures of the season. Leonard Fields has written an exciting story from which Nat Ross has made a colorful college comedy, bristling with campus atmosphere. The football game is unusually tense. A telegram from the Capital Theatre in Madison, Wisconsin, ran:

> **"We have often been kidded into believing an audience cheered a picture. Maybe they did. Maybe they didn't. But that actually happened tonight with solid capacity crowd who laughed, yelled and cheered at your picture 'College Love.' Football game in picture sure-fire for audience."**

One of those old human situations which Arthur Lake can make new and fresh in his series of two-reel comedies.

"Senor Americano"

Action and more action is crammed into this talking western with the dynamic Ken Maynard. Pretty Kathryn Crawford plays opposite him in an adventure drama that is replete with atmosphere and romance. Helmer Bergman and Henry McCarty wrote the story which exploits the glamorous days before California joined the union. Harry J. Brown has done a neat job of direction.

"The Love Trap"

A snappy comedy for sophisticates. Laura La Plante gets into one of those breezy complications which husbands can't understand. Robert Ellis is the suave would-be seducer; Neil Hamilton, the charming husband; and Norman Trevor, the stern relative who discovers that circumstantial evidence may be very embarrassing. Jocelyn Lee is attractive in a supporting role. William Wyler directed the comedy from the daring story by E. J. Montagne.

Sunny Jim with his 1929 trophies in "Christmas Cheer," the baby's Special for Joy Week.

Sporting Youth Series

These sparkling comedies are Junior Jewels of the same high entertainment value as their predecessors, the Collegians Series. Youth and adventure and song built up a steady patronage for this series of twelve two-reelers.

Oswald the Lucky Rabbit

No holiday program is really complete without an Oswald cartoon. In silent form, Oswald is a riot; in sound, he is a panic.

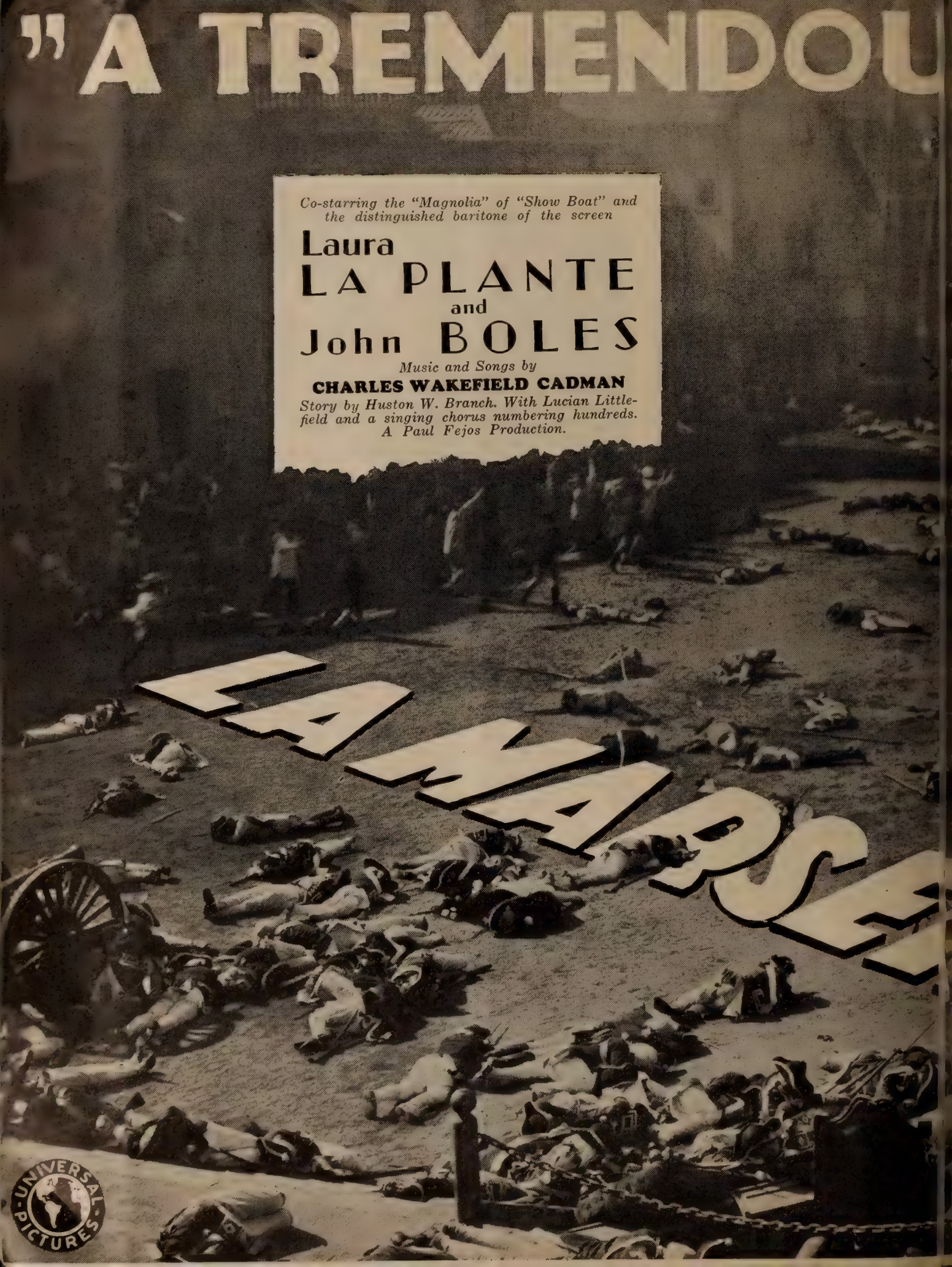
"Cohen on the Telephone"

This country-wide monologue by George Sidney has unusual box-office drawing power. Sidney is side-splitting no matter what the vehicle; in this hilarious one-reeler, he is calculated to bring down the house.

"Christmas Cheer"

"Christmas Cheer" is the Sunny Jim Special for Joy Week. Kiddies all over the land remember Sunny's Xmas film for last year and the year before. These comedies are being reissued and in addition, a brand new one offered to bring joy to the hearts of youngsters and grown-ups alike. Santa is there, the stockings hung by the chimney and all the other heart-warming traditions. This year Sunny talks and his

(*Continued on page* 32)


"A TREMENDOU
Co-starring the "Magnolia" of "Show Boat" and the distinguished baritone of the screen
Laura
LA PLANTE
and
John BOLES
Music and Songs by
CHARLES WAKEFIELD CADMAN
Story by Huston W. Branch. With Lucian Littlefield and a singing chorus numbering hundreds.
A Paul Fejos Production.
LA MARSE
UNIVERSAL PICTURES

S SPECTACLE!"
William A. Johnston
in Motion Picture News
"A FEW weeks ago the writer sat with Carl Laemmle in a diminutive nook at the far end of a massive set and saw the filming of the largest scene perhaps that motion pictures—sound or silent—have boasted to date.
"It was the storming of the Tuilleries in 'La Marseillaise.'
"Twenty-five hundred individuals milled over an acre of ground amid clouds of smoke and the roar of cannons and musketry. The gay blue colors of the Royalist ranks and the scarlet-clad Swiss Guards flashed like a grand kalaidoscope in the brilliant sunshine. Steadily and remorselessly the scythes and pitchforks of the Revolutionists swept on against the sky line.
"High on a tower over the palace front, Director Paul Fejos boomed his voice through an electric loud speaker. Fifty lieutenants, here and there over the broad expanse, repeated his orders. Screaming sirens gave the signals to start and stop. Fourteen cameras were in action.
"It was a tremendous motion picture spectacle."
—M. P. News.
LA MARSEILLAISE

UNIVERSAL SIGNS GRAHAM McNAMEE FOR NEWSREEL

(*Continued from page* 13)

ment and of feeling. Of such is the kingdom of art."

Mr. MacNamee will assume his new duties as soon as possible after the new year, when he will have fitted his new duties into his radio schedule.

LEFT TO RIGHT, SEATED:—*Aylesworth, President, National Broadcasting Company; Graham McNamee, Universal reporter; L. B. Metzger, General Manager, Universal Pictures Corporation.* STANDING:—*S. L. Ross, Manager Artists' Bureau; Sidney Singerman, assistant to Mr. Metzger; C. F. McClellan, Vice-President and General Manager, National Broadcasting; Fred McConnell, Short Subject Sales nell, Short Subject Sales Manager; M. Van Praag, General Sales Manager Universal; Ted Schlanger, Assistant General Sales Manager; C. B. Paine, Treasurer, Universal.*

The World's Greatest REPEAT Special

"Impossible to handle crowd at final showing!"—W. A. Popham, Starland Theatre, Winnipeg, Man. **"Played it in a storm for three days and came very near my record!"**—E. L. Delano, Electric Theatre, Agra, Kans. **"We have shown the picture four times within the last eighteen months and business fine each time!"**—Mrs. I. G. Lilough, Mgr., McSwain Theatre, Ada, Okla. **"Three days to crowded houses. My patrons now asking for return engagement!"**—W. S. Scales, Lincoln Theatre, Winston Salem, N. C. **"Had to rent chairs to seat all the people. Largest amount ever made on one picture!"**—H. A. Page, Edisonia Theatre, Pruden, Tenn. **"I bought the picture back for a second engagement within thirty days!"**— Wm. S. Weider, Newport Theatre, Norfolk, Va. **"Did nice business despite cold and bad roads. Could have done capacity if weather had been favorable!"**—I. W. Maple, Cozy Theatre, Bethany, Mo. **"Went over big—each night bringing better attendance!"**—George Conover, Maroa Theatre, Maroa, Ill. **"Broke all records at the box-office with pouring rain every night. If I had only bought the show for five nights instead of three!"**—Mrs. E. Neuman, Liberty Theatre, Tonasket, Wash. **"A truly wonderful picture. All my patrons enjoyed it and many came back to see it again!"**—David Straszer, Lyceum Theatre, Manchester, Mo. **"Three days to capacity. Am sure it would have held up with big receipts the week out!"**—Mrs. B. Gordon, Palace Theatre, Newport News, Va.

Carl Laemmle's Super Production

With Marquerita Fischer, Arthur Edmund Carewe, Lucian Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivian Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.

2 Negatives—1 Silent, 1 with Sound.

A HARRY POLLARD Production.

PLAY IT AGAIN!

The SCOOP of SCOOPS!

Universal signs GRAHAM McNAMEE

Man With Best Known Voice In World To Newcast for Universal Newsreel

As the Talking Reporter, the Premiere Broadcaster will animate the latest news pictures with that life and fire and pep for which he is famous in all his talks

His Name Alone Means Money at the Box Office!

Get in on the Money!

UNIVERSAL NEWSPAPER NEWSREEL

Presented by Carl Laemmle

Produced under the supervision of Sam B. Jacobson

UNIVERSAL'S TALKING NEWSREEL

SMASH! SMA

HELL'S HEROES

PETER B. KYNE'S First Story in Sound. With CHARLES BICKFORD, RAYMOND HATTON, FRED KOHLER, Leyla Georgie. Directed by William Wyler.

THE SHANNONS OF BROADWAY

Starring

THE GLEASONS James and Lucille

With Charles Grapewin, Mary Philbin, John Breeden. An Emmett Flynn Production.

THE STORM

From Langdon McCormick's smashing stage play.

MARY NOLAN in UNDERTOW

With John Mack Brown. Story by Wilbur D. Steele. A Harry Pollard Production.

Laura La Plante and John Boles in LA MARSEILLAISE

With Lucien Littlefield. Story by Houston W. Branch. A Paul Fejos Production. Charles Wakefield Cadman's music.

The COHENS and KELLYS in SCOTLAND

GEORGE SIDNEY
CHARLIE MURRAY

Joseph Schildkraut in THE NIGHT RIDE

With EDWARD G. ROBINSON and BARBARA KENT. Story by Henry La Cossitt. A John Robertson Production.

Universal Leads the Parad

SH! SMASH!

MARY NOLAN in SHANGHAI LADY

With James Murray, Wheeler Oakman. From the play by John Colton, author of "Rain." A John Robertson Production.

The College Racketeer

With James Murray, Kathryn Crawford, Jackie Hanlon, George Hackthorne. Story by Lambert Hillyer. A Reginald Barker Production.

Joseph Schildkraut Mississippi Gambler

With JOAN BENNETT. Story by Leonard Fields and Karl Brown. A Reginald Barker Production.

The Greater Talking Pictures are here!

. . . and you have CARL LAEMMLE'S word for it that a greater group of money pictures does not exist! BIG ONES of every type . . . Drama . . . Comedy . . . Sex Appeal . . . Outdoor . . . EVERYTHING . . . each a BOX-OFFICE CERTAINTY in its own field . . . each with a different appeal to get you ONE kind of money . . . BIG MONEY. . . . Yes, sir, Universal gives you what you have to have . . . the greater talking pictures . . . and a smashing silent verson on each.

of Greater Talking Hits ! ! !

In snappy white uniforms the Girl's Drum Corps of thirty-two pieces and the High School Band of fifty pieces paraded through the streets of Parsons, Kansas, to ballyhoo "Broadway" at the Uptown Theatre

Girls' Drum Corps and School Band Ballyhoo "Broadway" in Parsons

MANAGER FLOYD G. WARD of the Uptown Theatre, Parsons, Kansas, showed a stroke of master showmanship when he exploited Universal's "Broadway" for its run at the Dickinson House.

Ward is active in local civic affairs and is well liked in Parsons, so he had little or no difficulty in securing the services of the local drum corps, composed of thirty-two girls, and the fifty-piece high school boys' band, for a parade.

The parade was headed by boy scouts carrying a nifty cut-out made from the three-sheet and a large banner announcing the picture and the play dates. Then followed the girls of the drum corps in natty white uniforms, and led by a regular drum major. Behind the girls came the high school band also in white uniforms. While the drum corps was not performing, the band played selections from "Broadway." Practically all of Parsons turned out to witness the spectacle.

Ward also put a calliope on the streets for two days, managed two radio announcements of the engagement, and put over a newspaper tie-up that not only netted some good publicity but got him several fine windows in local stores.

The newspaper tie-up consisted of a full page co-operative ad with the sentence: "Shop on Broadway where there is plenty of parking space and see 'Briadway,' the 100% talking, singing, dancing dramatic hit at the Uptown," cut up and distributed through the ads. Free tickets were given to the first twenty-five persons putting the sentence together correctly. Nine hundred answers were received.

Kaiser's Aide In "All Quiet"

HE was an attache of the headquarters staff the night the Kaiser wrapped himself in his gray cape and fled to exile in Holland.

And now——

In the uniform of a German captain and mounted on a horse, he is leading a troop of dusty soldiers to war again—in "All Quiet On the Western Front," Universal's production of Erich Maria Remarque's book.

He is Lieut. Hans Fuerberg, of Potsdam. As a Potsdam cadet, he carried the most confidential communications from the Kaiser to Hindenberg, Ludendorf and other German leaders.

Joan Marsh Cast In "All Quiet"

JOAN MARSH, Universal's recent "discovery," is playing the part of a French girl in the opening sequence of "All Quiet On the Western Front."

Miss Marsh has the role of the "dream girl" of "Leer," the Lothario of Erich Maria Remarque's schoolboy soldiers, a part played by Scott Kolk, Universal contract player. It is Miss Marsh's first appearance in a super picture.

Although but fifteen years old, Miss Marsh is regarded at Universial as a "find," possessing an unusual blonde beauty, talent as an actress before the sound camera, and a remarkable singing voice.

Warren Excited Over "Broadway"

"CHUCK COPPERMAN of Cleveland had just taken over the management of the Ohio Theatre in Warren, under direction of Dan Robins, who also owns the Robin's Theatre of that city.

Chuck wanted to get away under a full sail, so the very first thing he did was to book in Universal's "Broadway." Then he called on Universal's exploitation department and launched a campaign which let everyone in Warren and vicinity know that one of the biggest pictures of the year was on its way to the Ohio.

The high point of the campaign was the insertion of a big ad in the daily newspaper to the effect that "Market Street, being Warren's leading thoroughfare, should be changed to BROADWAY, thus classing it with the world's greatest thoroughfare, BROADWAY." This ad was signed, "The Broadway Merchants' Association."

The following day another ad appeared. It was headed: "Taxpayers and citizens attention! So that it may be properly classed with the leading street of the world, Market Street, this city, is to be changed to BROADWAY." This ad was also signed by the Broadway Ass'n. The next day a larger ad carried the same copy as outlined above with this addition: THEREFORE, BE IT RESOLVED, THAT; on and after November 23, Market Street, Warren, O., shall be known as

BROADWAY

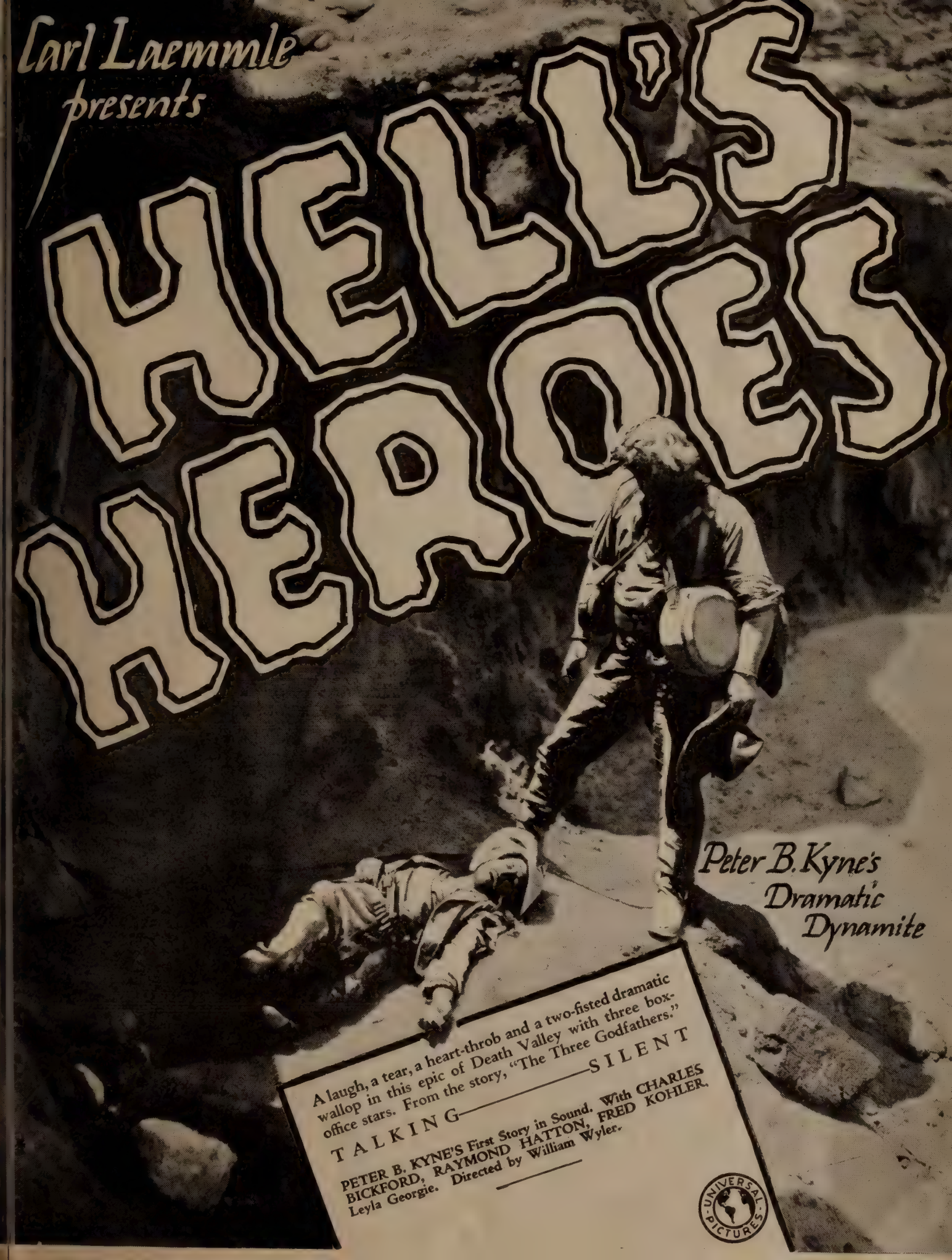
The Broadway Ass'n.

By this time the citizens and taxpayers of Warren, Ohio, were doing a whole lot of talking. The Broadway merchants, who should have been the most excited were the coolest because they had been tipped off to the joke beforehand, so there would be no hard feelings. But they reported plenty of interrogations by taxpayers who were very anxious to find out just who constituted the Broadway Ass'n. Mr. Copperman then decided the plot was thick enough for all practical purposes and pulled his prize ad, which was a big scarehead and read as follows:

TAXPAYERS AND CITIZENS of WARREN!

It having been decided that Market Street is a pretty good old name after all, action has been taken and it is duly decided that Market Street will not be changed to BROADWAY after all; but you can see BROADWAY on Market Street at the OHIO THEATRE starting Nov. 23, where this great singing and talking picture will be shown with all the glory and glamour of the great White Way itself.

The result was that "Broadway" opened with a bang and packed them in all week.


Carl Laemmle
presents
HELL'S HEROES
Peter B. Kyne's
Dramatic
Dynamite
A laugh, a tear, a heart-throb and a two-fisted dramatic wallop in this epic of Death Valley with three box-office stars. From the story, "The Three Godfathers."
TALKING—SILENT
PETER B. KYNE'S First Story in Sound. With CHARLES BICKFORD, RAYMOND HATTON, FRED KOHLER, Leyla Georgie. Directed by William Wyler.
UNIVERSAL PICTURES

17 Theatres
Couldn't h
She's
the w
the
'SHANGH

old Crowds!

With sixteen other theatres in and around New York playing "Shanghai Lady" day and date with the Colony, the third week at the Colony was as big as the second! These theatres included Loew's New York, a stone's throw from the Colony, where "Shanghai Lady was shown at lower prices. Yet the Colony kept packing them in! No opposition can hurt "Shanghai Lady"—not even the opposition of "Shanghai Lady!"

MARY NOLAN

With James Murray, Wheeler Oakman, Anders Randolph, Lydia Yeamans Titus. A John Robertson Production from the stage hit by John Colton, author of "Rain." 100% Talking; also Silent. Presented by CARL LAEMMLE.

AI LADY!

UNIVERSAL PICTURES

Views of these giant billboard erected in Hollywood to advertise "All Quiet on the Western Front," Paul Whiteman's "King of Jazz Revue," and other Universal pictures.

Laemmle Celebrates Anniversary Of Twenty Years of Production

(*Continued from page* 8)

people wagged their heads and said Carl Laemmle had gone too far—too far out in the hills and from real estate values, and too far in the size of his plant.

"Yet the plant of those early days was not as big as the single set of the single picture I was now viewing. And Los Angeles has built right up to the formerly wild hillsides of Universal City.

"A vast change. And yet the man beside me is president of Universal today, was president when Universal City was born, and president of Universal many years before that.

"And all the time and as every one knows, he has been doing big things—each just as big in their day as 'La Marseillaise' is big today.

"It is a genuine pleasure to devote this section of Motion Picture News to Carl Laemmle—to the recognition of his long and prominent career in this industry.

"He is a remarkable man.

"I was one of those who came out on the train from New York to the opening of Universal City. One day, as we chugged across the desert, Carl Laemmle dropped in a seat beside me and asked me about the publishing business. In no time at all his keen mind was several steps ahead of me and suddenly he began to tell me things about my own business that surprised me, so keen was his grasp of publishing and its manifold problems.

"I acquired that day a respect for his business ability which has only increased over the years of an acquaintance that I greatly prize. I got the impression that day that Carl Laemmle would have been a great merchant had he followed his earlier occupation. He would have been a leading figure in any field of business, because with exceptional ability he has also steadiness, straightforward courage, honesty and singleness of purpose.

"The years, I say, have given me an increasing respect for his acumen. But also they have added the affection you cannot help but feel for a man of large affairs who is also distinguished for his gentleness, charity and cleanliness of life.

"Universal is today the sole remaining company of the big three upon which our industrial structure first rested. Since then, and to date, large alignments have come and gone. Leading figures have arisen and declined. Pictures have changed from shorts to multiple reels and from silent to sound. Theatres have passed from individual ownership to national chains. World-wide organizations have been built to an extent that film manufacture and export make one of the brightest jewels in the crown of American business enterprises.

"Amid this vast and rapid, and often critical, evolution of one of the greatest of modern industries one sturdy figure, that of Carl Laemmle, has stood steadfast and to the forefront. There is reason for Carl Laemmle to be proud of his record and for the industry to be proud of him."

Universal's
JOY WEEK
December 22—January 4

Man Who Fired First American Shell Cast In "All Quiet" Film

THE man who fired the first American shell in the world war joined the German army today!

He is Captain I. R. McLendon, of the sixth field artillery, first division, A. E. F., and the German army he joined was that of Universal's super picture, "All Quiet On the Western Front."

Captain McLendon was among the 2,000 ex-service men who responded to the call for men who have seen action to report at Universal for the "All Quiet" picture and he was the first selected by Director Lewis Milestone.

McLendon's claim to have fired the first artillery shot for the Americans has been thoroughly established by the Hollywood Post of the American Legion, of which he is a member.

It was on October 23, 1917, in the Luneville sector. McLendon's battery was racing another to within firing distance of the front for the honor of firing the first shell. The other battery forged ahead, but McLendon, as soon as he knew he was within range, stopped his battery and fired from the road, over the heads of his rivals.

McLendon was wounded in the Argonne fighting, wears the Croix de Guerre with palms and has two citations.

Margaret Quimby To Play with Gibson

MARGARET QUIMBY has been signed to play the feminine lead in Hoot Gibson's "Fool's Luck," now in production at Universal City.

Included in the cast are Olive Young, Pete Morrison and William McCall. Arthur Rosson is directing.

65 FOX THEATRES

in Metropolitan area book the Colossus of Serials for hundred days of glorious profit!

TARZAN THE TIGER

With FRANK MERRIL and NATALIE KINGSTON. From the story "TARZAN" and the Jewels of Opar," by EDGAR RICE BURROUGHS

MIGHTIER THAN "TARZAN THE MIGHTY"

UNIVERSAL PICTURES

EXPLOIT

A SPECIAL 1 SHEET FOR JOY WEEK

UNIVERSAL has prepared a special JOY WEEK one sheet, lithographed in three colors, for your use in celebrating this big event. It is FREE to you for theatre use. You may have an extra supply to give to merchants cooperating with you in your celebration, at small cost. Get these one sheets up all over town. They will help to make UNIVERSAL JOY WEEK an extra profit pulling week for you.

You can get UNIVERSAL JOY WEEK posters at your local Universal Exchange.

Here is the one sheet poster for the Sunny Jim comedy, "Christmas Cheer." Note how well it ties in with the Joy Week Celebration.

"CHRISTMAS CHEER" WITH SUNNY JIM

A JOY WEEK SPECIAL : IN 2 REELS

HERE is a two reel comedy of unusual merit and appeal. It is a perfect Christmas subject, all talking or silent, and was made for the sole purpose of showing during JOY WEEK. It's a good, big extra attraction for your special JOY WEEK program. There is a one sheet and a set of eight lobby cards, to help you boost "Christmas Cheer," nicely decorated with holly leaves. Use them in your lobby and in the windows of merchants who tie-up with you on this big event.

USE THESE LOBBY CARDS — 8 — 11 x 14's

PLAY UP "CHRISTMAS CHEER" with Sunny Jim and UNIVERSAL JOY WEEK IN YOUR MARQEE LIGHTS.

JOY WEEK!

IT IS A NATIONAL CELEBRATION

YOUR LOCAL MERCHANTS WILL HELP TO PUT IT OVER

GET your local merchants to join you in celebrating JOY WEEK. It presents a great opportunity for them to put on special JOY WEEK sales. Get them to advertise these sales in their regular ads, put in special window displays, and use the special three-color one-sheet poster for their window dress.

While it is not practical to give away passes during the theatres' big holiday week, you can make some arrangements to sell merchants blocks of tickets to give to all purchasers who buy $5.00 or more of merchandise, at the special JOY WEEK sales. Get them to play this up in the ads.

Suggest this special JOY WEEK sales idea to the advertising manager of the local paper. He will, no doubt, see in it a wonderful opportunity to sell some extra advertising space and will get the editor to work with him on it.

UNIVERSAL'S NEWSPAPER NEWSREEL MEANS BIG NEWSPAPER COOPERATION

DON'T overlook the cooperation of the newspaper that is tied up with the UNIVERSAL NEWSPAPER NEWSREEL. Here is ready-made assistance for you in putting JOY WEEK over in your city. The newspaper is interested in Universal through the newsreel tie-up and will, therefore, be interested in Universal's Joy Week. You will find it ready and willing to do everything it can to make Joy Week a success. Arrange to offer through the paper to entertain a certain number of the city's orphans at each matinee during Joy Week. You will find the newspapers ready to give you their co-operation for the charitable purpose.

Use LOCAL BOYS' BAND to BALLYHOO JOY WEEK!

IF there is a boys' or girls' band, or drum corps, in your city get them to help you celebrate JOY WEEK. You can arrange for them to parade through the city with a squad of Boy Scouts at the head carrying a large JOY WEEK banner. Invite them to be your guests at a JOY WEEK performance.

UTILIZE these IDEAS for a BIG JOY WEEK!

Tie-up with Christmas Charity Organization—

IF there is a Christmas Tree Fund or a Christmas Cheer organization in your city, giving the poor a Merry Christmas, you have an excellent tie-up for your JOY WEEK. Arrange to give a portion of the receipts, of a certain performance, to the worthy cause and get the organization to help you boost your JOY WEEK in return. The charity organization can arrange to put out some of the special Joy Week posters and get up a special matinee for your Joy Week program.

Put Joy in Your Lobby—

PUT plenty of "joy" in your lobby. Decorate it with the JOY WEEK posters and with cut-outs from the special "CHRISTMAS CHEER" one sheet. Cutouts of large laughing faces will add materially to the atmosphere. The use of a quantity of large varicolored balloons, holly wreaths, paper bells, etc., gives the proper carnival and holiday spirit that is always associated with joy.

Set up a christmas tree in the lobby with a Joy Week sign and small cards hanging from the branches giving the numbers of your special Joy Week program.

Distribute a Throwaway—

ONE of the following throwaway suggestions will go a long way to make your JOY WEEK celebration a big success. Joy Tickets, printed up with numbers, and offering free admission to those holding tickets with numbers that match those posted in your lobby on certain days. Imitation checks drawn to the order of your patrons for unlimited joy during the celebration of JOY WEEK, etc. A Christmas on New Year design herald stressing JOY WEEK and the special programs arranged.

"TARZAN THE TIGER" A Real JOY WEEK Chapter-Play

GET this big chapter-play started during JOY WEEK and give your patrons fifteen weeks of unadulterated joy. A great exploitation picture for this celebration. The animal angle ties in very well with toy stores at this particular time. You will find it easy to get window displays for the picture and for JOY WEEK.

"TONIGHT AT TWELVE" Great for the Magic Hour on New Year's Eve! A JOY WEEK Feature

THIS picture is particularly well adapted to showing during JOY WEEK, especially if you can so arrange it to have the opening on New Year's Eve. The title lends itself to many JOY WEEK tie-ups and the picture is a merry comedy of errors that will bring joy to the hearts of your patrons.

"SKINNER STEPS OUT" Built for Exploitation with JOY WEEK

ANOTHER Universal feature that should not be overlooked for playing during JOY WEEK. Particularly because of the great tie-up possibilities it has for getting local merchants to work with you. The story is of a young man who achieves success through fine clothes, and it is filled with hearty laughs.

"THE TAKE OFF"

Sporting Youth Series

JUDY manages without being seen to slip into an airplane that is all set to make a trans-Pacific hop. The bunch at the Club house is listening in on the radio reports which are coming over the air and when the news is heralded that a stowaway has been found aboard there is great excitement. Bert learns with dismay that the stowaway is Judy.

In anger the two airmen put Judy to work pumping gas and when the work proves a little heavy for her, she cuts a wire in anger. The plane goes into a nose dive and they are thrown into the Pacific.

Bert gets the news over the radio and rushes out in a speedboat and rescues Judy and the two men.

A penitent but still curious Judy begs Bert not to scold her.

UNIVERSAL PICTURES AVAILABLE FOR JOY WEEK THAT SPELL BOX OFFICE

(*Continued from page* 15)

conversations with old Saint Nick will bring greater glory to your box-office.

Benny Rubin

This Broadway headliner is bound to please holiday crowds. Six of these one-reel talking comedies are offered for the joy of your patrons.

Pat Rooney

Every pleasure-bent audience likes a bit of vaudeville, dancing, singing and pretty girls. Pat Rooney, Marian Bent and young Pat offer splendid entertainment in their all-talking series.

The Collegians
(4th Series)

The pull of the Collegians is as strong as ever. They are the classic of the campus shorts, and destined to build up patronage long after the bayberry candles have burned low.

All-Star Comedies

Recruited from the comedy and vaudeville stage, the stars of this series of one-reel talkers have an amusement value and a box-office appeal that makes the pictures of unusual merit.

Arthur Lake

The likeable young star of "Harold Teen" and "On With the Show" is as intriguing as ever in Universal's series of two-reel comedies. Lake's name over your marquee means bigger and happier holiday attendance.

Sid Saylor

Sid Saylor has a mighty horde of enthusiasts who will never stop laughing at his droll dumbness (intentional, we assure you). His series of two-reel comedies for this year are packed with new situations and the old wallop.

UNIVERSAL SYNOPSES

"CHRISTMAS CHEER"

A Sunny-Jim Comedy-Talkie

SUNNY tried so hard to make a good impression on his family as Christmas was only a short way off and there were lots of presents he just had to have. In trying to clean up his mother's house he removed all the nice fluff from the pet poodle by using a vacuum on the poor little puppy, and that didn't pull up his stock any.

His mummy took him to see a department store Santa and he was so excited he couldn't remember his name or what he wanted, so he said he would write a letter.

On Christmas Eve, he discovered that his daddy had not mailed his letter to Santa and he was really quite upset. But daddy compromised by saying that he would go out looking for Santa, and he did. It was a hard job to come down the chimney, but daddy dressed as Santa finally made it and all was well all through the house.

"OUTDOOR SPORTS"

Sid Saylor comedy,

WHEN a chap would rather be out with a pal instead of posing as dress model for his wife, who is sewing a new gown for her aunt, he has to figure some method of making a quick getaway. And he does—by stealing Auntie's dress. He and the pal, after oodles of trouble disposing of the feminine attire, pick up two girls and they all go to an amusement park. The wife decides to do a little husband-hunting and she arrives at the park and sees her husband.

What a splashing in the park fountain he got!

"TRAIL OF THE PACK"

Western Featurette
***With* Ted Carson**

SERGEANT McLEAN, of the Mounted, is on the trail of a bandit pack wanted by the law. The leader stops Nancy O'Day and forces her to give him a hitch. When the sergeant rides up, Simmons hides under some pelts and at the point of a gun forces the girl to say he has ridden in another direction. The sergeant rides on. He finds the horse which the bandit has deserted and suspects foul play.

The bandit, fearing the girl will reveal his whereabouts, kidnaps her and takes her to his den. The sergeant writes a note, ties it to his horse and sends the animal back for help. McLean then follows the wagon tracks on the hunt for the man pack. Coming upon the woody den, he attacks but is out-numbered by the thieves. They tie him up and leave. After they are gone, McLean manages to cut his fetters wih the aid of a kitchen knife. He pursues them.

The whole bandit crowd is captured and the sergeant tells Nancy that he is glad of the trouble because it enabled him to meet her.

"ACE OF SCOTLAND YARD"

"No. 3—"The Dungeon of Doom"

AWAKENED bv the falling of the black- jacked Blake, Lord Blanton comes upon the scene as the Ace is recovering from the stunning blow. Just at that moment Jarvis enters the museum as Darius is about to blanket Lady Diana. The Prince claims he was going to cover Diana's shoulders. Lord Blanton and Blake enter to find Lady Diana awake and still in possession of the Love Ring. It is given to Blake for safekeeping.

Next morning Darius again attempts to purchase the ring, saying he fears the curse on his family will not be removed until the ring and mummy are back in Egypt. Blake demands that the mummy case be opened. It is found to be empty but for a card,—the Queen of Diamonds! Diana thinks it best to return the ring to Darius, but Blake says the law must have its way—to reveal the Queen of Thieves—therefore he does not relinquish it. Lady Diana, in fear and in anger at Blake, goes to her room, and she is locked in by the housekeeper who signals to her gangmen—a revolver shot is fired.

Meanwhile Jarvis has been captured by thugs on the grounds.

Blake, rushing up the stairs to locate the shot, is dropped through a trap at the first landing, as the Queen of Diamonds pulls a lever. The thugs advance on him to destroy him and . . . .

QUICK MONEY

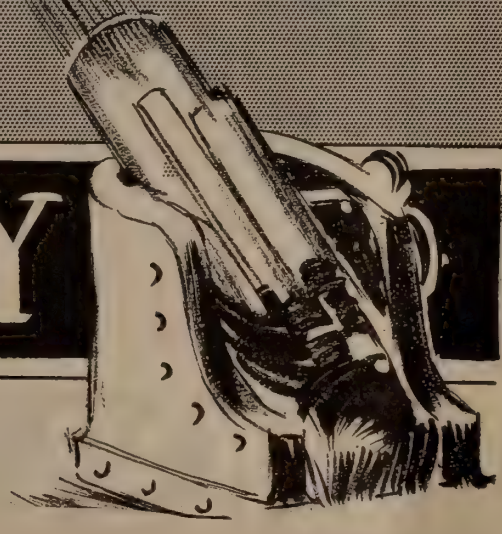
Carl Laemmle's
Super Money-Maker

The PHANTOM of the OPERA

now in

SOUND

starring **LON CHANEY**



With Mary Philbin, Norman Kerry and a cast of 500. From the novel by Gaston Leroux. Directed by Rupert Julian

Ken Maynard breaks his own record!

WAGON MASTER: Ken Maynard—October 26. Now, this is an example of a silent print from a silent negative, even though it is made in sound also. Last Saturday we broke the house record and had to put out the S R O sign for Ken Maynard in "Phantom City." This Saturday we broke the record of one week ago. Had to run an extra show. Any theatre in the United States that is not using Maynard's pictures is losing money. They are worth more than any two of any other star. Six reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

— EXHIBITORS HERALD-WORLD

—and here he comes to break it again!

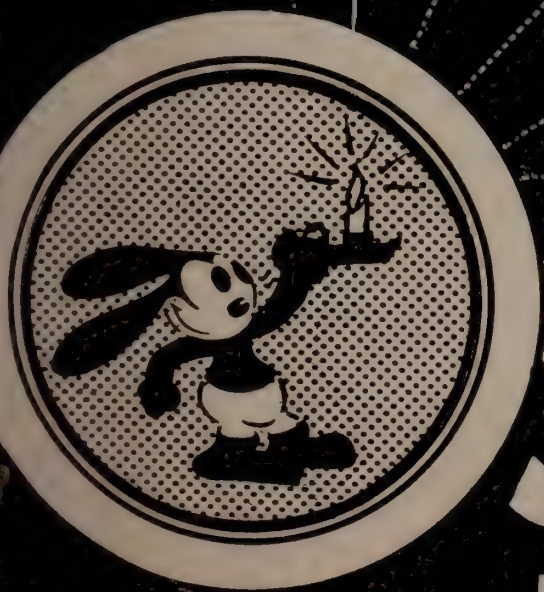
A Ken Maynard Production with Kathryn Crawford. Story by Helmer Bergman and Henry McCarthy. Directed by Harry J. Brown. Presented by CARL LAEMMLE

UNIVERSAL PICTURES

SENOR AMERICANO

The LIGHT that NEVER FAILS

from HERALD-WORLD



Oswald

OSWALD THE RABBIT, ½.—These are good little cartoons, and the public seems to like them yet, although we have been running them for some time. (Clarke Green, Lake theatre, Upper Lake, Cal.—Small town patronage.) The best cartoon subject we've ever used, and we've used plenty. (Glen Jennings, Globe theatre, Buena Vista, Va.—Small town patronage.) Only decent number on the bill for this night, but one can't build a program around a cartoon. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"Bull Only."** Oswald always satisfies. Is something different for a change. (Avard J. Sloat, Roseland theatre, Pleasant View, R. I.—Summer resort patronage.) **"Fishing Fool."** Why comment? You ought to know by this time that all Oswalds are good. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"Fiery Fireman."** Good. Kids go wild for Oswald. (Avard J. Sloat, Roseland theatre, Pleasant View, R. I.—Summer resort patronage.) **"Hold 'Em, Ozzie."** Another good one. This is one series we can depend on. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"Mississippi Mud."** The kids all ask when another Oswald will be shown. (Avard J. Sloat, Roseland theatre, Pleasant View, R. I.—Summer resort patronage.) **"Sky Scraper."** Good for an entertaining ten minutes any time. (Avard J. Sloat. Roseland theatre, Pleasant View, R. I.—Summer resort patronage.) **"Panicky Pancakes."** Ran comedy and feature and this cartoon. This wasn't expected and seemed to be something extra. Brought laughs and pleased the crowd. (Avard J. Sloat, Roseland theatre, Pleasant View, R. I.—Summer resort patronage.) Each Oswald is better than the last. Hope they don't spoil him with smut. I expect they'll show him laying a flock of Easter eggs. When they do they'll miss the kiddies' little hero. (Carl Veseth, Palace theatre, Malta, Mont.—General patronage.) **"Farmyard Follies."** Good—all of these cartoons have been good. (C. E. Eastman, Parkside theatre, Lyons, Ia.—General patronage.) **"Suicide Sheiks."** Fair filler, but didn't seem to have the usual Oswald punch. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"Fishing Fools."** These cartoons are always good for a few laughs. (Parkside theatre, Lyons, Ia.—General patronage.) **"Hen Fruit."** As usual, Oswald brings down the house. These are always good, and this one is better yet. (O. B. Wolfe, Screeland theatre, Nevada, O.—Small town patronage.) **"Ice Man's Luck."** Just dandy. (Walter C. Schultz, Walt's theatre, Kenesaw, Neb.—General patronage.) **"Alpine Antics."** The best thing that Universal puts out in the short line. (Parkside theatre, Lyons, Ia.—General patronage.) **"Farmyard Follies."** An extra good one. Much fun.

(O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"The Fiery Fireman."** These cartoons are all good. (G. W. Rothrock, Campbell theatre, Macksville, Kan.—General patronage.) Ho! Ho! Another good Oswald cartoon. Lots of laughs. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"Hold 'Em, Ozzie."** Good as are most of the cartoon comedies. (Ray W. Musselman, Princess theatre, Lincoln, Kan.—General patronage.) **"Homeless Homer."** As usual, a funny and snappy performance by Oswald. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"Lumber Jacks."** Very good. (Parkside theatre, Lyons, Ia.—General patronage.) Very good. (A. Legnon, Smyles theatre, Weeks, La.—Small town patronage.) **"Suicide Sheiks."** Good Oswald cartoon. (Parkside theatre, Lyons, Ia.—General patronage.) Excellent. Never fail to draw the plaudits and laughter. Don't fail to book these, boys. Buy 'em all! They come in half reels. Fine to fill in your specials, etc. (Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.) **"Sick Cylinders."** Just average. Not as snappy as most Oswalds. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.) **"Sick Cylinders."** Best cartoons we have ever used. They really laugh at them. (H. E. Drew, Orpheum theatre, Ionia, Mich.—Working class patronage.) **"South Pole Flight."** Good. The kids cheer whenever we show a cartoon [illegible] kind. Since that is the only part of the a [illegible] they enjoy, we al[illegible] try to [illegible] one. T[illegible] ge feature is hard [illegible] em to [illegible] gh, [illegible] only fair to give [illegible] tle fe[illegible] of [illegible] gram. (Dinsmore [illegible] on, [illegible] e, [illegible] r, Ark [illegible] nage.) [illegible] ht." Oswalds and [illegible] all N. Miles, E[illegible] t [illegible] Usual [illegible] print [illegible] e, Ne- [illegible] OLL, [illegible] ! tush [illegible] tempt [illegible] s! (O [illegible] lfe, [illegible] Small t[illegible] onage.)

RED [illegible] 1.—Good. (S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General pat-

THE LUCKY RABBIT

RESULTS!

TENS of thousands of letters from readers of The Saturday Evening Post prove that Carl Laemmle's famous column is bringing added patronage to your theatre if you play Universal Pictures!

Watch This Column

Universal's Weekly Chat

★
★
★
★

Kathryn Crawford

The powerful force of love sweeps aside all obstacles, levels ranks erases the memory and effect of past errors and sweetens characters.

You will realize the full significance of all this when you see the charming KATHRYN CRAWFORD with JAMES MURRAY in "The College Racketeer" The story is clever

Briefly—Morley Wallace is a famous stroke-oar at Crane University. He spends his vacation hi-jacking rum runners in Canada He is caught, but escapes and returns to college where he falls in love with a girl and poses as an inspiration to others. When his criminal tendencies are revealed, the girl is disillusioned Then love steps in and works a revolution The author is Lambert Hillyer—the director Reginald Barker

Be on the qui vive for "Hell's Heroes," that great story by Peter B. Kyne and laid in the West wherein three tough characters discover an abandoned baby in the Arizona desert and undertake to care for it The influence that baby has on the lives of the three drifters will give you an unusual thrill The four principal characters are taken by RAYMOND HATTON, CHARLES BICKFORD, FRED KOHLER and FRITZI RIDGEWAY.

James Murray in "The College Racketeer"

Universal has the full rights to Gershwin's "Rhapsody in Blue" and you will hear this magnificent world of melody in PAUL WHITEMAN'S picture, "The King of Jazz."

Have you become one of my volunteer correspondents in your town? I am looking for a letter from you When I do, you will hear from me

Sincerely yours,

Carl Laemmle

President

UNIVERSAL PICTURES

"The Home of the Good Film"

730 Fifth Ave New York City

The column on the left will appear in The Saturday Evening Post issue of December 21, 1929

OK

Universal Weekly
Vol. 30 No. 25
Jan. 25, 1930

WE OPENED WITH PHANTOM OF THE OPERA YESTERDAY TO CAPACITY BUSINESS LOBBY WAS PACKED BEFORE FIRST SHOW OVER AND PEOPLE STANDING UNTIL NINE THIRTY TURNED AWAY THOUSANDS EXCELLENT REVIEWS DALLAS NEWS SAYS NEW SOUND TREATMENT MAKES IT ONE OF IMPORTANT RELEASES OF SEASON

R J STINNETT
CAPITOL THEATRE
DALLAS TEXAS

Directed by LEWIS MILESTONE. Adapted by MAXWELL ANDERSON. Continuity by DEL ANDREWS. Titles by GEORGE ABBOTT. Associate Producer, CARL LAEMMLE, Jr. Presented by CARL LAEMMLE.

With

Louis Wolheim, Lewis Ayres, John Wray, Slim Summerville, William Bakewell, Scott Kolk, Walter Brown Rogers, Ben Alexander, Owen Davis, Jr.

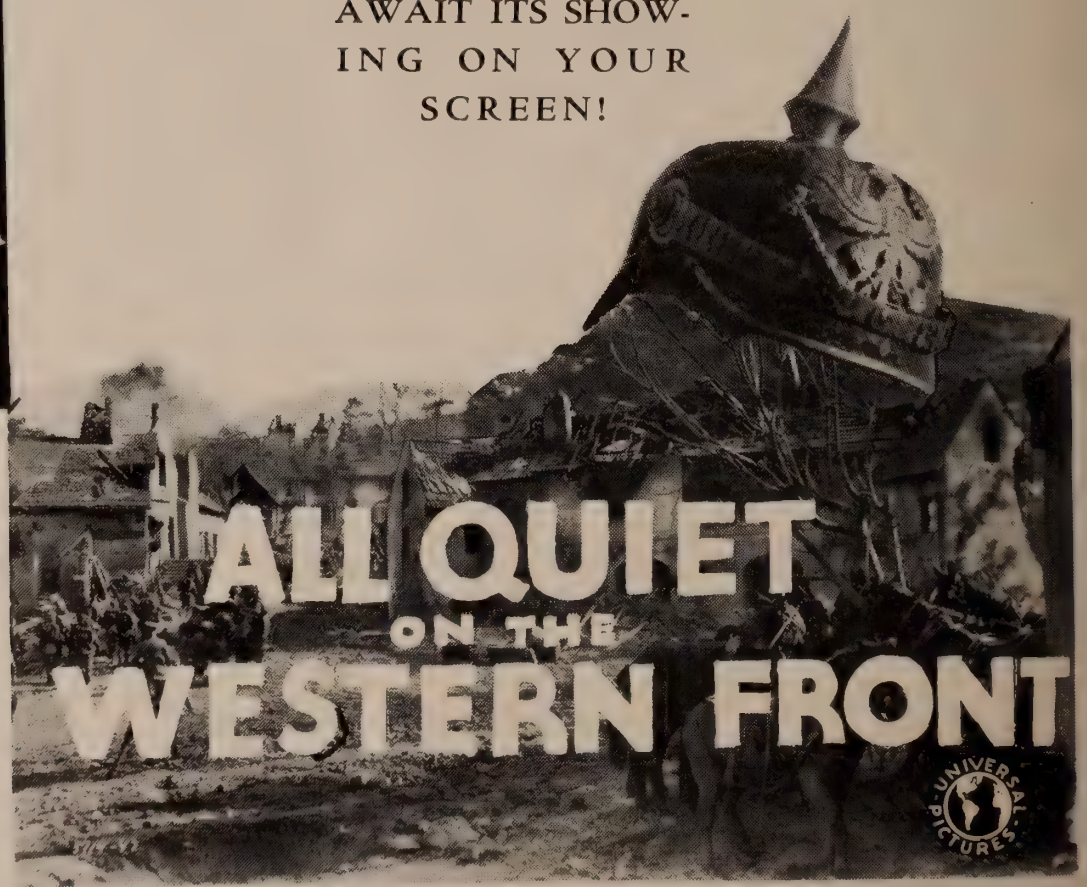
UNPARALLELED IN MODERN TIMES THE WORLD-SWEEPING SUCCESS OF THIS GREAT NOVEL

•

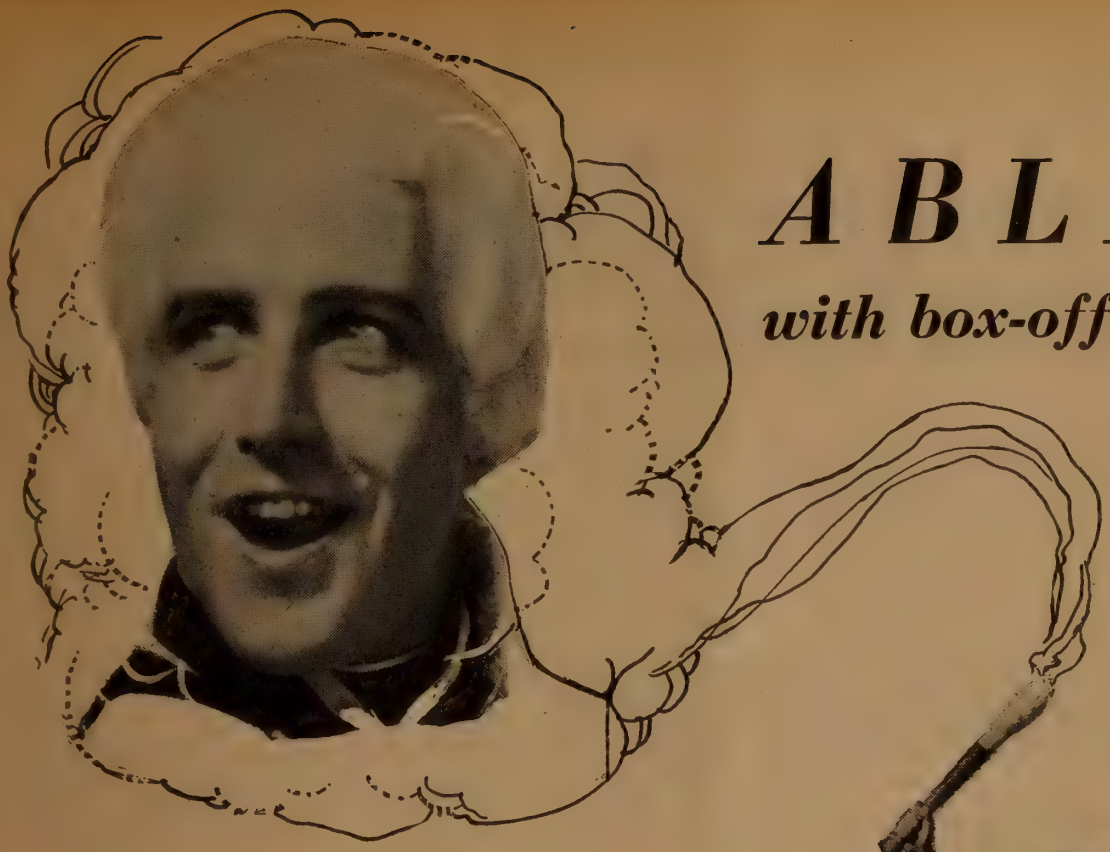
UNPARALLELED THE BOX-OFFICE POWER OF THIS EPIC OF WAR

•

TENS OF MILLIONS THROUGHOUT THE WORLD HAVE READ IT . . . TENS OF MILLIONS AWAIT ITS SHOWING ON YOUR SCREEN!



Published serially in the newspapers served by King Features, it is reaching 15,000,000 new readers



ABLAZE

with box-office power

Laura

La PLANTE

and

John BOLES

in Carl Laemmle's great spectacle . . . a flaming tale of red revolt . . . the story of a towering love.

The thrilling tale of the birth of the world's most stirring song.

A Universal Production, with stirring music and songs by Charles Wakefield Cadman. A Paul Fejos Production from the story by Houston W. Branch. With Lucien Littlefield.

"La Marseillaise"

There's Nothing

No. 674—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

HAVE you heard Graham McNamee's marvelous work in his very first Talking Reporter job?

Isn't it a knockout?

Did you ever dream that the screen could give you the living, breathing, lifting voice of the world's most famous radio announcer in such perfect tone and naturalness?

Didn't you get a glorious kick out of it when McNamee described the news events with all the verve and pep and color that he puts into his radio announcements?

Mind you, this is the very first time he ever acted as Universal's Talking Reporter and he took to it as a duck takes to water.

There's absolutely nothing like Universal's Talking Reporter on the screen. It is the new and sensational thing of the day, despite its absolute simplicity.

How the audiences prick up their ears when they first

Like It Anywhere!

hear that familiar voice! How they grin and laugh when McNamee injects into his talk some of those little human touches which have made him the outstanding man of radio!

They DID want him to make good on this new job of his, and when he not only made good but went away beyond their hopes, they were tickled to pieces!

If you have not booked the Universal Talking Reporter newsreel, you are—to put it plainly—behind the times.

Remember, this is the only sound newsreel in which you get the amazing speed of the best silent newsreel plus the sound effects and the vivid word of mouth description by McNamee.

We don't give you subjects from the back sections of a Sunday newspaper supplement. We give you the live, red-hot news right on the heels of its actual occurrence.

The best, smartest and biggest theatres in the world are going to feature Universal's Talking Reporter and Graham McNamee.

How about you? Can you possibly be satisfied with anything but the very best?

The landslide

Morrison Theatre	Alliance	Ohio
State Theatre	Toledo	"
Robbins Theatre	Warren	"
Strand Theatre	Canton	"
Regent Theatre	Saginaw	Michigan
Strand Theatre	Battle Creek	"
Publix Theatre	Macon	Georgia
Harris Theatre	Pittsburgh	Pennsylvania
Liberty Theatre	North Bend	Oregon
Globe Theatre	Albany	"
Star Theatre	Weiser	Idaho
Columbia Theatre	Longview	Washington
Alcazar Theatre	Dothan	Alabama
Capitol Theatre	Shreveport	Louisiana
Crystal Theatre	Pittsburg	Texas
Texon Theatre	Texon	"
Rialto Theatre	Brownfield	"
Queen Theatre	Hearne	"
Palace Theatre	Arlington	"
Arcadia Theatre	Baytown	"
Regal Theatre	Gatesville	"
Colonial Theatre	Clarksville	"
Victory Theatre	Carthage	"
American Theatre	Bonham	"
Hippodrome Theatre	Commerce	"
Patriot Theatre	DeKalb	"
Lyric Theatre	Big Springs	"
Mission Theatre	Sulphur Springs	"
Majestic Theatre	Dublin	"
Palace Theatre	Royse City	"
Dalsec Theatre	Dallas	"
Peak Theatre	Dallas	"
National Theatre	Graham	"
Queen Theatre	Celina	"
Liberty Theatre	DeLeon	"
Strand Theatre	Gorman	"
Majestic Theatre	Comanche	"
Texan Theatre	Goose Creek	"
Grand Theatre	Cooper	"
Hippodrome Theatre	Dallas	"
Titus Theatre	Mt. Pleasant	"
Amusu Theatre	Winnsboro	"
Colonial Theatre	Clarksville	"
Palace Theatre	Sweetwater	"
Palace Theatre	Hillsboro	"
Ritz Theatre	San Angelo	"
Palace Theatre	Cisco	"
Ritz Theatre	McKinney	"
Strand Theatre	Livingston	Montana
Broadway Theatre	Butte	"
Bluebird Theatre	Anaconda	"
Rialto Theatre	Glendive	"
Liberty Theatre	Kellogg	"
Liberty Theatre	Wallace	"
Liberty Theatre	Coeur d'Alene	"
Orpheum Theatre	Plentywood	"
Liberty Theatre	Miles City	"
Rialto Theatre	Deer Lodge	"
Lyceum Theatre	Winnipeg	Canada
Venetian Theatre	Racine	Wisconsin
Kenosha Theatre	Kenosha	"
Grand Theatre	Newberry	Michigan
Rivoli Theatre	Two Rivers	Wisconsin
Ispheming Theatre	Ispheming	Michigan
Garrick Theatre	Fondulac	Wisconsin
Ideal Theatre	Wisconsin Rapids	Wisconsin
Missouri Theatre	St. Louis	Missouri

Orpheum Theatre	E. St. Louis	Illinois
Strand Theatre	Carmi	"
Lyric Theatre	Moweaqua	"
Dixie Theatre	New Madrid	Missouri
Lyric Theatre	Casey	Illinois
American Theatre	Marthasville	Missouri
Grand Theatre	Oakland	Illinois
Palace Theatre	South Bend	Indiana
Tivoli Theatre	Mishawaka	"
Capitol Theatre	Chicago	Illinois
Lafayette Theatre	Buffalo	"
Capitol Theatre	Elmira	New York
Temple Theatre	Ithaca	"
Symphony Theatre	Binghamton	"
Palace Theatre	Alburn	"
Fox Olympic Theatre	Watertown	"
Fox Liberty Theatre	Herkimer	"
Fox Palace Theatre	Oneonta	"
Fox Hippodrome Theatre	Gloversville	"
Star Theatre	Hulson	"
Fox Rialto Theatre	Little Falls	"
Strand Theatre	Rome	"
Garden Theatre	Hibbing	Minnesota
Grand Theatre	St. Cloud	"
People's Theatre	Superior	Wisconsin
Lyric Theatre	Duluth	Minnesota
State Theatre	Hibbing	"
Metropolitan Theatre	Grand Forks	North Dakota
State Theatre	Willmar	Minnesota
Temple Theatre	Welch	West Virginia
Imperial Theatre	Zanesville	Ohio
Casino Theatre	Sac City	Iowa
Rialto Theatre	Pocahontas	"
Lyric Theatre	Osceola	"
Ritz Theatre	Centerville	"
Graham Theatre	Washington	"
Strand Theatre	Newton	"
Princess Theatre	Boone	"
Forest Theatre	Forest City	"
Earle Theatre	Carroll	"
Amuzu Theatre	Scranton	"
Rialto Theatre	Bedford	"
Strand Theatre	Westfield	Massachusetts
Strand Theatre	Holyoke	"
Palace Theatre	Pittsfield	"
Plaza Theatre	Northampton	"
Colonial Garden	Greenfield	"
State Theatre	Portland	Maine
Strand Theatre	Lewiston	"
O. H. Theatre	Millinocket	"
Strand Theatre	Rockland	"
Princess Theatre	Berlin	N. Hampshire
Powers Theatre	Caribou	Maine
O. H. Theatre	Skowhegan	"
Strand Theatre	Madison	"
Strand Theatre	Hanover	Pennsylvania
Arcadia Theatre	Reading	"
Hollywood	Pottsville	"
Opera House	York	"
Dunkin Theatre	Cushing	"
Dome Theatre	Lawton	Oklahoma
Texas Theatre	Alice	"
Beltonian Theatre	Belton	Texas
Palace Theatre	Georgetown	"
Colonial Theatre	Hondo	"
Sedalia Theatre	Sedalia	"
Miller Theatre	Jefferson City	Missouri
Uptown Theatre	Junction City	"
Lyceum Theatre	Winnipeg	Kansas
Starland Theatre	Winnipeg	Canada
College Theatre	Winnipeg	"
Rialto Theatre	Washington	"
Rivoli Theatre	Baltimore	Maryland
Moon Theatre	Yankton	South Dakota
Granada Theatre	Sioux Falls	" "
Grand Theatre	Howard	" "
Glud Theatre	Viborg	" "
Gem Theatre	Woonsocket	" "
Royal Theatre	Sibley	Iowa
Egyptian Theatre	Ogden	Utah
Lyceum Theatre	Winnipeg	Canada
Rialto Theatre	Pueblo	Colorado
America Theatre	Colorado Springs	Colorado

GREATER UNIVERSAL'S NEW SE

starts at the top!

Isn't it uncanny how the news of a hit spreads like wildfire from coast to coast! Even before HELL'S HEROES struck the Colony Theater like a streak of golden lightning and rolled up a New York gross that made Broadway blink, the big fellows could FEEL that a box-office whopper was on the way like a steam roller to crush all opposition and crack house records wide open! The big boys, blessed with that amazing instinct known as showmanship, began to sign the date line before the raves were off the press . . . and a few days later the heap of HELL'S HEROES bookings made Universal's contract office look like a blizzard. Smart showmen all over the country are warming their inside pockets with HELL'S HEROES dates. We print the names of a few of the hundreds who were fast enough to stake off a first run claim on the big show:

HELL'S HEROES

PETER B. KYNE'S first story in sound. With Charles Bickford, Raymond Hatton, Fred Kohler, Fritzi Ridgeway, Maria Alba. Directed by William Wyler.

Presented by CARL LAEMMLE.

LING SEASON STARTS NOW

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

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Vol. XXX **JANUARY 25, 1930** **No. 25**

UNIVERSAL MOVIEGRAMS

JEAN LANG, "America's sweetheart of the air," whose personality has stamped her as an exceptional radio artist, has been placed under long-term contract by Carl Laemmle, Jr. It was her work in "The King of Jazz" which demonstrated her adaptability to the screen as well as to the radio.

THE constant rains at Universal City as well as throughout California have given the George Sidney and Charlie Murray Company, making "The Cohen and Kellys in Scotland," a unique opportunity to incorporate characteristic Scotland atmosphere in their current "Cohen and Kelly" production. William James Craft has devised a new name for this atmospheric effect, which may become part of the nomenclature of California weather, which is already quite encyclopaedic. The new name is Scotch Mist.

BEFORE Henry La Cossitt went west on a long-time writing contract with Universal, he endeavored to get into Sing Sing for a week. Failing in this, he finally obtained admission at St. Quentin, without having committed any crime. His object was the study of prison conditions at first hand. He is writing the adaptation and dialogue of the story that Leon Abrams wrote six months ago for Universal, entitled "Jail Break."

EDWARD LAEMMLE, whose latest production for Universal was "The Drake Case," has been assigned to the direction of the Warner Fabian story, "What Men Want." Mary Nolan will undoubtedly play the leading role.

"King of Jazz" Song Hit Earns Jeanette Loff Contract

Carl Laemmle, Jr., Places Beautiful Blonde Under Long-Term Universal Contract and Gives Her Four More Numbers in "King of Jazz," in Which Paul Whiteman Is Starring Under the Direction of John Murray Anderson

JEANETTE LOFF, a product of Denmark and Norway via Idaho and Canada, is to become a Universal star. Though she has been in pictures since 1926, when she appeared atmospherically in "Uncle Tom's Cabin" and in "The Collegians," it remained for the opportunity which one song in "The King of Jazz" gave her for this talented girl to demonstrate her unique and compelling ability. After this song had been seen and heard on the Universal City screen, it was the unanimous opinion of Carl Laemmle, Jr., John Murray Anderson and Paul Whiteman, and all who heard her, that here was a "find." The next day Carl Laemmle, Jr. placed Miss Loff under a long-term contract and also gave her four more numbers to do in "The King of Jazz" picture.

JEANETTE LOFF

There is every reason why, in the talking picture age, Jeanette Loff should become a great star. In the "B. T. P." era, Jeanette was a charming photographic personality, but so were thousands of other girls walking around Hollywood. But talking pictures disclosed in her a voice and a musical ability and education which immediately made her one thousand percent effective on the screen.

Neither does Jeanette Loff lack experience of the silent screen or of the talkies. Coming to Los Angeles from Portland, where she had finished her musical education at the Ellison and White Conservatory of Music, specializing in the pipe organ and voice culture, in 1926, Miss Loff immediately was advised to go on the screen. This was not so easy. She registered at casting offices and saw the casting directors of all of the companies. During this trying period she played small bits in "Uncle Tom's Cabin,"

(*Continued on page* 22)

GENE TOWNE is adapting to the talking screen for Universal "The Little Accident," the stage play by Floyd Dell and Thomas Mitchell. "The Little Accident," which will be made as an all-star feature production, is still playing SRO engagements with two companies on tour.

This peaceful golf scene is the first still from "The Cohens and Kellys in Scotland." George Sidney decides that he doesn't like the game anyway. It takes all of Charlie Murray's self-control not to hit Sidney while he's down.

CARL LAEMMLE BEGINS 21st YEAR

Editorial Reprinted from Greater Amusements

THE NEW YEAR marks the beginning of Carl Laemmle's 21st in the motion picture industry—as an independent. Competitor-producrs have put away business animosities and are giving him credit, and although the sledding has been tough at times, persistence has won a firm position in the motion picture world for Carl Laemmle—again as an independent. There is a moral in this twenty-year battle that independent exhibitors may well examine. Shrewd business will tide anyone over the roughest of periods and when the industry is as capable of financial returns as is the motion picture industry persistence is well worth while. The fight has led to parley and out of the parley may come victory, but large system or not, there is always room for the real independent. Carl Laemmle won out and is honored. To follow in his footsteps in a small way might be a fine highway for showmen to travel.

T. E. Mortensen.

Vivid War Scenes from Universal's

Louis Wolheim as the hard-boiled, food-rustling Kat adds another little implement to the marching equipment of Tjaden, portrayed by Slim Summerville.

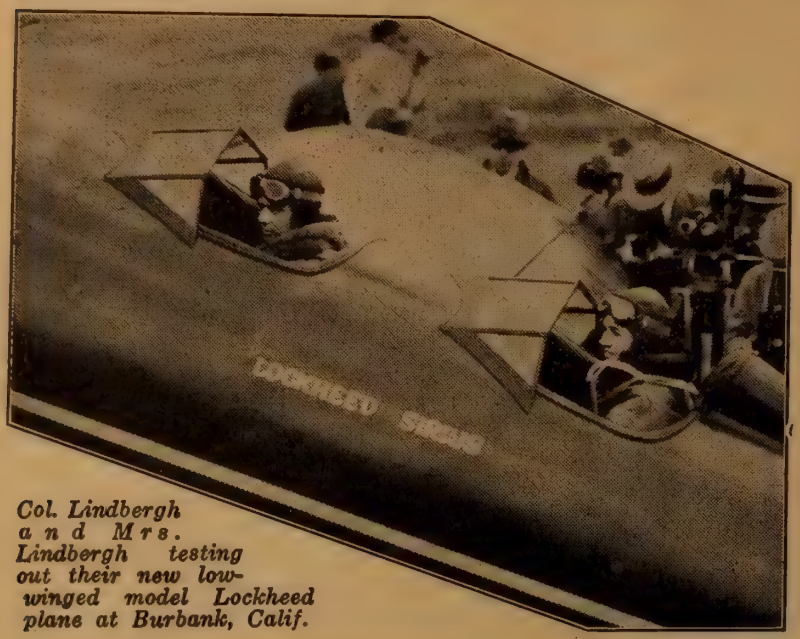
Erich Maria Remarque's picture of the war comes to life on the screen, under the direction of Lewis Milestone. Realistic scene of a German ambulance being loaded at a village under shell fire.

"All Quiet on the Western Front"

Smouldering with resentment, the seven comrades do all the polishing jobs of the company which the tyrannical Himmelstoss shoves on to them for discipline.

Corporal Himmelstoss, portrayed by John Wray, putting Paul Baumer, (Lewis Ayres) through the humiliation of making his bed fourteen times before it suits the bullying drill sergeant.

UNIVERSAL NEWSPAPER NEWSREEL



Col. Lindbergh and Mrs. Lindbergh testing out their new low-winged model Lockheed plane at Burbank, Calif.

This very modern baby, Robert James Althouse, of Elmhurst, Long Island, was christened by the Rev. Mead, over the Holmes Airport in a plane, attended by his proud parents

A new sport, with no rivals in the field, was introduced by a Florida daredevil who braves alligators in the Miami waters as an auto tows his aquaplane

American delegation to the naval arms conference. Left to right: Dwight W. Morrow, Sec'y of Navy Adams, Sec'y of State Stimson, Senator Robinson of Arkansas and Senator Reed of Pennsylvania.

B.O.
B.O.LES
B.O.

EVEN THE NAME spells box-office!

Fresh from romantic triumphs in 'Rio Rita' and 'Desert Song,' he comes to you singing in

MOONLIGHT MADNESS

and

THE SONG OF PASSION

Presented by CARL LAEMMLE

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

"Greater Amusements" Pays Tribute To Carl Laemmle's 21st Anniversary

(Reprinted from Greater Amusements, January 10, 1930)

IN view of the fact that Carl Laemmle's twenty years as a motion picture producer are being celebrated this month, the story of the oldest living Universal director is an interesting and pertinent thing. This story has never appeared before and was written especially for Greater Amusements.

William F. Haddock, "Silent Bill," as he is known far and wide in the industry, is now secretary of the Motion Picture Directors' Association. He has written this tribute to Carl Laemmle as his own contribution toward the celebration of his twenty years of production activity.

By WILLIAM F. HADDOCK

Secretary Motion Picture Directors' Association.

At the time Mr. Carl Laemmle organized the Independent Motion Picture Co. to produce pictures under the trade name of "IMP," the first director he engaged was William Ranous, who had been for several years with Vitagraph in Flatbush. The next to be engaged was Harry Salter, who had been with Griffith at the Biograph. At the same time he engaged Florence Lawrence (Mrs. Salter), previously known as "The Biograph Girl," to become the first "IMP" star. I was the third director engaged and as my two predecessors have passed to The Great Beyond, I have been honored with a request from Greater Amusements to contribute a short chapter to the Life of Carl Laemmle and I do most assuredly consider it an honor.

It was in February, 1910, when Thomas Cochrane, the then general manager of the IMP Co., engaged me, upon the recommendation of Alfred Saunders, editor and publishers of Motion Picture News.

The office and laboratory were at 111 East 14th St., and the studio was a one stage affair, and a small one at that, fitted up in an old brewery on 57th St., near Tenth Ave.

The little stock company at the studio was made up of Florence Lawrence, Anita Hendrie (Mrs. David Miles), King Daily, Bob Daily, J. Farrell McDonald and David Miles.

I added to the list George Loane Tucker, afterwards one of the great est directors the industry ever had; John C. Brownell, for several years scenario editor for Universal and F. O. B. (now RKO), and Miss Hazel Neason, who afterwards married Mr.

After twenty years which dawned with the production of "Hiawatha," Carl Laemmle presents Graham McNamee, greatest radio broadcaster, as Talking Reporter of the Universal Newspaper Newsreel. This picture shows McNamee at a personal appearance at the New York Strand Theatre.

A. E. Smith of the Vitagraph Co.

A man with only one tooth has no more troubles trying to eat corn on the cob than we had at that period. The Patents Co. and General Film Co. —"Old General Filmco," as Mr. Laemmle termed them—were suing all the independent production companies for camera patent infringements. Consequently our cameras were many and varied—everything from the old Gaumont beater type to the Schneider perforating camera. No matter what style or make we used, it was concealed when in the studio, in a 10 x 12 compo board house in which only the camera man was allowed, and when on location we had a guard of two men mhose duty it was to keep away inquisitive investigators. As these two men received an extra $5 any day they had a fight, it can readily be seen that excitement was not lacking.

To add to our troubles and tribulations, the cameras we used were far from perfect. I remember one picture that was shot at the rate of about two scenes per day. The routine was something like this: rehearse a scene and take it; rehearse the next and start to take that.

Bang! Camera out of order and downtown it would go to a machine shop for repairs.

Rehearse the balance of the scenes to be made in that set and then shoot craps or play poker until the camera came back and that was usually not until late afternoon or early evening. Then take one more shot and go home.

Just ditto this for the balance of the picture and you have the story.

Negative stock at that time was also hard to procure. Eastman film could not be bought at all times and the only other make obtainable was not very satisfactory, but we kept on hoping for the breaks, not so much for ourselves as for "that game little Guy," as we called Mr. Laemmle, "who always comes up smiling." And that is one thing Carl Laemmle always did, no matter how hard the knocks were either in patent suits, camera troubles or the disappointment of discovering false friends. He always had a smile for "his family," as he called those who were working for him, and while he would not have been human not to be discouraged at times, he never let us know it, nor did he ever find fault with the cost of a picture, although he needed every cent he could get to use in his fight for the "independents."

Mr. Laemmle was the first producer to pay what at that time were considered exorbitant salaries and was the first to send his stars away from New York for personal appearances to aid exhibitors. In the spring of 1910 he sent Florence Lawrence and King Baggot to St. Louis for a one night appearance. He was, I believe, the first producer to show a picture in theatres the same day it was taken. This last he did upon the occasion of former President Roosevelt's return from Africa. His camera men pictured the arrival of the former president at the Battery, the parade up 5th Avenue and the wonderful enthusiasm of the crowds, and that evening the

(Continued on page 22)

MARY NOLAN

The screen's most beautiful star has the world at her feet and the box-office by the tail . . . because she's got what you have to have in these three blue-flame specials:

SHANGHAI LADY
BARBARY COAST
UNDERTOW

"Shanghai Lady" — with James Murray. A John Robertson Production. From the play by John Colton, (author of "Rain.") "Undertow"—with JOHN MACK BROWN, Robert Ellis, Audrey Ferris, Churchill Ross. Story by Wilbur Daniel Steele. A Harry Pollard Production. Presented by

CARL LAEMMLE

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

UNIVERSAL'S "BIG THREE" SIGNALIZE NEW ERA IN PRODUCTION HISTORY

"All Quiet On the Western Front"; Paul Whiteman in John Murray Anderson's "King of Jazz"; and "La Marseillaise" In Work At One Time; Laemmle Sees Age of "Sound Specialization."

WITH three super productions of spectacle size in work at the same time, Universal has entered a new era in production history.

In former years, the company has produced one or two supers a season, such as "The Phantom of the Opera" and "Uncle Tom's Cabin," but never before has it undertaken the simultaneous filming of three great pictures, each of distinct individuality and requiring tremendous resources, equipment and talent to make.

This departure by Universal means, according to Carl Laemmle, not merely industry leadership in the making of sound and dialogue pictures on the biggest possible scale, but also marks the real advent of specialization in sound.

The productions, termed by Universal as its "Big Three" for 1930, now under way at the Coast are:

"All Quiet on the Western Front," from the novel by Erich Maria Remarque, which Lewis Milestone is directing, with a cast headed by Louis Wolheim, Lewis Ayres and John Wray, and including Slim Summerville, William Bakewell, Ben Alexander, Walter Browne Rogers, Owen Davis, Jr., Russell Gleason, Arnold Lucy, Joan Marsh, Yola D'Avril, Renee Damonde and Poupee Andriot.

Paul Whiteman in John Murray Anderson's "King of Jazz," with John Boles, and a cast that includes favorites of the musical comedy stage, in addition to all the Universal stars, who will do special numbers.

"La Marseillaise," starring Laura La Plante and John Boles, under the direction of Paul Fejos in the story by Houston Branch. Original music by Charles Wakefield Cadman.

"Any one of the pictures would, in the past, have been considered a sufficient undertaking for a single year by any big producer," Mr. Laemmle said, "but these are new times, requiring increased effort and expenditure to meet new and bigger box office demands.

"Not only are we breaking all past records in the production of three huge pictures at once, but we are also specializing in the type of picture we are making to a degree never before undertaken. Sound demands specialization. You can't rely on the mechanical novelty of sound, but you must utilize its wonders to the full in the making of pictures that are sharp and distinct in their individuality. The bigger the production, the more specialized and distinctive it must be!"

"All Quiet on the Western Front," Mr. Laemmle pointed out, is the grim réalism of war.

"King of Jazz" is musical extravaganza.

"La Marseillaise" is the romantic story of the birth of a song which started a revolution.

"All are big in production values and in scope, but each is individual in story and treatment," said Laemmle.

"They are specialized productions," he continued, "and big in spectacular effects, all of them."

"SKINNER STEPS OUT" CLICKS WITH LOS ANGELES CRITICS

UNIVERSAL'S latest comedy exploiting the amusing achievements of that likable team, Glenn Tryon and Merna Kennedy, proved a laugh hit at the Million Dollar Theatre in Los Angeles during the Christmas holidays. "Skinner Steps Out" is a typical vacation picture, crammed with humor and light entertainment. The critics tell the story in the following reviews:

LOS ANGELES EVENING HERALD

The picture can be recommended as good comedy. . . . Several of the gag situations are extremely funny, especially when Skinner asks for a raise, and where he auctions a dog at the bazaar.

ILLUSTRATED DAILY NEWS
By Rachel Rubin

William Henry Skinner bought a dress suit. Around this incident is woven the web of delicious humor that makes "Skinner Steps Out," Universal farce comedy now at the Million Dollar theatre, a rare achievement.

Merna Kennedy, in the role of Honey Skinner, is piquant and appealing. Her portrayal of the gentle, but firm young wife is superbly done.

The epitome of all young couples whose struggles for business and social recognition leads them into innumerable difficulties, the story of the Skinners is replete with comic situations of the highest order.

Burr McIntosh as the hard-hearted boss, deserves special commendation, as do E. J. Ratcliffe and Lloyd Whitlock of the supporting cast. *Admirable direction by William James Craft is evidenced in the handling of comic situations.*

LOS ANGELES EVENING HERALD

There is a certain variety of farcical comedy that, no matter what title it may be served under, is, as a rule, dependable for a good round of laughs.

"Skinner Steps Out," which stepped onto the Million Dollar screen last evening as one of the Yuletide gifts to the local Rialto, is in such a category.

With its new title, plus the addition of sound and with Glenn Tryon as Skinner, and the same dress suit conspicuous, the story still manages to be an entertaining concoction of comical situations.

RIDE IT FOR ALL YOU'RE WORTH!

BECAUSE IT'S CRAMMED WITH GRIPPING DRAMA AND SWELLING HEART THROBS!

"Thrills galore!"
—says M. P. News.

With
EDW. G. ROBINSON,
star of the stage play, "THE KIBITZER," and beautiful Barbara Kent, Harold Lloyd's latest leading lady. A John Robertson Production from the story by Henry La Cossit.

JOSEPH SCHILDKRAUT *in* NIGHT RIDE

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

BR

"ONE OF THE GREATEST PICTURES I HAVE EVER SEEN. RECORDING PERFECT." — Amusu Theatre, Bude, Miss.; "SHOW BOAT SET NEW HOUSE RECORD!"—Granad Theatre, Indianapolis; "THE PICTURE IS ALREADY SOLD. JUST TELL THEM THE DATES AND YOU WILL SEE PEOPLE YOU NEVER SAW BEFORE!"—Panama Theatre, Panama City, Fla.; "UNBELIEVABLE BUISNESS. TURNING AWAY HUNDREDS!" —Republic Theatre, Washington, D.C.; "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C.; "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore.; "'SHOW BOAT' BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES!" — Royal Theatre, Kansas City (Variety report); "SMASHED ALL RECORDS. GREATEST CROWD CHEERED, APPLAUDED!" — Picadilly Theatre, Rochester, N. Y.; "CRASHED ALL RECORDS HERE!" — William M. Shirley, Schenectady, N. Y.; "RECORD FOR MY HOUSE. 'SINGING FOOL HELD RECORD TO DATE!"—Sidney M. Nutt, Hot Springs, Ark. "ALL RECORDS SMASHED!"—Capitol Theatre, Dallas, Texas.

They Just Keep

SHOW BO

OADWAY

rolling along!

"RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tuscon, Ariz.; "CAPACITY BUSINESS.—Alhambra, Milwaukee; "RECORD BUSINESS MR. LAEMMLE, MY CONGRATULATIONS" — Midway Theatre, Rockford, Ill.; RECORD BUSINESS AT OUR NEW WARNER'S THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Co. of America; "BROADWAY OPENED MANCHESTER (England) SMASHING ALL PREVIOUS RECORDS. CAPACITY 1000 —PLAYED TO 4400 PEOPLE!" — James V. Bryson; "TREMENDOUS OPENING. TRAFFIC TIED UP TWO HOURS. POLICE RIOT CALL CLEAR STREET!"—Warner Grand Theatre, Pittsburgh; "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, N. Y.; "ESTABLISHED NEW RECORD!"—Capitol Theatre, Salt Lake City; "BROKE ALL SUNDAY RECORDS!"—Ocean Theatre, Asbury Park, N. J.; "BROKE ALL EXISTING RECORDS!"—Lyceum Theatre, Winnipeg; "TREMENDOUS BUSINESS. TURNED AWAY HUNDREDS!"—Rivoli Theatre, Baltimore.

CARL LAEMMLE'S Million Candle Power Picture with GLENN TRYON, EVELYN BRENT, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, eBtty Francisco. From Jed Harris' stage production of the play by Philip Dunning and eGo. Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, Jr. Production. 2 Negatives: 1 SILENT, 1 DIALOG. Color Scenes by Technicolor.

UNIVERSAL PICTURES

AT

The BIG laugh is coming!

Carl Laemmle Presents

DAMES AHOY!

IT WILL SHIVER YOUR BOX-OFFICE TIMBERS!

With

GLENN TRYON

Otis Harlan
Eddie Gribbon

Gertrude Astor
Helen Wright

Directed by William James Craft from the story by Sherman Lowe

A Universal Picture

What chance have three helpless sailors got of escaping the wiles of Gertrude Astor?

Circle: Glenn Tryon and Helen Wright as the principals in the uproarious comedy.

Glenn spoils Gertrude Astor's sob scene.

Alert and able seaman are Eddie Gribbon, Glenn Tryon and Otis Harlan.

Glenn Tryon giving a hand-up to Helen Wright in a situation more exciting than an elopement.

McNamee Conquers Movies Same as He Did Radio

Talking Reporter With Universal Newsreel Now Being Heard at Four Major New York Theatres—

(Reprinted by Courtesy of Evening World)

By George Gerhard

GRAHAM McNAMEE, world's premier broadcaster, has succeeded beyond expectations in adding another important quiver to his bow. For "the best known voice in the world" is now an established part of the movies, being heard as it is in The Evening World-Universal Newsreel.

About a month ago Mr. McNamee began commenting upon the varied entries in the Universal Newsreel, comment which brought out their points of interest and which infinitely enhanced their entertainment value. We have heard him in two of these issues and now we are listed among those moviegoers who look forward from week to week for his voice.

Graham McNamee, of course, needs no introduction. Everybody who has ever listened to a radio recognizes his voice instantly, and, who among radio fans have not been moved by his description of a football game, a World's Series, a political convention or any other event of importance? He has broadcast every important news event in the past seven years, and now he brings his humor, and wit and his crystal-like clarity to newscasting upon the screen.

The Universal Newsreel has been shown for weeks by the Colony and the Little Carnegie Theatres. But this week the two Strands, Manhattan and Brooklyn, include it in their programs and in conjunction with it Mr. McNamee made personal appearances during the week at those houses.

Yes, it's now "Around the World with Graham McNamee," and, boy, what a conductor he is!

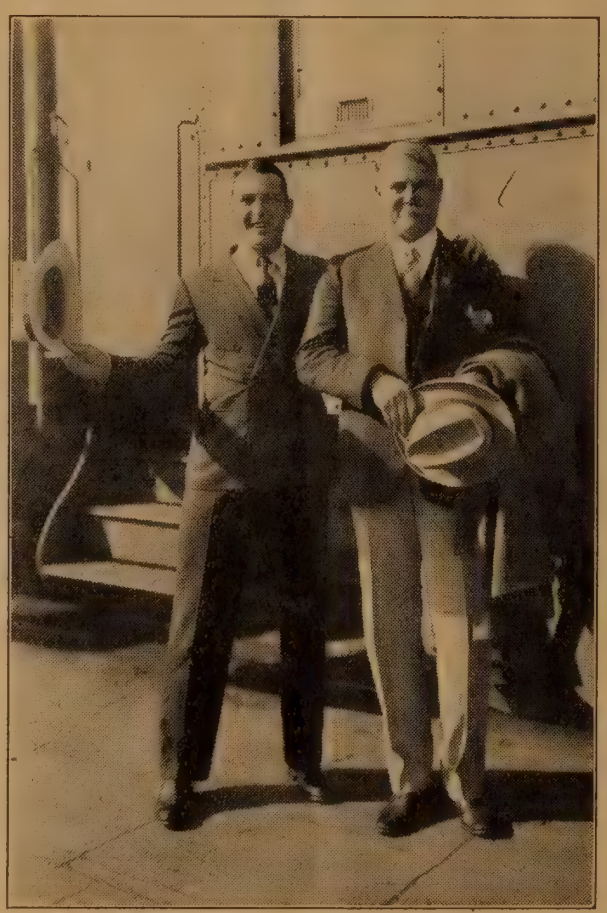
Towne Adapting "Little Accident"

GENE TOWNE is adapting "The Little Accident" to the talking screen for Universal.

This stage play by Floyd Dell and Thomas Mitchell, which will be made as an all-star feature motion picture picture production, has two companies still on tour playing to capacity houses.

Laemmle Directs 'What Men Want'

EDWARD LAEMMLE, whose last production for Universal was "The Drake Case," has been assigned to the direction of the Warner Fabian story, "What Men Want." Mary Nolan will undoubtedly play the leading role.



Ken Maynard, who has just finished "The Fighting Legion" for Universal, greets his father, William H. Maynard of Columbus, Indiana, upon his arrival in Los Angeles

Jean Lang Signed For "King of Jazz"

JEAN LANG, "America's sweetheart of the air," has been signed by Carl Laemmle, Jr., to a long term contract as a result of her work in "King of Jazz," the pretentious musical spectacle starring Paul Whiteman and his orchestra which John Murray Anderson is directing for Universal.

Known to radio audiences throughout the country through her appearances on national radio programs, Miss Lang has become immensely popular for her "personality" songs.

"U" Ass't Sales Mgr. Back from Coast Trip

HARRY TAYLOR, assistant general sales manager for Universal, with supervision over Western exchanges, has returned to New York from an extended trip to the Coast. In San Francisco he conducted the third of the conventions which inaugurated the new Universal selling season.

Ted Schlanger, assistant general sales manager with jurisdiction in the East, is now on a trip which will take him to all the exchange centers of the Eastern States.

Both Schlanger and Taylor report that exhibitors are almost unanimously in favor of the new Universal selling season plan.

"Shannons of Broadway" Best Bet

Says Weekly Film Review

THE story concerns a stranded vaudeville team in a New England village. Their time cancelled, they decide to buy the village hotel, get mixed up in a young couple's love affair and a bum steer on an aviation terminal proposition. A neat comedy concoction with the Gleasons doing some fine characterizations. Jimmie Gleason wisecracks his way through the footage for plenty of laughs and the human touches are nicely blended. It's a nifty piece of merchandise that sends the customers away smiling and satisfied and should prove to be a safe bet anywhere.—Spatz.

As a silent picture it was tremendous—but now magnified, glorified, immortalized with dialogue, music and technicolor, it is a veritable shower of gold!

The Phantom of the Opera

At the Oriental in Detroit it rang up $10,000 the first two days. . . . Big for this house. . . . Big for YOUR house!

LON CHANEY'S

Greatest sensational role

With Norman Kerry and Mary Philbin.
From the novel by Gaston Leroux.
Presented by CARL LAEMMLE

(Sound on disc only)

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

NEWSIES MEET 'HELL'S HEROES'

—By a Wisconsin News Staff Photographer.

MARCH TO SEE ALHAMBRA PICTURE

About 1,200 Wisconsin News carrier boys were guests of the Alhambra theater today at a special showing of the new picture, "Hell's Heroes," now running. The picture was taken as the marching column of newsies reached the theater from the Wisconsin News building. The youngsters gave vociferous approval of the Universal film which they described as a "wow."

Manager Fred S. Meyer drew Milwaukee's attention to the run of Universal's "Hell's Heroes" by inviting over a thousand newsboys to the Alhambra to see the red-blooded Peter B. Kyne picture

"Hell's Heroes" Recommended As Among Best New Talkies

IN accord with the unanimous praise which the New York critics showered upon "Hell's Heroes" is the following review which appeared recently in Today in New York:

"Hell's Heroes," a tale of three bad men, and a child in the desert is an all-talkie, and a surprisingly good one. The sound reproduction is well nigh perfect, the acting sustained and of a very high order, Charles Bickford, as the meanest of three bad men, gives the outstanding performance in the picture, which is a Peter B. Kyne story. A fine actor, Bickford, with his shock of red hair. The picture is held over from last week, and one can readily understand its popularity. If we are to have talkies then by all means let us have good ones.

"Hell's Heroes" is one of the very few good ones we have seen, since this new medium has been devised. The temptation to ring the melodramatic welkin, was clearly overcome by the better judgment of the directors. The speech of the several actors, even the minor ones, is reproduced with bell-like clarity, and the photography being excellent, I recommend this as one of the pictures worth seeing.

21st ANNIVERSARY TRIBUTE TO LAEMMLE

(*Continued from page* 20)

independent theatres in New York had the picture on exhibition.

Success seeming an easy thing to obtain, I, like many others of those engaged in the industry at the time, and even today, became intoxicated with my own ego.

Instead of following the advice of the man whose soundness of judgment has been so unquestionably proven, I felt that I had other and greater worlds to conquer in this new field of entertainment, little realizing that by leaving the association of Mr. Laemmle I was voluntarily unhitching the wagon of my career from a future star of the first magnitude.

I left the IMP Co. to go with Melies and was followed by Frances Powers; and, soon after, Mary Pickford and the late Thomas H. Ince were added to the roster.

From the time he entered the business Mr. Laemmle never took a backward step: first, the IMP Company, then the Independent Sales Co., and then Universal — each greater than the one which preceded it and through it all he wore the same friendly smile, the same size hat and had the same cordial shake of the hand for his friends.

"Jazz" Song Earns Universal Contract For Jeanette Loff

(*Continued from page* 6)

"Young April," "The Collegians" and even made a great impression on Cecil B. DeMille, for whom she made "My Friend from India" and "Man Made Women." She also appeared in "Hold 'em Yale," "Annapolis," "Love Over Night," "The Sophomore," "The Racketeer" and "Party Girl," which is playing on Broadway now.

Jeanette Loff was born in Orofino, a little lumber center in the Idaho mountains. Her father, M. J. Loff, a Dane from Copenhagen, was a violinist and his daughter inherited all of his musical appreciation and ability. The mother was of Danish and Norwegian extraction. While Jeanette was still an infant, her parents moved to Wadena, a small city in the province of Saskatchewan, Canada. Here she was educated and trained in music and all kinds of athletics in which Canadian girls excel, such as skating, swimming, horse-back riding, snowshoeing and skiing. It was here, also, that she played the organ for the local moving picture theatre for a year, probably dreaming of appearing on the screen herself, but with no hope of such a future as now opens up for her through her Universal contract.

Miss Loff is five feet two inches tall, weighs one hundred and five pounds, has large, dark blue eyes and a profusion of golden hair, which she has never bobbed.

The scenes in which Jeanette Loff will appear in "The King of Jazz" are well designed to exploit her beauty and dramatic ability to the fullest extent. In the bridal sequence, Miss Loff, as she dreams of all the brides who have gone to the altar before her, is indescribably lovely in her trailing ivory satin.

"Follies" Comedian Arrives at Universal For "King of Jazz"

FRANK LESLIE, comedian of several of John Murray Anderson's "Greenwich Village Follies" and the Earl Carroll "Vanities" musical shows of New York, arrived at Universal yesterday to appear in featured specialties in "King of Jazz," starring Paul Whiteman, with John Boles featured.

The pretentious Universal all-sound and technicolor extravaganza, which is being directed by Anderson for Carl Laemmle, Jr., now is approximately half completed.

now

—now you can present the world's most famous radio broadcaster as the Talking Reporter in Universal Newsreel. . . . Now you can have an attraction in your newsreel never before equalled. . . . Now you can have the only newspaper newsreel with a direct newspaper tie-up . . . the only talking newsreel with real, up-to-the-minute NEWS . . . Plus

GRAHAM McNAMEE

newscasting the latest events. Warner Brothers booked it for their new Beacon Theatre, Broadway; for the N. Y. Strand; for the Brooklyn Strand, because, like thousands of other showmen, they know it's the greatest newsreel attraction on the market!

Produced under the supervision of Sam B. Jacobson. By arrangement with National Broadcasting Company. Twice a week—on disc. Presented by CARL LAEMMLE.

UNIVERSAL'S TALKING NEWSREEL

When You Play Rooney and Rubin Comedies Cash In On Their Vaudeville Following

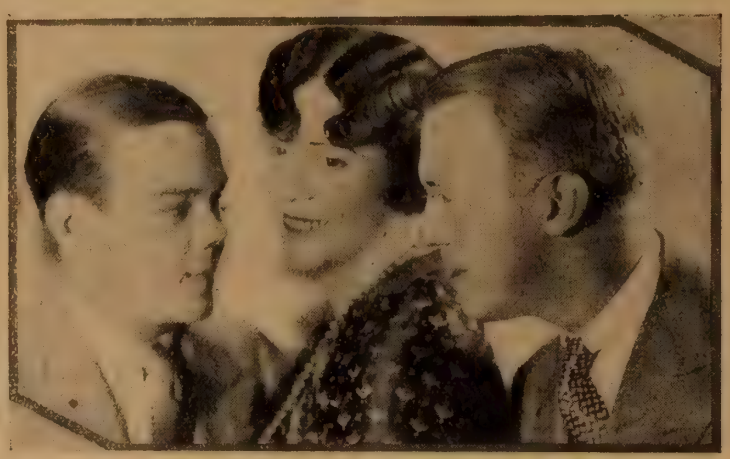
Smart Exhibitors Are Billing These Headliners in a Big Way

THERE are a lot of exhibitors who don't seem to realize even yet that Pat Rooney is one of the biggest box office draws in vaudeville. In whatever theatre he plays, he is given top billing and exceptional advertising on the part of the theatre. For instance, last week he was playing the Kenmore Theatre in Brooklyn, N. Y. The Kenmore advertises him like a circus, his name was a featured attraction on the marquee, and he had almost all of the billboard space that the Kenmore uses.

But the Patio Theatre, which is only a few blocks away wasn't so slow, either. This Schwartz house of 3500 seats had a sticker of Rooney in "Marking Time," which they were running on their regular schedule, made, and this sticker brought out the name of Pat Rooney as large as the name of the theatre. The manager also put Rooney's name up in electric lights and profited tremendously by the popularity of this vaudeville star appearing in person at the other theatre, the advertising that the other theatre did, and the billboard space that the other theatre gave to this big vaudeville star.

Any theatre which is near a theatre where Rooney is playing can do the same thing. Watch the vaudeville theatres for Rooney bookings. The Rooney pictures available for bookings for this purpose are:

"Sweethearts," "Love Birds," "Love Tree," "Three Diamonds," "The Royal Pair" and "Marking Time."



These Rooneys, Pat, Marion Bent and Pat III, should be billed like a circus if you want to pull in the coin they are worth with proper advertising

And don't forget the Rubins. Benny Rubin has never had the publicity and advertising to which his ability and entertainment capacity entitle him. Everyone in the west realizes what a wonderful master of ceremonies and dancer he is, but he has not had as much vaudeville publicity as Pat Rooney, for instance, who has been in vaudeville all his life and whose name was famous before he was born. But anyone who has seen Marion Davies' picture "Marianne," will realize that Rubin is the real big kick in this production, and if you are looking for a continuation of his very remarkable humor it is very easy to achieve it by booking one of the Benny Rubin subjects which Universal made. These subjects are listed below.

"The Actor," "Income Tact," "The Delicatessen Kid," "Pilgrim's Papa," "Pop and Son," "Broken Statues," "Hotsy Totsy." In making these sound shorts, Universal has retained the same type of comedy for which the Rooneys and Benny Rubin are famous.

The Colossus of Serials!
TARZAN t
And these extra money serials:
The JADE BOX
A mystery thriller that will pack them in. 10 Episodes

Prominent exhibitors and members of the Milwaukee press attending Universal's New Selling Season Luncheon at the Hotel Schroeder

Milwaukee Exchange Entertains Exhibitors At Universal's New Selling Season Luncheon

TO inaugurate Carl Laemmle's innovation of selling film at the first of the year, the Milwaukee Exchange entertained exhibitors and newspaper critics at a luncheon at the Hotel Schroeder on January eighth. This New Selling Season Luncheon was well attended by all the prominent showmen in and around Milwaukee. The advantages of a selling season beginning in January instead of in the summer when business is so poor that exhibitors are reluctant to buy were discussed and general approval voiced with enthusiasm.

The luncheon was presided over by Fred S. Meyer, president of the Motion Picture Theatre Owners Association of Milwaukee. Fred J. McConnell, Universal sales director of short product, brought out the fact that box office receipts had proven that the public is sold on talking pictures and now demand super programs. Theatre men, who are all first class business men these days, Mr. McConnell pointed out, have their pulse on the desires of the public and must keep a pace ahead of changing times.

A telegram was sent to Carl Laemmle, president of Universal, as follows:

"Your many friends and exhibitors of Wisconsin attending Universal New Selling Season Luncheon wish you every success and are happy to be with you on this occasion." Signed: Stanley Brown, Ben Koenig, F. J. McWilliams; F. Welter, J. S. Grauman, I. Spear, E. Weisner, O. McKivvett, F. Cook, F. Ponton, B. Wood, C. W. Trampe, President of Milwaukee Film Board, O. L. Meister, Geo. Fischer, H. Goldenberg, F. S. Meyer, A.

(*Continued on page* 26)

McNamee Debut on Universal Newsreel Enthusiastically Received in Atlanta

(TELEGRAM)

January 10, 1930

Debut Graham McNamees on Newsreel splendidly received here by audiences Loew's Capitol. Carter Barron Manager enthusiastic and Journal officials well pleased with agreement calling Newsreel Journal Universal newpaper newsreel this territory. Amazing shot death of automobile racer as described by McNamee and actually seen sent thrill through audiences.

EARLE E. GRIGGS
Atlanta, Georgia.

Real "Scotch Mist" Atmosphere For "Cohens and Kellys in Scotland"

THE constant rains at Universal City as well as throughout California have given the George Sidney and Charlie Murray Company, making "The Cohens and Kellys in Scotland," a unique opportunity to incorporate characteristic Scotch atmosphere in their production.

Director William James Craft has devised a new name for this atmospheric effect, which may become part of the nomenclature of California weather.

The new name is Scotch Mist.

In addition to the inherent humor of setting the Irish Kellys and Jewish Cohens in a Scotch background, "The Cohens and Kellys in Scotland" makes riotous use of a golf motif. George Sidney plays the complete duffer with embellishments never seen on any course. He manages to get all tangled up in his sticks and removes enough turf to re-sod a fair-sized lawn. He and his old partner, Charlie Murray, insist upon adopting the native Scotch kilts in lieu of plus-fours, and they add as much atmosphere to the comedy as the Scotch Mist.

Cohen and Kelly fans can be assured of plenty of Scotch jokes, positively guaranteed without whiskers. Due to the co-operation of Universal and Fim Fun, all the gags and jokes in "The Cohens and Kellys in Scotland" are original. The Scotch Joke prize contest brought in hundreds of humorous efforts, the best of which have been incorporated into the dialogue of the Universal farce-comedy.

MILWAUKEE EXCHANGE ENTERTAINS EXHIBITORS

(*Continued from page* 25)

V. Kvool, H. A. Staab. Secretary Motion Picture Theatres Wisconsin; S. Bauer, President State Exhibitors' Ass'n; E. Lagenmack, L. G. Sewnig, Ed. Vollendorf, B. F. Fisher, F. R. Trottman, Chas. Wasicheck, Otto Lang, E. W. Vannorman, Art Wetheimer, Gene Arnstein, E. R. Franke, R. F. Leach, F. R. Dau, Edmund Einstein, H. L. Evans, Paul Earle, L. G. McDaniels, Harry Wren, Dawn O'Day, Milwaukee Sentinel; Nancy Lee, Milwaukee Journal; Peggy Patton, Wisconsin News; Harriet Clinton, Milwaukee Leader.

San Francisco Packs 'Shannons of Br'dway'

THE Casino Theatre in San Francisco was filled with laughter during the run of "The Shannons of Broadway." The box-office receipts were as hearty as the enjoyment of the Universal comedy starring the Gleasons.

The *Examiner* wrote:

"Let us say here that if you enjoy wisecracks, smart repartee, and fun, then you'll enjoy 'Shannons of Broadway', for it has all that—and a little pathos, too. It is well acted, well directed, and was well received."

From the *San Francisco Star* came:

"You'll grin, you'll laugh, you'll roar with the 'Shannons of Broadway', current attraction at the Casino . . . exceedingly hilarious and enjoyable moments . . . Even in the most serious moments where a touch of pathos enters, and you start for your handkerchief, one of them'll pull off some smart quip that starts you giggling again."

Katherine Hill of the *Chronicle* adds:

"The Casino has been getting 'em lately. The latest is 'The Shannons of Broadway,' based on James Gleason's knockout stage comedy, with himself and Lucile Webster Gleason as the breezy vaudevillians they acted in the original Broadway production . . . All the wisecracks have been left in the score. The play has been subjected to just enough changes to keep it moving as a screen opus."

Half Page Story of Carl Laemmle Features "Show Boat" Campaign

Rex Theatre Management Also Gets Numerous Big Window Displays

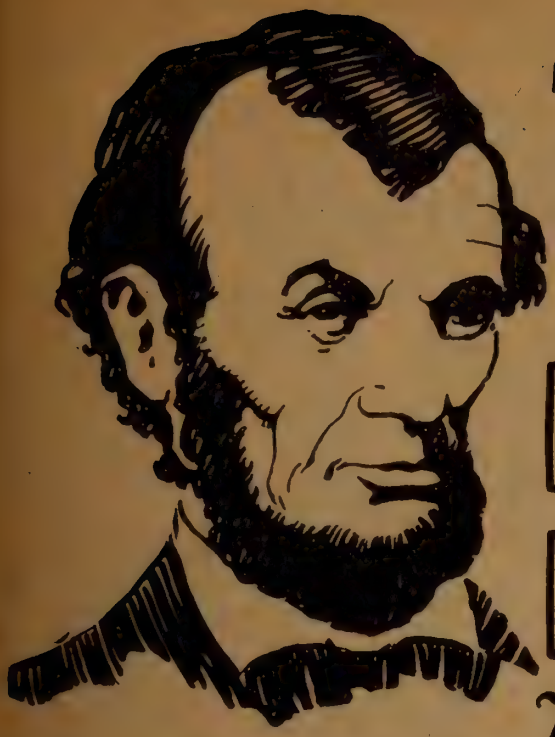
NEWSPAPER space is sometimes easy to get, sometimes hard and at times impossible. In Oshkosh, Wisconsin, it is the latter case, but when Manager B. K. Mosmian of the Rex Theatre decided to play Universal's "SHOW BOAT" he also decided to get some newspaper publicity. And he did.

He went to O. H. Hardy, publisher of the Northwestern Daily News, Oshkosh's only daily, and impressed him with the importance of "SHOW BOAT" to the extent of a three column story with photography of Carl Laemmle. The story told of the beginning and rise of the Universal president, to the time of the production of "SHOW BOAT."

The Northwestern Daily News does not run theatre publicity, all of which makes Mosmian's big break of considerable more importance.

Other features of the campaign included the distribution of five thousand roto heralds on the picture in the out-of-town Sunday papers delivered to Oshkosh residences; seven drug-store window displays on the Princess Pat cosmetics national tie-up; two large window displays on the Lux national tie-up, and several music and book store window displays.

Charles Lowenberg, Universal exploitation representative, assisted the management of the Rex Theatre on the campaign which resulted in excellent business.



THE ONE BEST BET FOR LINCOLN'S BIRTHDAY

Whether you've played it or not!

A HARRY POLLARD Production.

With Marguerita Fischer, Arthur Edmund Carewe, Lucian Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivian Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.

2 Negatives—1 Silent, 1 with Sound.

Carl Laemmle's Super Production

"UNCLE TOM'S CABIN"

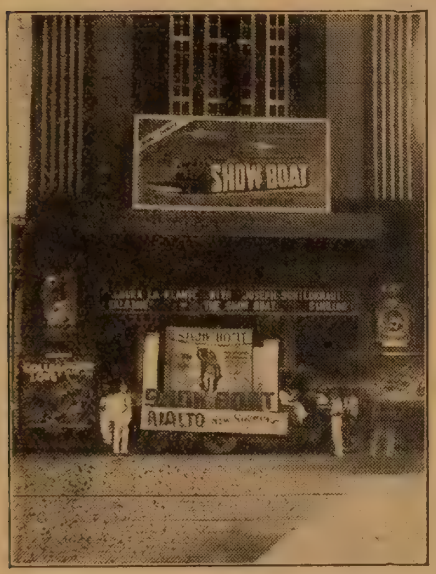
WORLD'S GREATEST REPEAT SPECIAL!

UNIVERSAL PICTURES

REPEAT RUN OF "SHOW BOAT" NINE DAYS WONDER IN MANILA

After Fifteen-Day Original Engagment at Rialto "Show Boat" Brought Back at Request of Thousands

First Instance of Return Run by Popular Request in Manila



Theatre front of the Rialto during the repeat run of "Show Boat" showing the book ballyhoo.

FOR the first time in the motion picture history of Manila, a picture has been brought back to the theatre of its first run as a result of popular request. "Show Boat" is the production to enjoy this distinction. The Universal super ran to SRO for fifteen days at the Rialto, where it broke box-office records. After "Show Boat" closed its premier engagement, the management was about to return the picture to the United States, but a deluge of letters came in, numbering in the thousands, requesting a return engagement. Naturally, this innovation in fan demands was used skilfully in newspaper advertising and publicity by Charles L. Brookheim, Universal manager of the Far East.

For the repeat run, a huge book was built and placed on a decorated truck. In the book, representing the Edna Ferber novel, a phonograph played "Show Boat" music. The truck not only covered Manila but visited surrounding towns.

The Radio Corporation of the Philippines placed a microphone in the Rialto and broadcast from the theatre. They gave a half hour on their radio announcing they were broadcasting direct from the screen at the Rialto where "Show Boat" was playing.

The Rialto mailed 6,000 rotos to the registered automobile owners announcing that "Show Boat" was again running at the request of thousands. Criticisms of the pictures in two languages, English and Spanish, were reprinted on the rotos.

Five 24-sheet boards, twenty-five 3-sheet boards and three hundred and fifty one-sheets were used around the town.

A worth while tie-up was effected with the Maypaho Cabaret for a "Show Boat" Night after the evening performance of the picture at the Rialto.

"Show Boat" ran against strong opposition—"Broadway Melody" and "Bulldog Drummond" among other big pictures—and grossed figures that are history making in Manila.

The phenomenal success of both "Broadway" and "Show Boat" in Manila indicates that sound pictures have captured the island.

Street ballyhoo consisting of an enormous "Show Boat" book with music playing inside it.

"U" Club Engages Consulting Physician

IN order to safeguard the health of its three hundred members, the Universal Club has engaged the services of Dr. Joseph Goldstone, of 102 East Eighty First street, as the Club's consulting physician.

In view of the trying winter weather conditions, and the colds and other illnesses prevalent at this time of the year, the Club decided to provide medical advice for those members desiring it, and this progressive step received the immediate approval of L. B. Metzger, general manager of Universal.

Dr. Goldstone maintains office hours at the Universal Home Offices on Mondays, Wednesdays and Fridays.

The activities of the Universal Club are widening every month. The latest undertaking is a Dramatic Club with ambitious plans for the future.

Universal Veteran Enters Business

AFTER eleven years of service in the Universal ranks, Meyer Coleman leaves this week to enter the theatre business. He will be associated with Jacob Schreiber of Detroit in the management of the latter's circuit of theatres in Michigan.

Coleman will be located in Detroit, his home city, where he first entered the film industry.

At the time of his resignation, Coleman was in the sales department of the Universal Detroit, Washington and Big U Exchanges.

Coleman's long association with the picture business from the production angle gives him an excellent grasp of what the public wants in entertainment.

He enters the theatre business with every good wish from his Universal friends.

Thousands Have Made Money!

-are YOU missing something?

ARE YOU missing the proven profits that have accrued to the thousands of signers for Universal's Complete Service—18,426, to be exact? Are YOU passing up the opportunity of getting Complete Service in SOUND—of getting "all the TALKING PICTURES you want, when you want them, at a price you can afford to pay?" Think what it means to be able to sign a contract for all your product for one year, or two years, or three years or as many years as you like. Think what it means to you to know—BEFOREHAND—just what your show is going to cost you. Think what it means to you in CERTAIN PROFITS. Are YOU missing something? You certainly are—and the sooner you sign the sooner you'll be GETTING something.

18,426
COMPLETE SERVICE CONTRACTS HAVE BEEN SIGNED TO-DATE

CARL LAEMMLE gives you

UNIVERSAL'S COMPLETE SERVICE in SOUND

UNIVERSAL SYNOPSES

"UP AND DOWN STAIRS"

UNIVERSAL COMEDY
All Star Cast

VERNON'S wife made up her mind to break the friendship between her husband and Lou as she felt Lou was a pest. So they moved. Just as they were getting settled in their new love nest, Lou comes in and in disgust the wife leaves saying she will not return until the house is in order.

Vernon and Lou set to work, but the more they tried the more the mess they made of house-wrecking.

Then came complications with the pretty blonde downstairs.

In a gay moment, Vernon forgot all about his wife's instructions. He dragged Lou off for a gay evening of imbibing and just before dawn, they came rolling home—full sails ahead. In their foggy condition, they got into the wrong apartment and when discovered by the blonde's husband, found themselves in a compromising position—in their nighties.

When the wife found her house still in disarray she made her mark upon Vernon and Lou.

"FOOTLIGHT FOLLIES"

Sporting Youth Series

OAKVILLE'S only theatre advertised a rip-roaring melodrama and the entire town bought tickets for it. When the house manager got word that the theatrical troup was stranded in another town, he was beside himself until Judy offered her services as leading lady and director. The gang soon caught the spirit of the thing and they went into heavy rehearsing up to curtain. Discovering at the last moment that they needed a fake dynamite prop, Bert rushed to his father's store to get a sand pail. Through an error, he sold a farmer the can of sand and took the can of dynamite to the theatre.

The play went on and the villain did everything but tear up the papers when suddenly Bert discovered that it was real dynamite. He had to fight off two of the actors before he could grab the can and heave it out into the street—saving everyone in the theatre. Had it taken a moment longer, the theatre would have been in ruins.

Bert did his best to scold Judy, but her winning ways overcame him.

"TARZAN, THE TIGER"

Universal Adventure Picture

No. 2 — "The Road to Opar"

TARZAN, attacked by Numa the lion, kills it. In Zek's camp, Lady Jane is taken before the outlaw leader and given her choice of becoming one of his wives or being sold in the slave market. Jane defies Zek, saying her husband will save her. Meanwhile Tarzan is being followed by Werper, Zek's henchman. Tarzan arrives at Opar just as La, the high priestess of the sun god, is officiating at the annual festival of the worshipers. Tarzan, using a secret tunnel, reaches the cave where lie the treasures of Opar. Werper follows and watches him planning to remove the treasure. A fierce windstorm causes a panic among the priests of Opar. Werper, frightened by a hyena, flees to the altar chamber and is captured. The great pillars at the temple entrance crash through and the cave roof, burying Tarzan under an avalanche of debris. Meanwhile the same storm sweeps the camp of Zek, burying Jane and her captors in their tent.

...OR IN OTHER WORDS A BOX OFFICE WONDER!

EXHIBITORS HERALD-WORLD

THE LONG LONG TRAIL: Hoot Gibson—Now let's get started right. This is a bear cat, and I'm not getting paid for this report. Book it . . . and you have IT. Hoot comes out with that personality here. He will ruin the record that Ken Maynard set up in "The Wagon Master," I'm thinking.

—Colonial Theatre, Hondo, Texas.

Pictures like these are what we mean by

PICTURES — NOT PROMISES

WHAT MEN WANT

A sensational story by Warner Fabian, author of "Flaming Youth." A startling story of two sisters who decided to live on the bounty of their men friends . . . now running serially in the N. Y. Daily Mirror.

The SHANNONS OF BROADWAY

The Gleasons of Broadway (James and Lucile) in the play that kept packed houses laughing for 39 weeks. With Charles Grapewin, Mary Philbin, John Breeden. An Emmett Flynn Production.

"Enough to make a mummy laugh."
—*San Francisco News*

The COHENS AND KELLYS IN SCOTLAND

With the four principals of the original "Cohens and Kellys" — George Sidney, Charlie Murray, Vera Gordon, Kate Price. A laugh shock that will shake records. A William James Craft Production.

The STORM

Langdon McCormick's great stage thriller — now a Universal picture that will hit thrilling grosses. Directed by William Wyler.

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

KEN MAYNARD

WHO GAVE YOU PACKED HOUSES WITH "WAGON MASTER" AND "SENOR AMERICANO," IS COMING IN A BIG WILD WEST SHOW THRILLER THAT WILL KNOCK ALL HIS FORMER B.-O. RECORDS INTO A TEN GALLON HAT.

A Ken Maynard Production. Directed by Harry J. Brown from the story by Marion Jackson. Presented by CARL LAEMMLE.

UNIVERSAL

PARADE OF THE WEST

More Satisfied Patrons With Universal Films

Says Salt Lake City Showman

HERE'S an exhibitor who realizes that in a picture, it's satisfied patrons that count. Box office returns are important, of course, but a delighted audience means future business. Read what Showman Stafford has to say:

"For the past two and one half years, have been using Universal productions, including features and the various short subjects. I have not limited myself to Universal product alone, for I have used, at some time or other, product from ten of thirteen distributing offices in the city. I am not knocking any of the producers, but I do wish to compliment your company on the quality of pictures which are under your release.

"Box office returns is not the most essential thing, but satisfaction to the patrons is most necessary, and it is very evident in our records, that there has been a greater attendance, and more satisfied people at a Universal program, than at any program furnished by some other Exchange.

"I wish to express my appreciation for the service your company has rendered; the cooperation of each department in your office, and the courtesy from each individual, who, in the employ of the Universal Film Exchange of Salt Lake City, is helping to boost and boast of the 'good goods' which Universal is making and releasing."

H. B. STAFFORD,
Mgr.. 11th Ward Theatre,
Salt Lake City, Utah.

"Mississippi Gambler" Rated Among Best Movies of 1929

"Drake Case" Gets Honorable Mention

DORIS ARDEN, movie critic of the Chicago Daily Times, closed the old year, according to ancient and honorable custom, with a critical survey of its best motion pictures. Among them Miss Arden rated "The Mississippi Gambler" well up on the list. She writes of the Schildkraut hit:

"The Mississippi Gambler" was a delightfully presented film about the career of a handsome gentleman gambler on the Mississippi boats. Joan Bennett, in lovely, picturesque gowns was the southern belle who, boarding the boat with her father, fell in love with Joseph Schildkraut, the gambler in point. The story was sweet. Alec C. Francis gave the third interesting performance here. It was an all-talkie.

In the murder mystery class, "The Drake Case" was given enthusiastic praise by the Chicago picker.

Confirming Miss Arden's opinion of "The Mississippi Gambler" is a recent letter from an exhibitor, J. C. Parker of the Star Theatre in Hereford, Texas, who says:

"I thought it was one of the best program pictures I have run. The story was good and the men like Schildkraut, and the ladies are crazy about him, and business was good. Just give us some more like it."

PAUL WHITEMAN

IN JOHN MURRAY ANDERSON'S

KING OF JAZZ

MAGNIFICENCE THAT WILL TAKE YOUR BREATH AWAY! RAVISHING GIRLS IN THE BEAUTY OF TECHNICOLOR!

WONDERFUL SONGS BY WONDERFUL STARS . . . INCLUDING JOHN BOLES AND A HOST OF OTHERS!

AND ABOVE ALL, THE INCOMPARABLE MUSIC OF WHITEMAN!

UNIVERSAL PICTURES

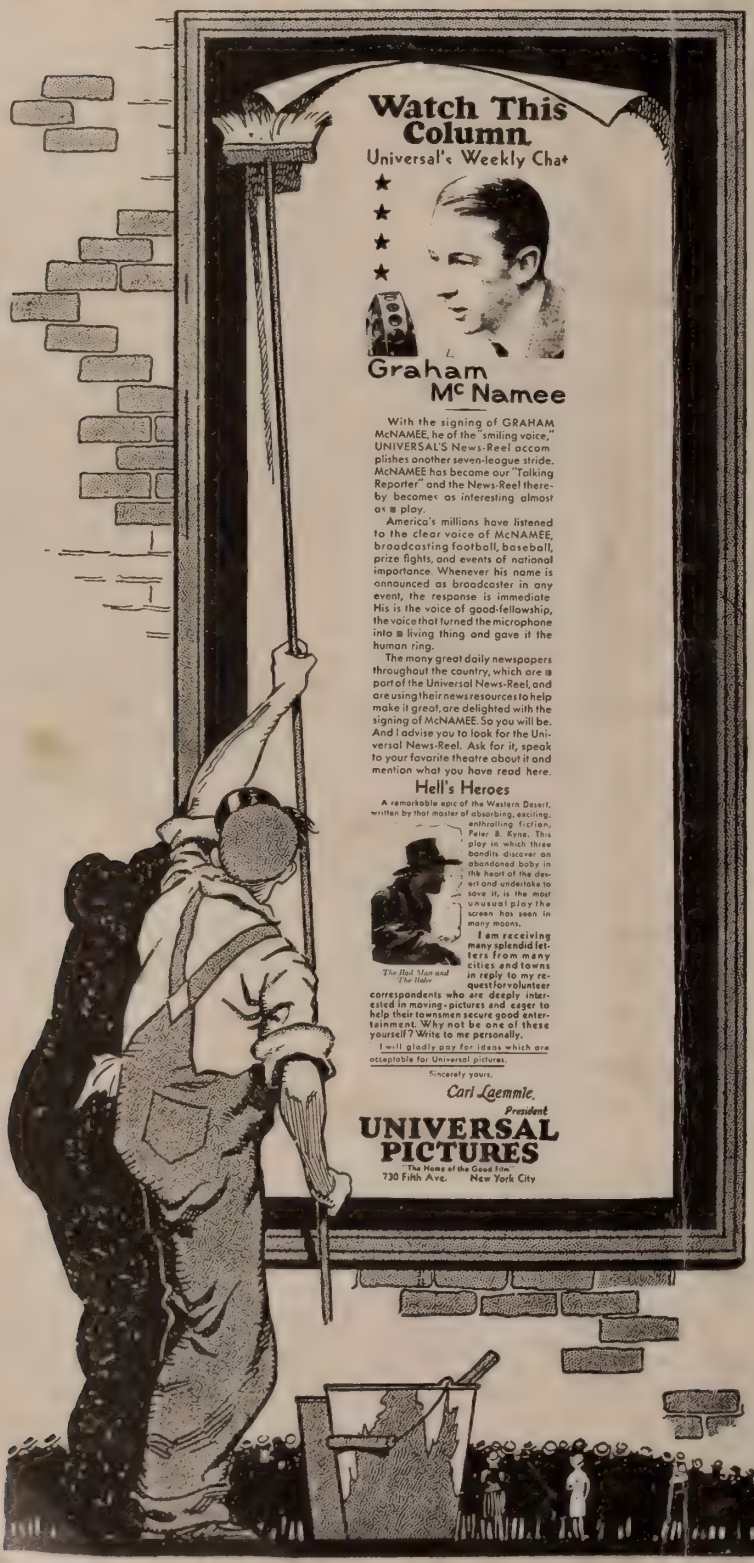
Carl Laemmle's

Multi-Million Masterpiece of Melody

Carl Laemmle, Jr.—Associate Producer.

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

The always Dependable
ADVANCE MAN



¶ **Carl Laemmle's Saturday Evening Post Column, read and enjoyed by more than 15,000,000 people, is YOUR ADVANCE MAN for the world's finest motion pictures.**

¶ **Thousands of letters received weekly from movie fans form absolute proof that this column is used by movie fans everywhere as their entertainment guide.**

¶ **You must profit by it if you play UNIVERSAL!**

The column at the left appears in The Saturday Evening Post of February 1, 1930.

Universal Weekly

VOL. 31
NO. 12

"ALL QUIET ON THE WESTERN FRONT"
posed by LEWIS AYRES

CARL LAEMMLE
PRESENTS
PAUL WHITEMAN
AND HIS BAND, IN
KING OF JAZZ
DIRECTED BY JOHN MURRAY ANDERSON
PRODUCED BY CARL LAEMMLE JR.
WITH
Laura La Plante, John Boles, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Otis Harlan, and hundreds of other international celebrities.
A UNIVERSAL PICTURE
Including the First Dramatization of George Gershwin's "Rhapsody in Blue"
It is one of the ten big musical hits in
KING OF JAZZ
Once in a lifetime a show like this!

LIKE A BOLT FROM THE BLUE!

MARY NOLAN

The SCREEN'S MOST BEAUTIFUL STAR . . . COMES TO YOU GLORIFIED WITH EMOTIONAL AUDIENCE DRAW . . . IN A STORY FILLED WITH BRILLIANCY, PATHOS AND HUMOR . . . THE STORY OF A CARNIVAL GIRL WITH A PAST. *BRIGHTEN YOUR FUTURE WITH THIS READY MONEY!*

With Mae Busch, William Janney, Ralf Harolde. Produced by CARL LAEMMLE, Jr. Presented by CARL LAEMMLE. Directed by Lew Collins. With the heart-throb song, "WHY DID IT HAVE TO BE YOU?"

Young Desire

UNIVERSAL FIRST!

YOUR Theatre

No. 687—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

RIGHT while you are reading this, legions of people are roaring over the crazy antics of Oswald the Lucky Rabbit—undoubtedly the screen's most popular cartoon character.

When his name first flashes on the main title, the fans applaud and get all set for a series of laughs.

And they are NEVER disappointed!

I doubt if there ever was a series of short pictures so consistently clever, funny and entertaining. They are not in-and-outers. They are always good!

Oswald the Lucky Rabbit appeals to that sense of nonsense which is found in every human being, even the sourest of us.

He is so utterly human in some respects and so completely impossible in others that he keeps us guessing as to what fool thing he will do next.

A rich man was once asked by a newspaper reporter what was his greatest ambition and he replied, "To get rich enough

Needs OSWALD

so that some day I can throw half a dozen raw eggs into a whirling electric fan and not care a rap what it does to my parlor."

There's something of that spirit in the Oswald cartoons—the spirit aroused by seeing Oswald do the physically ridiculous things we've day-dreamed about. And it's because of this constant appeal to our sense of the absurd that the Oswald cartoons are a continuing success.

Hundreds of exhibitors who use the Oswald cartoons regularly advertise them as freely as they advertise the star in their feature-length picture.

That's smart, of course. There is a strong, definite pull to the Oswalds and there are great armies of fans who wouldn't miss an Oswald for anything.

If you have not used them, you have slipped up on many an extra box-office pull—for Oswald is a star in his own right and he has a following that grows with each passing week.

You need Oswald!

You need a laugh producer that is absolutely sure-fire and here's one you can count on twenty-six times per year!

—and this during Lent?

Laura La Plante and John Boles

A Universal Production with stirring music and songs by CHARLES WAKEFIELD CADMAN. A John Robertson Production, from the story by Houston W. Branch. Produced by Carl Laemmle, Jr. Presented by CARL LAEMMLE. HIT SONGS: "Song of the Sword," "Silhouette," and these by Handman, Kent & Goodman: "For You," "You, You Alone," "Maids on Parade," "Can It Be?"

UNIVERSAL PICTURES

CAPTAIN OF

FROM VARIETY

U's "Capt. Guard" $99,700 and Held Over at Roxy, with "Honey" H. O. On B'way by Par at $77,200

Lent, in use much less for an alibi this year, started to receive a little recognition along Broadway last week, particularly for the $2 pictures. Drop of $4,000 was registered at the 44th Street by "Song O' My Heart," while "Vagabond King," at the Criterion, skidded another grand to $12,100. "Mammy," at Warners, not hot at $19,500, despite rated best of the Jolson series. John Barrymore's slapstick farce, "Man From Blankleys," started off strongly at the Central, proving an exception and surprise.

Paramount was well patronized with "Honey," but would hardly hold over on $77,200 ordinarily. Approach of pre-Easter slump had all of the big houses economizing on features. Roxy has an English-made Sono-Art picture, "Cock O' The Walk," for Holy Week and the Capitol is playing Columbia's "Ladies Of Leisure," a week later.

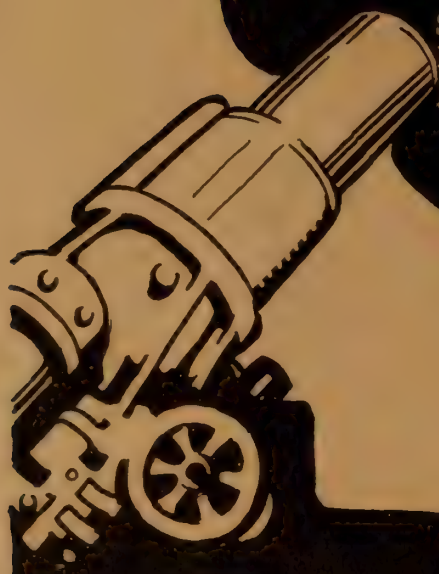
Universal's "Captain of Guard" barely missed touching $100,000 at the Roxy last week, exceptionally strong in view of the downward tendencies around town. This is the highest gross ever achieved at the Roxy by an outside picture

"The highest gross ever achieved at the Roxy by an outside picture," reports Variety . . . and this during a slump week when other big pictures on the street are reported in the words "dropped," "skidded," "not hot." Is it a showman's picture? Showmen, use your judgement! IT'S UNIVERSAL'S BROADWAY NOW!

THE GUARD

For Big Profits—

"TREMENDOUS BUSINESS TURNED AWAY HUNDREDS!"—Rivoli Theatre, Baltimore. "ESTABLISHED NEW RECORD!"—Capital Theatre, Salt Lake City. "BROKE ALL SUNDAY RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tuscon, Ariz. "RECORD BUSINESS, MR. LAEMMLE, MY CONGRATULATIONS!"—Midway Theatre, Rockford, Ill. "RECORD BUSINESS AT NEW WARNERS THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Company of America. "TRAFFIC TIED UP TWO HOURS. POLICE RIOT CALL TO CLEAR STREET. TREMENDOUS!"—Warner Grand Theatre, Pittsburgh. "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, New York. "CAPACITY BUSINESS!"—Alhambra, Milwaukee. "'BROADWAY' AT MANCHESTER (England) SMASHING ALL PREVIOUS RECORDS. CAPACITY 1000—PLAYED TO 4400 PEOPLE!"—J. V. Bryson.



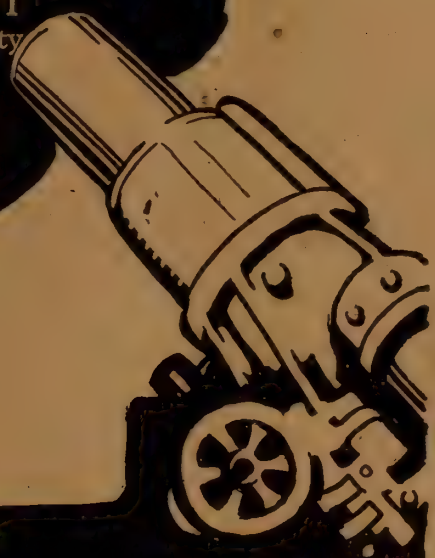
CARL LAEMMLE'S Million Candle Power Picture. With GLENN TRYON, EVELYN BRENT, Merna Kenedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and George Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, Jr., Production. Two negatives: one silent, one dialog. Color scenes by Technicolor.

BROADWAY

UNIVERS

USE BIG GUNS!

"ALL RECORDS SMASHED!"—Capital Theatre, Dallas, Tex. "'SHOW BOAT' SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis. "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Republic Theatre, Washington, D. C. "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C. "SMASHED ALL RECORDS. GREATEST CROWD CHEERED, APPLAUDED!"—Piccadilly Theatre, Rochester, N. Y. "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schenectady, N. Y. "RECORD FOR MY HOUSE. 'SINGING FOOL' HELD RECORD TO DATE!"—Sidney M. Nutt, Hot Springs, Ark. "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore. "'SHOW BOAT' BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES!"—Royal Theatre, Kansas City (Variety report).



CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

SHOW BOAT

AL—FIRST!

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

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Vol. XXXI **APRIL 26, 1930** **No. 12**

UNIVERSAL MOVIEGRAMS

LEWIS AYRES, whose work in "All Quiet on the Western Front" is said to be of a sensational nature, has been chosen by Carl Laemmle, Jr., to play the lead in "Saint Johnson." This novel, by W. R. Burnett, author of "Little Caesar" and "The Iron Man," will be brought out by Lincoln McVeagh this October. "Saint Johnson" will be directed by William Wyler.

ALL QUIET ON THE WESTERN FRONT" will have its premiere in the Carthay Circle in Los Angles on April 21. It will open in New York at the Central Theatre on April 29 for a run. Virtually every large city in the United States has booked this production in for the earliest possible showing.

JOHN MURRAY ANDERSON, who conceived and directed "The King of Jazz," with Paul Whiteman and Hollywood's most important players, arrive in New York on Wednesday to consult with Roxy for the premiere of his production. Roxy will arrive the following day from a vacation in Bermuda.

CAPTAIN OF THE GUARD" has met with such success that John Robertson, its director, has been entrusted with a second Boles operetta. It is to be called "The Love Cavalier." Jeanette Loff, the lovely prima donna of "King of Jazz," will be Boles' leading woman.

UNIVERSAL TO FILM "STRICTLY DISHONORABLE"

John Boles to Be Starred in Most Successful Stage Production of the Season, Which Universal Will Make on Elaborate Scale with the Assistance of Brock Pemberton, Producer, and Miss Antoinette Perry, Who Assisted in Staging the New York and Chicago Productions

CONFIRMING rumors which have been current in theatre circles for the last few weeks, Universal yesterday announced that it had acquired the moving picture rights to "Strictly Dishonorable," from Brock Pemberton, producer, and Preston Sturges, author.

By the terms of the contract, Universal guarantees to the author and the producer that their part of the profits shall be at least $125,000. It is provided that in the event that Universal desires, the producer will go to the coast for four weeks and assist in any way Universal requires in the production. Mr. Pemberton also undertakes to have Miss Antoinette Perry, who assisted him in staging "Strictly Dishonorable" both in New York and Chicago, go to the coast also.

In accordance with its established custom, Universal secured, in addition to other rights, television rights to "Strictly Dishonorable." Universal was one of the pioneers in putting in all of its contracts a proviso covering television rights. In all of the contracts signed for next year, even though there seems no immediate opportunity to use them, a television rights clause has been inserted in the contracts.

Universal will make "Strictly Dishonorable" as a starring vehicle for John Boles. While in New York appearing at the Roxy with "Captain of the Guard," Boles managed to see the production three times. He is delighted at the opportunity which Carl Laemmle is giving him to play this subtle and unique role. Because he is playing it, Universal will interpolate a number of songs and musical incidents in the play. However, it has no intention whatever of making this an operetta.

"Strictly Dishonorable" opened at the Avon Theatre in New York on September 18th. Six weeks ago it opened in Chicago, and a London company is now being formed.

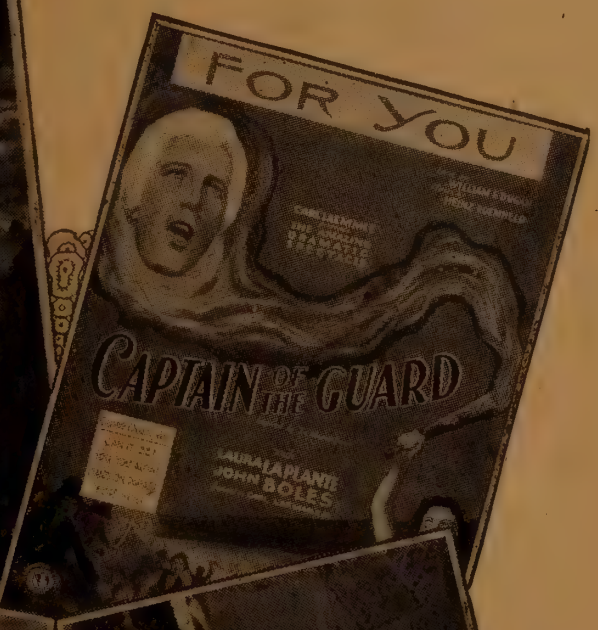
The purchase of "Strictly Dishonorable" comes as part of Carl Laemmle's new policy of producing fewer and better pictures. No play on Broadway this season has created more comment than this Preston Sturges comedy. Its sophistication, sparkling dialogue, whimsical twist and highly modern theme make it an ideal vehicle for the talking screen.

WHILE "The Cohens and Kellys in Scotland" continues the laughing success of this spring, plans at Universal City have already been made for the fifth in the series. It will be called "The Cohens and Kellys in Ireland." It will be musical, and nearly all photographed in Technicolor.

"FOR YOU"

Haunting Theme Songs That Threads Its Romantic Way Through "Captain of the Guard"

When Rouget de l'Isle tells Marie of his love, he sings her the song, "For You," which runs through Universal's picturization of the story of "La Marseillaise."

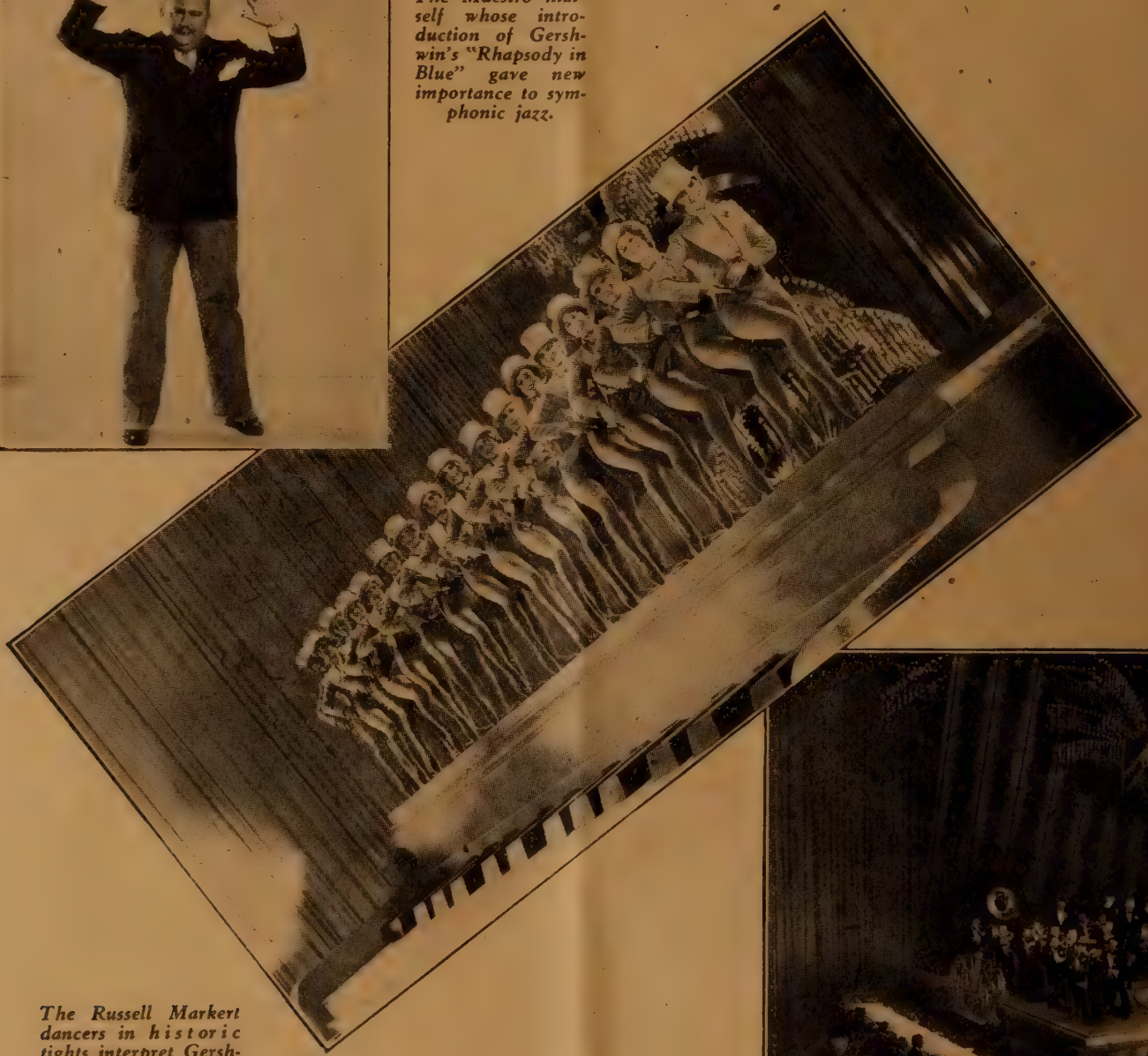


Returning to the inn in which Marie lives, Rouget (John Boles) discovers the original score of "For You," which he had written to her a year ago. He sings the song in reminiscence and so finds his beloved again.

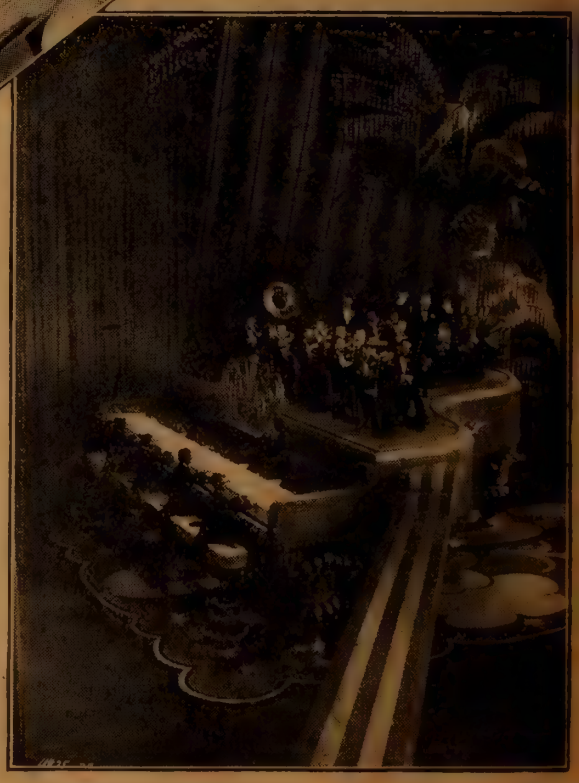
Struggling between love and loyalty to France, Marie (Laura La Plante) sings "For You" before she goes out to inflame the people against the crown for which her lover fights.

"RHAPSODY IN BLUE" NUM

The Maestro himself whose introduction of Gershwin's "Rhapsody in Blue" gave new importance to symphonic jazz.

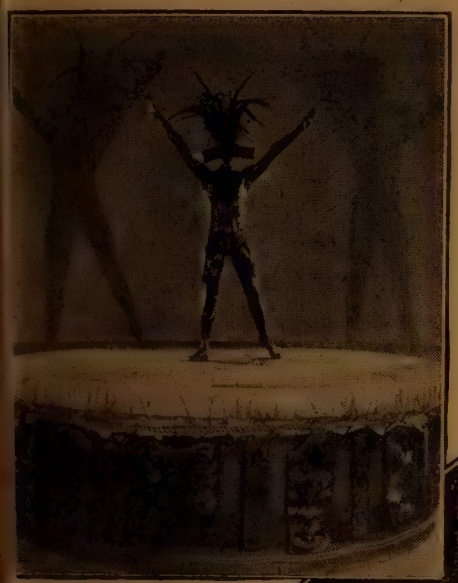


The Russell Markert dancers in historic tights interpret Gershwin's masterpiece in terms of modern rhythm. Their smart costumes carry out the blue motif of the number in three harmonizing shades.



The largest piano in the world makes Paul Whiteman's rendition of "The Rhapsody in Blue" tremendously effective. The Jazz King and his famous orchestra are discovered in the huge piano when the lid opens.

BER FROM "KING OF JAZZ"



Jacques Cartier's Voodoo dance suggests the savage origin of jazz and creates an atmosphere of rising excitement.

Roy Bagley, pianist of Paul Whiteman's orchestra, interprets George Gershwin's jazz symphony, noted for its significance in cutting loose from musical shackles.

The Sisters G and Jacques Cartier in a striking pose at the opening of the "Rhapsody in Blue" number. Their blue costumes and enormous fans are stunning against the background of a crystal tree.

Lewis Ayres and Scott Kolk waging some very realistic warfare in "All Quiet on the Western Front."

The trenches built on the Irvine Ranch were exact replicas of those on the German front.

LAEMMLE INVITES REMARQUE TO ATTEND WORLD PREMIERE OF "ALL QUIET ON WESTERN FRONT"

Author of War Epic Urged To Make First American Visit As Guest of Universal Chief

CARL LAEMMLE, president of Universal, which has transferred to the screen Erich Maria Remarque's novel "All Quiet on the Western Front," which met with sensational success throughout the entire world, cabled to the distinguished author in Berlin yesterday an urgent invitation to be his guest at the world premiere of the film.

Laemmle's message to the distinguished author who has so signally reached the heart of the world was as follows:

"Please favor us with your presence as guest of honor at the world premiere of the film narration of your great book 'All Quiet on the Western Front' which Universal has just completed and which will be presented for the first time soon. The entire literary life of America and the leaders of modern thought in every field are anxious to honor you. I also express the sentiment of hundreds of thousands of German-Americans in urging you to make your deferred American visit at this time."

This is the second invitation Mr. Laemmle has extended to Mr. Remarque to visit the United States as his guest. A year and a half ago when Mr. Laemmle visited Berlin to obtain screen rights for the literary products of the then little known writer (he was comparatively unheard of outside of Germany at the time) Mr. Laemmle urged Remarque to return to this country with him as his guest. The idea pleased the author; in fact such a visit was one of his greatest ambitions. Mrs. Remarque was in poor health at the time, however, and it was out of the question, so the trip reluctantly was abandoned.

In renewing his invitation, Mr. Laemmle acted upon the belief that the element of time has brought about the complete restoration of Mrs. Remarque's health, and also that propriety suggests all possible honors for the man who has done so much to make the whole world think in humane terms of internationalism.

Elaborate arrangements are being made by the entire personnel of Universal for the entertainment of the distinguished guest. The itinerary includes a visit to Universal City.

"All Quiet on the Western Front" admittedly is the greatest story of the World War yet written. The first scenes were shot on Armistice Day, and for the past five months both the Universal lot and various locations have resounded intermittently to bombardments, explosions, conflicts and all the other characteristic noises of the front, with two thousand former doughboys impersonating the struggling German and French troops.

Embraced in the strong all-star cast assembled by Carl Laemmle, Jr., general manager of Universal, and producer of the picture, are Louis Wolheim, Lewis Ayres, John Wray, Raymond Griffith, William Bakewell, Russell Gleason, Walter Browne Rogers, Owen Davis, Jr., Scott Kolk, George "Slim" Summerville, Edmund Breese, Bertha Mann, Yola D'Avril and Joan Marsh.

Casting the group of unsophisticated school boys who, under the influence of the stirring oratory of their professor, abandon their classes to enlist in the German army and thereafter undergo a baptism of horror and routine of hardships that slowly yet inevitably transforms them into hard-boiled veterans, atrophying all natural emotions except a passionate loyalty to each other, presented unique difficulties. This quartette rendered familiar by the book, was vizualized by Lewis Ayres, Russell Gleason, William Bakewell.

What a Cast!

PAULINE STARKE, the living answer to "what men want"; Ben Lyon, the sensation of "Hell's Angels"; Barbara Kent, Harold Lloyd's choice for his latest and next pictures; Hallam Cooley, charming comedian of "Paris Bound" and dozens of others; Robert Ellis, polished villain in "Broadway." That's what you get in:

WARNER FABIAN'S

WHAT MEN WANT

with PAULINE STARKE

Ben Lyon, Barbara Kent, Hallam Cooley, Robert Ellis. Directed by Ernst Laemmle.

Presented by CARL LAEMMLE.

It's Universal's Broadway Now!

Ben Lyon

Barbara Kent

Hallam Cooley

Robert Ellis

SONG HITS:
"What a Perfect Night for Love"
*
"My Baby an' Me"

UNIVERSAL FIRST!

Universal to Hold International Sales Convention, Starting April 25

New Product to Be Announced and Revolutionary Change in Policy to Be Officially Ushered in at Great Five-Day Rally at Savoy-Plaza—Carl Laemmle, and Carl Laemmle, Jr., Coming from Coast for Meeting—Galaxy of Stars Will Attend Banquet

First New York General Convention of Universal

OFFICIALLY ushering in the revolutionary change in Universal policy to super-production only, the annual sales contention of the company, which, for the first time will be international in scope, will get under way in New York City on April 25th at the Savoy-Plaza. Carl Laemmle, President, and Carl Laemmle, Jr., general manager of production, will come from the coast especially to attend and lead the Universal forces in the inauguration of "The New Day in Universal History."

It will be the company's first international convention. Delegates will be present from Australia, South America, Germany and England, in addition to the Home office personnel and branch managers from every exchange in the United States and Canada.

The convention will culminate with a special midnight showing at the Roxy of "The King of Jazz," with Paul Whiteman and his orchestra present and the New York premiere of "All Quiet on the Western Front" at the Central Theatre.

Both Carl Laemmle and Junior will come on from Universal City to fittingly usher in "The New Day in Universal History."

The headquarters of Universal during the convention will be established at the Savoy-Plaza. Here the delegates will be put up and the daily sessions of the convention will be held from April 26 to April 29, inclusive. John Boles, Jeanette Loff, Lewis Milestone and others who are coming to New York especially for this convention and for the premieres of Universal's super-productions, will also stop at the Savoy-Plaza.

The assembled sales forces will hear the company's product plans and policies fully set forth by Carl Laemmle and Carl Laemmle, Jr., and the other company officials, and the drive for the greatest year in Universal annals will get under way immediately after the convention ends.

On Sunday night, the banquet will be held in the Crystal Room of the Ritz-Carlton Hotel, with a galaxy of Universal stars ald celebrities present to participate in Carl Laemmle's celebration of his twenty-fourth anniversary in the industry, which is signalized by the expansion of the company's production activities and its policy of "Bigger, Better and Fewer Pictures." The banquet will be in the nature of a testimonial to Laemmle, and a tribute to his inauguration of "The New Day."

Paul Whiteman and his orchestra will furnish the music for this extraordinary occasion, and will play the song hits from "King of Jazz," in which Whiteman stars for Universal. This super-production will begin its Broadway run at the Roxy Theatre on May 2.

At the banquet Roxy himself will stage the entertainment, in which talent from the world's greatest theatre will appear, together with an array of Universal celebrities, including John Boles, Jeanette Loff, Laura La Plante, Edward G. Robinson, Kathryn Crawford, Barbara Kent, Grace Hayes, William Kent and others. George Gershwin, composer of "The Rhapsody in Blue," which is one of the big numbers in "King of Jazz," will also be present, it is expected.

The convention delegates are due for some great surprises, according to advance word from Universal. One of the high spots of the convention will be the announcement of the purchase of a current Broadway hit, "Strictly Dishonorable," as a vehicle for John Boles. Those attending the sales sessions will go to the legitimate theatre, the Avon, in which the play is now running, and view the performance. "Strictly Dishonorable," by Preston Sturges, has been playing to capacity houses since its brilliant opening in September.

Further detailed plans for the convention will be announced later. The stage is all set for the biggest rally in Universal history.

"Very pleased to advise you that PHANTOM OF THE OPERA broke our house record for any three days' run. Considering the class of pictures we run here, I think this showing is remarkable. Thanks for a real box-office attracion."

—Major Graham, Grand Theatre, Regina, Sask.

The upper crust of the underworld—
A drama of Box-office thrills!
With
JOHN WRAY, BETTY COMPSON, JOHN HARRON
Claude Allister, King Baggot, Wilbur Mack, Henry Herbert, George Byron, Duke Lee. Directed by WILLIAM JAMES CRAFT. Songs: "That Homestead Steady of Mine," "Collegiate Love." Presented by CARL LAEMMLE.
This silent man of the shadows swayed commercial empires and ruled human lives!
The CZAR of BROADWAY
It's UNIVERSAL'S Broadway Now!

HOW DID T
WHITE
PITZ
Thrill #1001

HEY DO IT ?
HELL OF
PALU
WHERE
IN HEAVEN'S NAME
WAS THE CAMERA ?
That's what will baffle your audiences —and you, too—when they witness this astounding new experience in screen drama! Places never before photographed—shots that never can be duplicated—Germany's greatest living ace zooming through a 2,000-foot-deep ice gorge—lovers hurtling over bottomless chasms, clinging to perilous precipices—nothing like it before! IT'S UNIVERSAL'S BROADWAY NOW!
Directed by Dr. Arnold Fanck, G. W. Pabst. H. R. Sokal, production manager. Produced by H. R. Sokal-Film.

Read What Douglas Fairbanks Thinks of "Pitz Palu"

Douglas Fairbanks

March
tenth
1930.

Mr. Carl Laemmle,
Universal Pictures Corp.
Universal City, Calif.

Dear Mr. Laemmle:

I want to thank you for your courtesy to my friends and to me the other day and to tell you how intensely we enjoyed everything we saw. You are making great contributions to our industry and we all owe you our gratitude.

I believe I spoke to you about the Palu picture. If not, I want to tell you that I believe this picture is as distinctive and outstanding as anything I have ever seen.

My congratulations.

Cordially,

Douglas Fairbanks

DF;rah

Lupe Velez

seductively beautiful and tempestuous in the amazing talking thriller soon to play New York's Roxy. Presented by CARL LAEMMLE, from LANGDON McCORMICK'S great stage thriller, with PAUL CAVANAUGH and WILLIAM BOYD. With the hit song: "Tell Me, Do!" Directed by William Wyler.

You know how 'tis!

"It's UNIVERSAL'S Broadway Now!"

The SCUM

JOHN BOLES WELCOMED BY GLENS FALLS FOLK

Town Where Screen Star Once Taught Music and French Gives Him Cordial Homecoming—Renews Old Friendships

(Reprinted from Glens Falls Post-Star)

By SHERMAN H. LITCHFIELD

JOHN BOLES, nationally known film star, who in 1921 was vocal instructor and taught French in the Glens Falls High School, visited old friends and met new ones in this city yesterday.

Mr. Boles was stopping at The Queensbury with Mrs. Boles and Oscar Seagle, the group going to Schroon Lake this morning for a short visit at Mr. Seagle's home in that village. After the week-end Mr. and Mrs. Boles will return to New York and later visit Baltimore and Washington, where Mr. Boles will meet President Hoover.

After a tour through the Southern and Central part of the country, Mr. Boles will return to Hollywood about the middle of May and begin work on a new picture. Among the latest releases in which Mr. Boles appears is "Captain of the Guard," a picture taken from the life of Rouget de l'Isle, who wrote "La Marseillaise."

Another New Release

Also soon to be released is "King of Jazz," a picture in which Mr. Boles will sing two song hits.

"It certainly is a treat to be back in Glens Falls," Mr. Boles said last night. "There is always a warm spot in my heart for this city where I feel that I got my start," he added.

It was along about the time that the Glens Falls High School came in to the limelight with a crushingly strong championship football team that Mr. Boles was teaching in the local schools. When interviewed last night he recalled a few of the stars of that team, speaking especially of "Cliff" Sprague.

After spending three years as instructor in this city he journeyed to Europe with Oscar Seagle where he went still deeper into his study of music. In 1923 Mr. Boles returned to the United States where he made his initial appearance on the professional stage.

From his first appearance Mr. Boles' success seemed assured. So proficiently did he take his parts that in 1926 when Gloria Swanson was casting the roles for her picture, "Sunya," she sent to New York for Mr. Boles and it was in this picture that a career began which parallels any in the moving picture industry for its spectacular rise.

Talkies Open New Fields

With his well-trained voice and education in music, Mr. Boles was well-established when the talking screen came to the fore. While for many prominent actors and actresses, the change meant the end of their career, for Mr. Boles it opened new fields for still greater success and he has advanced rapidly.

In speaking of experimental developments in the moving picture industry, Mr. Boles looks forward with great anticipation to the perfection of apparatus to correctly picture colors. Another development which he feels will soon be offered for the theatre-going public is the projection of pictures onto the screen in the third dimension. He also spoke of the wide screen and its possibilities.

John Boles' success in the moving picture world has not changed him in the manner that success affects some persons. He warmly greeted Glens Falls friends last evening and expressed great pleasure in being so cordially welcomed "back home" again.

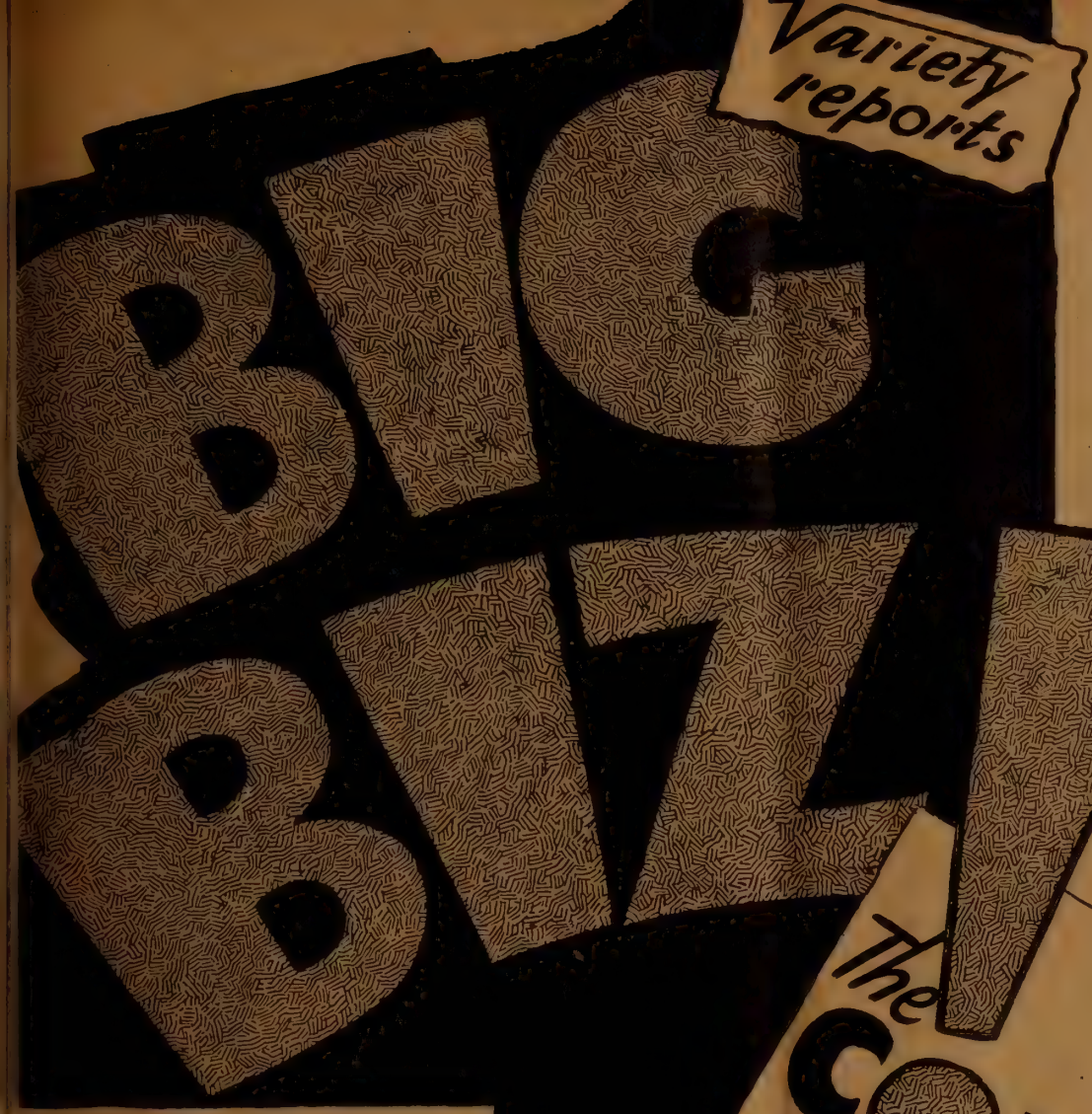
He chatted gaily with newspaper men with whom he was acquainted years ago when in Glens Falls, where he was then just starting to work his way up the ladder of success.

He recalled that in those days he had himself been "a good newspaper man" when he used "white space" liberally to advertise the musical attractions staged in this city under his direction. Mr. Boles assured newspapermen that a cordial welcome awaited them should they chance to visit Hollywood.

Mr. Boles expressed his appreciation of the many congratulatory messages that have reached him in Hollywood from his Glens Falls friends and said that he is anxious to have his friends know the genuine pleasure their messages brought to him.

HERE ARE THE FRENCH GIRLS

To whom Paul Baumer, Kropp and Leer swim across the canal in "All Quiet on the Western Front." The girls in the Universal war epic are Yola d'Avril, Poupee Andriot and Renee Damonde



Buffalo

FINE START, HELD UP

Lafayette (Ind) (3,400; 40-60)—"Cohens and Kellys in Scotland (U). "Jazz Temple Idea" (F. & M.). Good picture for house. Fine start and held up. $16,000.

Los Angeles

2 GRAND ABOVE AVERAGE

Million Dollar—"Cohens-Kellys in Scotland" (U) (2,300; 35-50). Lifted house to $7,400, about two grand above average. Gag-fest appealed to this section of town.

San Francisco

PIE FOR THIS LOCATION

Casino (Ackerman & Harris) (2,400; 40-60—"Cohens and Kellys in Scotland." Pie for this location. Climbed steadily, and ended with $13,000, close to house record.

New York

EARNED 3rd WEEK

Colony—"Cohens-Kellys in Scotland (U) (1,900; 35-50-75) (3d week). Did $13,000 following opening $15,000. Good enough to earn 3d week at this out-of-the-way location.

Pittsburgh

MEAT FOR THIS HOUSE

Harris (1,800; 10-20-30-40) "Cohens and Kellys in Scotland" (U) Meat for this house's trade and jumped to $8,000, more than satisfactory. Vic Graff's last week as m. c. Dick Ware opening Saturday (22).

New Orleans

CLICKED HEAVILY

Orpheum (2,400; 60)—"Cohens and Kellys in Scotland," vaude. With four shows daily regular policy returns have advanced. Picture clicked heavily; $14,000.

Minneapolis

PLEASED EXCEPTIONALLY

Orpheum (R-K-O) (2,890; 50)—"Cohens and Kellys in Scotland" (U), vaude, including Henry Santrey and band. Picture and vaudeville, particularly Santrey act, pleased exceptionally. Good night houses, but low scale kept gross down. $12,000. Fair.

UNIVERSAL FIRST

The popular Victor Concert Orchestra recording the accompanying music for Universal's Newspaper Newsreel. The addition of such excellent music to Graham McNamee's newscasting makes the newsreel triply entertaining.

Rosario Bourdon, conductor of the Victor Concert Orchestra, in his study

N. Y. AUDIENCES FIND "HIDE OUT" EXCITING

Critics Praise Swift Action, Thrilling Boat Race And Fact That New Twist Is Given to College Film

UNIVERSAL heralded the fact that "Hide Out" was a "different" sort of college picture. Now the critics are thanking the gods of the movie lot that "Hide Out" isn't just another campus film. The audience at the Colony Theatre, where the picture had its New York opening, exhibited signs of tension and interest not usually accorded varsity variations. The reviews below give the reason for the unusual response.

N. Y. AMERICAN
By Regina Crewe

A varsity hero of a decidedly different sort holds sway in "Hideout," the hybrid college-crook film at the Colony this week. It is an exciting enough movie with a number of tried-and-true ingredients cooked up together and garnished with several new angles—and a new face.

Jimmie Murray is the hero, and what a hard-boiled lad he is. He makes the Cicero playmates of Mr. Capone seem a lot of silly sissies. Despite the efforts of James' bootlegger-dad to make a gentleman of him via dear, old Crane College, Jimmie quits being an athletic star and goes into the rum racket for himself.

* * *

The new face, mentioned 'way back yonder in the first paragraph, belongs to Kathryn Crawford, who plays the ingenue lead opposite Murray. It is a piquantly attractive face, dimpled and possessing a kissable mouth, plus interesting eyes that seem to be blue and are fringed with long, jettie lashes. But the face isn't Miss Crawford's sole claim to film fame. She can act. And she can sing. I think the fans will want her in bigger and better roles. Incidentally, there's a buzzing from Hollywood that her present squire is "Buddy" Rogers. And he has good taste.

N. Y. JOURNAL
By Rose Peslwick

Throwing open the Pullman window (a feat which proves him to be the athlete he later turns out to be) James Murray escapes a jail sentence by diving off a train and enrolling in college. And the title of the piece, current at the Colony, is "Hide Out."

It's a good programme picture, with a neat little twist to the plot. Murray, as the excitement-hunting son of a bootleg king, tires of college life, goes in for rum-running and is caught by a detective (Robert Elliot). When he returns to college because it offers a hide-out, he becomes the campus hero through a ghost-written autobiography which presents him as the exponent of clean living. And when the detective finds and offers him the alternative of throwing the big game or going to jail, the what-to-do! situation is deftly, if not surprisingly concluded.

A regatta, which comes as the

(*Continued on page* 28)

"PACKED WITH PUNCH!"

Says N.Y. NEWS

" . . . not of the usual stuff from whence cinemas of the campus get their scenarios. No, sir. This is quite different. And we don't hesitate to recommend it as packed with punch, beside the rah-rah regalia."—*N. Y. Sunday News.*

HIDE OUT

with JAMES MURRAY

KATHRYN CRAWFORD

Lee Moran, Robert Elliott
A Reginald Barker production. Story by Lambert Hillyer. Produced by CARL LAEMMLE, Jr. Presented by CARL LAEMMLE.

"JUST YOU AND I"
—
sung by Kathryn Crawford

UNIVERSAL FIRST!

Fred Coppins, bearer of the Victoria Cross, shakes hands with Hans Ferberg, Iron Cross wearer. The Canadian and German heroes fight on the same side in Universal's "All Quiet" war.

Wearers of V. C. And Iron Cross Meet in "All Quiet"

ONE of the dramatic incidents in the filming of Universal's "All Quiet on the Western Front" concerns the meeting of two valorous sons of England and Germany. Fred Coppins wears the Victoria Cross, Britain's greatest decoration for valor, for cleaning out three German machine-gun nests single-handed. Hans Ferberg was given the Iron Cross of the highest order in honor of his presence with the Kaiser the night he fled from Spa to exile at Doorn. Now the two are fighting as comrades in Remarque's moving protest against war.

Coppins plays the part of a German machine gunner, like those he attacked in the World War. Ferberg, who was an attache of the Kaiser's staff after graduation from the Potsdam military academy, portrays a German officer.

Coppins' explanation of the machine gun capture is as impressive in its simplicity as the Remarque novel itself.

"We attacked," he says. "We ran into the machine-gun nests. Then a barrage cut off our retreat. There we were. We all fell flat on our faces. There wasn't even a mound. We just hugged the earth. I got mad, that's all. I was lying there and couldn't do a thing. I got mad and got up and did it . . . that's all."

FAN PRAISE POURS IN ON "HELL'S HEROES"

Saturday Evening Post Readers Shower Carl Laemmle With Enthusiastic Letters on Unusual Talking Film

"HELL'S HEROES" IS A CLASSIC

"I happened into a theatre where 'Hell's Heroes' was playing. Only a few and far between do the movie mills grind out something outstanding and especially in this day of the audibles, and if ever there is one that is great, 'Hell's Heroes' is 'IT.' I tell you, it is a Masterpiece.

"Here is realism and life in the raw, here is marvelous and sincere acting before the glorious expanse of the desert, here the fine voice of Raymond Hatton is ever dominant in his splendid performance, as well as heroic portrayal by the others. Here is a plot ever so simple and unintelligent, yet so masterfully directed and portrayed that the colorful characteristics stand out as if they lived and breathed instead of being photographed artificialities. Here is photography so magnificently done that the desert is more than a reality, it becomes a character, silent yet expressive in its moods

"'Hell's Heroes' isn't just a movie, it's a Classic."

—Leonard E. L. Hue, Kansas City, Kansas.

ACTING WAS 100%

"'Hell's Heroes' . . . is one of the most human, real alive pictures I have ever seen . . . true to life all right. The moral obtained from it is well worth seeing, and sifting out. The acting was 100%—great—couldn't be better."

—Mr. A. S. Hodgdon, St. James, Manitoba, Canada.

"HELL'S HEROES" IS A MASTERPIECE

"I have recently seen 'Hell's Heroes.' It is everything you claim for it, but I think you were too reserved in praising it. It is, undoubtedly, one of the finest pictures it has been my good fortune to witness.

"When I saw the picture the audience actually rose and cheered when Bob reached New Jerusalem with the baby. And I cheered as lustily as anybody in the house.

—Arthur Leventhal, Brooklyn, New York.

MARVELOUS PICTURE

"'Hell's Heroes' was a marvelous picture, the best production of any movie company I have seen in quite a while. My judgment was not alone by the fact that every one of the critics acclaimed this picture. Charles Bickford shines in this picture.

—Joseph Appel, Chicago, Ill.

HAVE NEVER SEEN BETTER DIRECTION

"So great has been my enjoyment of 'Hell's Heroes' that I could not resist the temptation to write and tell you about it. . . . Never have I seen a better directed picture. It certainly is a pleasure to go through a picture with a clear understanding of the story as you could possibly get from reading it in the book. . . . The scenery and settings were wonderful, and never have I seen a finer bit of acting than that in the poison water scene when Bob was returning to New Jerusalem with the baby."

—W. F. Currington, Fon du Lac, Wis.

EXCELLENT PICTURE

"The other evening I attended the performance of 'Hell's Heroes' at the Strand Theatre. I thought it a very good — even excellent — picture, because of its natural and beautiful setting, and its fine dialogue—the dialogue of real 'desert rats.' It will go down on my 'Best Show List!'"

—Arvid E. Peterson, Duluth, Minn.

ONE OF DAY'S BEST

"I had the opportunity of seeing 'Hell's Heroes' in this city last week. It is my belief beyond any reasonable doubt that this is one of the best pictures of the day."

Kansas City, Mo.
—T. B. Roberson,

"DISTINCTLY FANCY AT $13,000"

says Variety

Los Angeles, April 1.

Criterion (Fox), "Phantom of the Opera" (Univ) (1,600; 25-75) (1st week) Talking re-make stepped out from start and distinctly fancy at $13,000.

UNIVERAL FIRST!

"The Phantom of the Opera"

(Chaney's role of the Phantom is a silent portrayal.)

Carl Laemmle's super thriller is amazing the industry!

MUSIC
DIALOG
TECHNI
COLOR

Starring **LON CHANEY**

With Norman Kerry and Mary Philbin.

From the novel by Gaston Leroux.

Directed by Rupert Julian. Music—dialog—technicolor. Sound on disc only.

"CAPTAIN OF GUARD" CAPTURES BALTIMORE

"King of Jazz" captured the whole front page of the weekly film pictorial section of the Los Angeles Sunday Times Pre-view just before the spectacular pre-view of the production at the coast. Paul Whiteman, the enormous piano on which the orchestra plays, the bridal spectacle, the Melting Pot number and the exotic Monterey sequence combined to give some idea of the scope of the John Murray extravaganza.

BALTIMORE, the second city to see Universal's "Captain of the Guard," exhibited the same enthusiasm that characterized its premiere in New York at the Roxy. The French Revolutionary film opened at the Auditorium in Baltimore to a record crowd. The critics voiced the response of the audience in their reviews.

BALTIMORE POST

Most of the elements of a fine photoplay are in "Captain of the Guard," at the Auditorium. Enough of the elements to keep the audience constantly interested and not infrequently thrilled.

There is, first of all, a romantic story based on the writing of "La Marseillaise," the French national hymn. . . .

* * *

The film also has John Boles in the leading role. He makes an attractive, romantic figure . . . the possessor of a magnificent voice.

* * *

Perhaps the most exciting scenes in the film are the revolutionary mob scenes, which use, according to the ads, 5,000 people. This is quite believable, because the mobs are tremendous, and well directed.

Louis Azrael.

EVENING SUN

If there are, perchance, and lingering doubts in your mind as to whether "La Marseillaise" is or is not a superbly thrilling anthem, we would advise a trip to the Auditorium this week. At the conclusion of this stirring film we have every reason to believe that you will wrap up your doubts in a neat little package, tie the package to a brick and drop the whole business out the most convenient window.

The French hymn of patriotism had no difficulty at all in causing yesterday's audience to break out in the finest case of duck bumps this season, a rash that expressed itself in something approaching thunderous applause.

* * *

A lovely theme song threads the score.

Q. E. D.

Story Without Romance Or Jazz, But Filled Poignant Drama And Glints Of Comedy, At

"Hell's Heroes" Is Another Evidence That Universal Does Big Things.

By H. E. Cherrington.

WITH us to the Grand last night to see "Hell's Heroes," a really fine picture, and decidedly unusual, went a lady who hadn't been to a movie for seven weeks and who was uncertain whether she would be able to sit still for two hours. Said she: "This had better be good or I'll just walk out and go home." Verdict: We helped her on with her coat at the end of the show.

It was from Peter B. Kyne's "Three Godfathers" that they derived the story which goes into this stern and yet far from repulsive story of adventures and manifest destinies on the Mojave desert. But no story writer could achieve an effect such as this. Much of the credit must go to William Wyler, a director who, with this work, merits inclusion among the grains of the continually shifting art and industry, known as the motion picture business. But he was lucky to get a cast that perfectly achieved his goals.

We first meet the [illegible] bad men, who do most [illegible]tory, on their visit to a [illegible] west called New [illegible] "a bad town—for [illegible] as a sign-post [illegible]osts announces. We [illegible]hem having a jolli- [illegible] the bar, with the [illegible] asking one of them, as he [illegible]ves, "Where are you going?" "Oh, I donno," he replied, as if joking, "I thought mebbe I'd go over and rob the bank." And that, is what he does, with the aid of three pals, one of whom leaves his body behind in tribute. One of them plugs the bank cashier "through the pump," when he foolishly reaches for a gun, with two desperadoes covering him.

Thence we follow the trio out to the desert where they lose their pursuers, but also, in a violent windstorm, forfeit their horses and thus their passport back to civilization.

COLUMBUS DISPATCH

UNIVERSAL'S big-time product has them all talking. Pictures that fill the ever-sensitive box-office with a throb of power . . . that send audiences away with that "man-what-a-picture" smile of satisfaction. These two are typical:

▼

HELL'S HEROES

PETER B. KYNE'S first story in sound. With Charles Bickford, Raymond Hatton, Fred Kohler, Fritzi Ridgeway, Maria Alba. Directed by WILLIAM WYLER. Presented by CARL LAEMMLE.

▼

NIGHT RIDE

Starring JOSEPH SCHILDKRAUT with Edward G. Robinson, star of the stage play, "The Kibitzer," and beautiful Barbara Kent. Story by Henry La Cossitt. A JOHN ROBERTSON Production. Presented by CARL LAEMMLE.

L[illegible]RSAL FIRST

Traffic Signal Gag Attracts Crowds to "Cohens and Kellys"

Fred Meyer of Alhambra Theatre, Milwaukee Goes After Scotch Comedy in Brisk Campaign

FRED MEYER, Managing Director of the Alhambra Theatre, Milwaukee, Wisconsin, put a striking "Stop and Go" sign on the order of a regulation traffic signal in the entrance of the theatre and flashed a red "STOP" sign, folowed by a green one reading "GO See the COHENS AND KELLYS." He dressed his lobby with plaids to give it the Scotch atmosphere of the picture. The box-office was made to appear as a huge golf bag of a colorful Scotch plaid, which also provided an effective background for three 60 x 40 panels on both sides and two ovals at the front on which cut-outs of the stars stood out in relief. A shadow box displaying cut-out heads of George Sidney and Charley Murray was also used in the lobby.

Mr. Meyer tied up with Western Union by having a telegram sent him from Sidney, Murray, Price and Gordon at Universal City. This was mounted and placed in the windows of twenty-two telegraph officies around the city.

A co-operative tie-up was secured with the Eastern Laundry whereby they distributed 6,500 heralds in bundles delivered, or called for at the office of the laundry.

In addition to these stunts, three girls were employed to telephone all the Cohens and Kellys in Milwaukee that the picture would have an engagement at the Alhambra Theatre, and extra advertising space was taken in the papers. A special sound trailer was run one week in advance of the opening. A special cut-out was made with stills of the picture mounted on same and was placed in the Belmont Hotel. A window display tie-up was made with the Owl Drug Store, located on the city's main corner, with their "Baby Golf Clubs." A six-sheet cut-out of George Sidney holding a golf club was place in sporting goods store windows in choice locations in the downtown district. These cut-outs attracted considerable attention, especially since they came at the time when thoughts of golf are quite prevalent.

NEW YORK FINDS "HIDE OUT" EXCITING

(*Continued from page* 22)

climax, is well photographed, and Murray, as the famous stroke oar, does a convincing piece of work with his role. Kathryn Crawford, as the co-ed who helps bring about his regeneration, is attractive, and Eliott gives a pleasing performance as one of those detectives who, ever since "Broadway" takes a fatherly interest in crooks.

EVENING WORLD

By George Gerhard

Reginald Barker, director, and James Murray, star of sorts, have taken an utterly bromidic tale in "Hide Out," and made of it an exciting little picture. * * * . . . You'll find things which will excite you profoundly. The boat race scenes are very well done.

N. Y. TELEGRAM

If you like rough and ready, fast-moving stories that have been dished together with a seeming twist of the Hollywood wrist, if you like collegiates who are very collegiate, with a tendency to go bad thrown in for good measure—then you'll find the current film at the Colony, "Hide Out," muchly up your idiosyncratic channel.

From the President of the National Broadcasting Co.—

NATIONAL BROADCASTING COMPANY, INC.

711 FIFTH AVENUE

NEW YORK

April 5 1930

OFFICE OF THE PRESIDENT

Mr Carl Laemmle President
Universal Pictures Corporation
New York City

Dear Mr Laemmle:

I am delighted to hear of the great success of the Universal Pictures Corporation newsreel featuring Graham McNamee. His charming and virile personality naturally led all of us to expect the popular approval with which this excellent feature has been greeted. But the work in its entirety has been done with a true appreciation of his unique qualities and I feel that Universal Pictures Corporation has a right to be proud of this new offering.

I therefore wish to offer you as well as Mr McNamee my hearty congratulations.

Faithfully yours,

M H Aylesworth

UNIVERSAL'S TALKING NEWSREEL

Newscast by GRAHAM McNAMEE. Produced under the supervision of Sam B. Jacobson. Presented by CARL LAEMMLE.

Two a Week. *On Film & Disc.*

UNIVERSAL FIRST!

UNIVERSAL SYNOPSES

John Boles

"CAPTAIN OF THE GUARD"

Universal Production

With Laura La Plante and John Boles

Laura La Plante

MARIE MARNAY, the daughter of an innkeeper, refuses to marry the man of her father's choice, Bazin, a secret agent in the service of the King.

Her father tells her of a music master, Rouget de l'Isle, whom Bazin is sending to give her music lessons. Marie is furious. Then the music master arrives. Marie, liking his looks, changes her mind. They fall in love and decide to marry after Rouget has served his year's service to the King. They pledge their troth and Rouget leaves.

The people of France are rising in secret against the dominion of the King. Marie and her father refuse to follow the rebels, but when Marnay is killed by one of the King's soldiers in attempting to save Marie from the lust of the officers, Marie experiences a change of feeling, and joins the revolutionists. They call her "The Torch," and follow her instructions to the letter. Since Rouget is on the King's side, she writes him that she has found something greater than love and will not see him again, and is going away.

Bazin discovers the whereabouts of "The Torch." Because of his jealousy of Rouget and Marie, Bazin sees that Rouget is sent to arrest this mysterious woman who is a traitor to her King. Rouget has no idea who the woman is.

In the village Rouget goes to the deserted inn. He enters. The place has many memories for him. He sings a song he had composed for Marie. She enters and there is a reconciliation. Bazin enters, accuses Marie of treason and orders her arrest. Rouget is furious because of the trick played on him. Back in Paris he pleads for Marie's life, but only succeeds in having himself thrown into jail, when he pleads for justice.

One day Rouget is inspired to write a song for the people. Queen Marie Antoinette, charmed by the beauty of Rouget's voice, has had him released from prison and Rouget is to sing his song for the King. After singing his song Rouget breaks his sword and renounces the King. He then escapes.

Rouget flees to Marseilles, where he organizes an army. They march on Paris, save Marie, and the revolution is started. Rouget and Marie are reunited.

"PEEK A BOO"

Universal Comedy

With **Arthur Lake**

ARTHUR was only a hotel page but at heart he was a detective and he little suspected that his trick disguises, when he was hot after a clue, were easily seen through. The only one who had faith in him was the hotel proprietor's daughter. Arthur discovered that one of the guests had been robbed, and questioned the victim for a description of his assailant, only to learn it was a gorilla assisted by a woman, but the finding of an earring seemed to be a good clue to Arthur.

Arthur found the woman thief and her accomplice, who had been masking as a gorilla. In the excitement the real gorilla is captured in place of the man-thief, but Arthur with his newly-found intincts, got his man and was awarded a better job in the hotel.

"ALIAS THE BANDIT"

Western Featurette

With **Bobbie Nelson**

DANDY DAN DAWSON, supposedly escaping the vigilant eye of the law, wins the admiration of little Bobbie Norman by recovering a sum of money given to the child by his sister, Ruth, to pay the final instalment on a mortgage, held by one Randall. Randall had sent one of his men out to waylay the Normans so that payment could not be made in time. Randall wanted to get illegal possession of the Norman ranch. When the money is stolen from Bobbie, Dan steals it from the thief, gives it to the boy and sees that he gets a receipt in full from Randall. Meanwhile the sheriff finds that Dan is "wanted" on a large reward. Dan gallops to the Norman homestead where Ruth hides him.

The sheriff and the Randall gang enter the cabin and find Dan. Just as the sheriff starts to arrest him, Dan shows his credentials as deputy marshall, declares that Randall is wanted by the Law and he makes an arrest of the gang.

"STEP RIGHT UP"

Universal Comedy

With **Sid Saylor**

SID was in love with a bareback rider, but the girl didn't know she was getting such a break. Sid was so bashful he adored in the distance! His big moment came when the pretty equestrienne asked him to go after her hat, with which a capricious monkey had climbed to the top of a lion cage. Well, he got the lid.

After that romantic episode he just had to get a job with the carnival and they made him water boy. He did his best to appear nonchalant when in the company of the elephant, but it didn't come off.

Suddenly a drunken sharpshooter began "acting up." Before the male Oakley left, our hero and heroine found themselves beneath a collapsed tent.

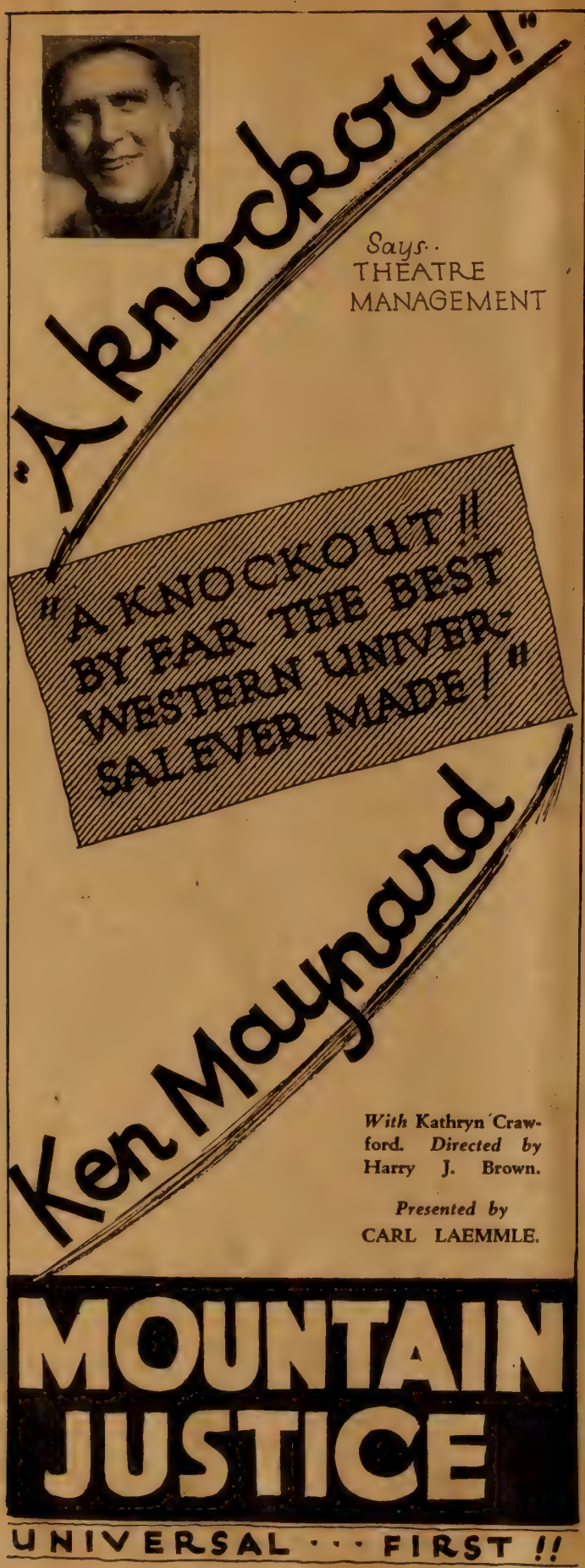
"THE JADE BOX"

No. 9---"Out of the Shadows"

JACK escapes unhurt and Helen escapes from the crooks' den. Morgan apologizes to Jack for stealing the box. He says they should work together, that he has the box in his safe and that if Jack will open it, they will find how to help Jack's father. Jack agrees. Meanwhile, in the library, the shadow opens the box and extracts a vial from it, substituting another vial. Morgan produces the box and Jack opens it. On the vial is a slip of paper saying it means the restoration of Jack's father. Morgan grabs the box and vial and draws a gun. He says he will keep them and learn the secret of invisibility. Jack and he struggle for the box and the vial falls from Morgan's hand and smashes on the floor. The shadow appears and materializes into Jack's father, John Lamar. He explains he substituted the vial to prove that Morgan was the real thief and would-be murderer and now, before he fulfills his vow, he will deal with Morgan.

Ads like these will sell your show like Roxy *sold* New York!

THIS exceptional campaign sheet is loaded with pulling paper and other accessories that will make your box-office records run and hide! Get the press book from your exchange and go after the big money!



Universal Sales Force Completely Realigned

Company's New Sales Policy Of Concentration Launched

COMPLETION of the realignment of the Universal sales organization, with concentration of executive man-power largely in New York and marking a significant change in the company's sales machinery, was announced yesterday by Lou B. Metzger, general manager, with the appointment of Leo M. Devaney as an Assistant Eastern Sales Manager and G. E. Rosenwald as Assistant Western Sales Manager. The appointments of Sig Wittman, as an assistant Eastern Sales Manager, and Ralph Williams, with the title of Southern Sales Director, have already been announced.

Under the direction of Mr. Metzger, as general manager of the company, sales are now handled by division of the country into two territories East and West. The Eastern Sales Manager is Ted Schlanger, and Harry Taylor is Western Sales Manager, both with headquarters in New York.

Under these two there are four assistant sales managers: Messrs. Wittman, Devaney, Williams, and Rosenwald. The first two are assigned to the East, while Mr. Williams' territory is partly in the East, and partly in the West. Mr. Rosenwald is an assistant sales manager for the West, and is the only one of the group who will not have his headquarters in New York.

Leo Devaney is promoted to his new post from the mid-west district managership. He will have supervision of the following offices: Buffalo, Cleveland, Detroit, Indianapolis and Cincinnati.

A former newspaperman, Devaney had extensive experience in exhibition before going into the distribution end of the business, and has been with Universal for a number of years as Canadian Sales Manager, Home Office Sales Representative, branch manager, and mid-west division manager.

Rosenwald, whose promotion was also announced by Mr. Metzger yesterday, comes to his new post from the Western Division managership. He will have supervision over nine offices: Kansas City, St. Louis, Denver, Salt Lake City, Butte, Portland, Seattle, San Francisco and Los Angeles.

Williams, as previously announced, has supervision of eight offices, five of which are in Schlanger's jurisdiction: Charlotte, Atlanta, Jacksonville, New Orleans, and Memphis. The other three—Dallas, San Antonio and Oklahoma City—are under the direction of Harry Taylor, Western Sales Manager.

Due to the great distances covered by Mr. Rosenwald's territory, which includes the Pacific slope, he will maintain his headquarters as before, in San Francisco.

The executive structure of the Universal sales organization, showing the concentration of man-power under the new plan, is as follows:

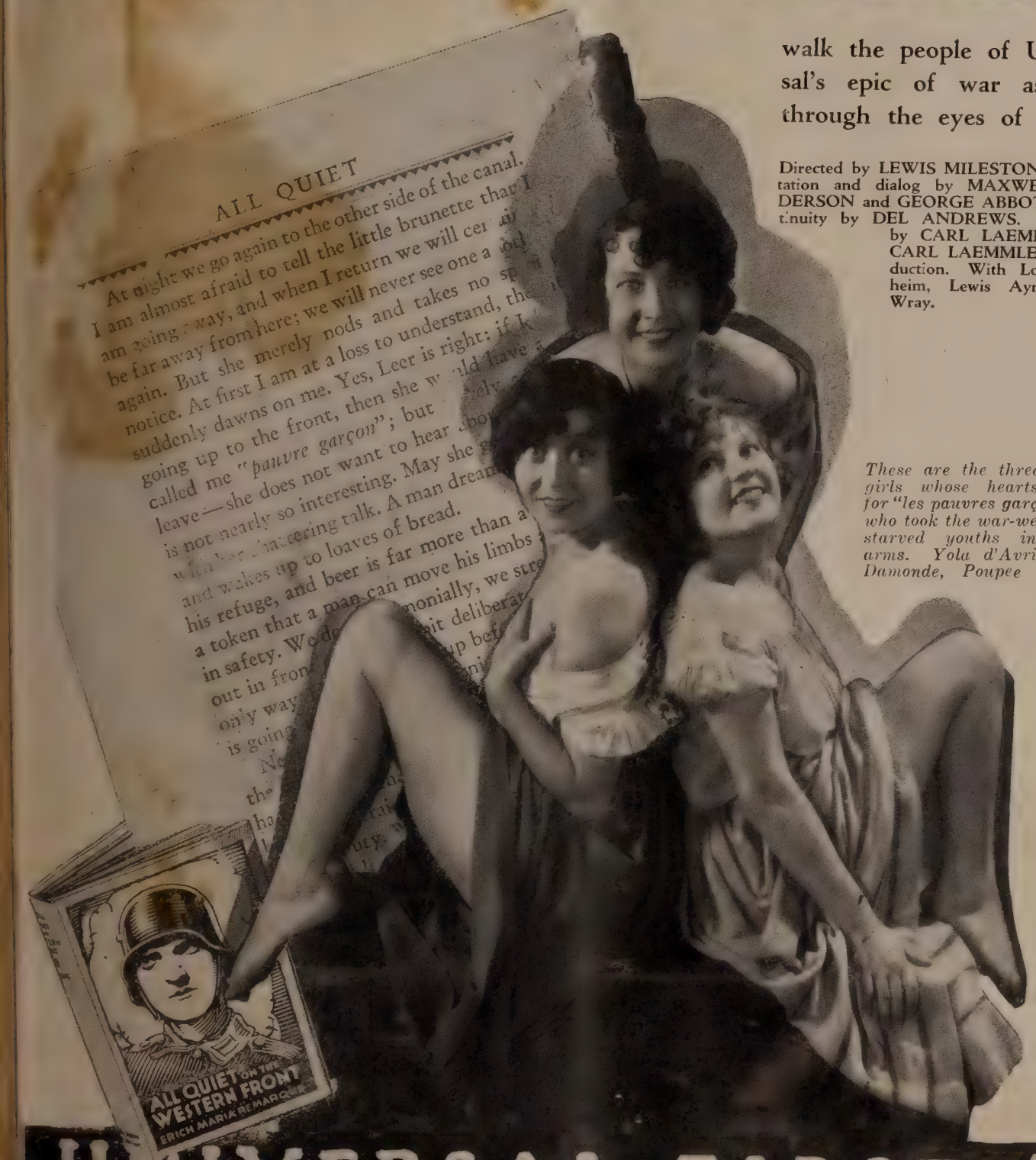
Lou B. Metzger, general manager; Ted Schlanger, Eastern Sales Manager; Sig Wittman, assistant Eastern Sales Manager; Leo M. Devaney, assistant Eastern Sales Manager; Harry Taylor, Western Sales Manager; G. E. Rosenwald, Assistant Western Sales Manager; Ralph Williams, Southern Sales Director, ranking as an assistant sales manager.

The first international sales convention of Universal Pictures Corporation, starting on April 25th in New York City at the Savoy-Plaza, will not only usher in the new alignment of the "U" sales organization, but will mark a new era in the history of the company. The decision to make fewer and better pictures is of tremendous importance to the sales force.

Out of the pages of the world's best seller

walk the people of Universal's epic of war as seen through the eyes of youth.

Directed by LEWIS MILESTONE. Adaptation and dialog by MAXWELL ANDERSON and GEORGE ABBOTT. Continuity by DEL ANDREWS. Presented by CARL LAEMMLE. A CARL LAEMMLE Jr., Production. With Louis Wolheim, Lewis Ayres, John Wray.



These are the three French girls whose hearts melted for "les pauvres garçons" and who took the war-weary, love starved youths in tender arms. Yola d'Avril, Renee Damonde, Poupee Andriot.

UNIVERSAL FIRST!

Watch This Column

Universal's Weekly Chat

Louis Wolheim

in "ALL QUIET on the WESTERN FRONT"

"CAPTAIN OF THE GUARD" is the new title for the beautiful and flaming romance previously named "La Marseillaise." The change was made because the new name is more appropriate, more dramatic and also because theatre-owners say "La Marseillaise" is difficult to pronounce. In this delightful musical drama, LAURA LA PLANTE plays the part of "The Torch" and JOHN BOLES is the "Captain of the Guard." As soon as you see the picture, write me about it, please. —C. L.

Members of the German Reichstag (similar to our Congress) take exceptions to Universal's great picture "All Quiet on the Western Front," written by Erich Maria Remarque. They complain that it is emphasized in anti-German form. They are mistaken. The picture is a faithful reproduction of Remarque's fine novel. Universal has taken no liberties with the story, and I predict that the picture will prove as entertaining to the Germans as it will to the rest of mankind.

JOHN MURRAY ANDERSON
Creator of Paul Whiteman's "King of Jazz"

Jimmy Starr, regarded as the foremost among the critics in Los Angeles, describes Paul Whiteman's "King of Jazz" as "the finest film revue and the most sensational production yet made. John Murray Anderson, who conceived and directed the massive feature, shows the world in fine fashion that he is indeed a master of cinematic entertainment." Unless I am terribly mistaken, the whole world will flock to this brilliant performance.

Have you any ideas that might make good moving-pictures? If so, write me. Do you know of any scene which we might put into our Talking-Newsreel in which the celebrated Graham McNamee, National Broadcasting Company's Star, is the announcer?

Carl Laemmle,
President

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave. New York City

The column on the right will appear in The Saturday Evening Post of May 10, 1930.

Lengthen the line!

YOUR "neighborhood" extends for many miles in all directions. There is no limit to the area you can draw from, provided you play pictures the fans are awaiting—such as those nationally advertised in Carl Laemmle's Saturday Evening Post column.

Universal Weekly
VOL. 31 NO. 14
MAY 10 1930

Jeanette Loff
the prima donna of
"King of Jazz"

CRASH HIT
ERICH MARIA REMARQUE'S
great novel. Directed by LEWIS
MILESTONE. Presented by
CARL LAEMMLE. A CARL
LAEMMLE, JR. Production.
Adaptation and dialogue by MAX
WELL ANDERSON and
GEORGE ABBOTT
With Louis Wolhe
Lewis Ayres, John W
ALL
WESTER

BOTH COASTS

After brilliant Los Angeles (Carthay Circle) opening, smashed home to sell-out business in New York's Central Theatre with critics raving themselves hoarse:

"So magnificent, so powerful that it hardly behooves mere words to tell of its heart-rending appeal, of its dramatic fire, its breath-taking battle shots."

Irene Thirer
N. Y. Daily News

"Audience stunned with its terrific power. Every one connected with the production has attained motion picture immortality."

Regina Crewe,
N. Y. American

"A memorable piece of work. A notable achievement sincere and earnest . . . vivid and graphic. One is gripped!"

Mordaunt Hall,
N. Y. Times

"Holds you spell-bound. Leaves you breathless. It is tremendous. Simply must be seen. Grips the audience."

William Boehnel,
N. Y. Telegram

"Enormously compelling. A brilliant transcription of the most famous book of a decade. Splendid achievement.

Howard Barnes,
N. Y. Herald Tribune

"Marvelously artistic, supremely realistic. Far and away the most significant picture ever turned out by Universal."

George Gerhard,
N. Y. Eve. World

"Compelling. An impressive production. Expertly chosen cast, splendidly made. Powerful."

Rose Pelswick,
N. Y. Eve. Journal

"A stupendous achievement in movie making. A striking blasting panorama of war. Magnificent. Vivid."

John S. Cohen, Jr., N. Y. Sun

"An important epic. A directorial achievement. A wonderful job. An impressive panorama."

Julia Shawell, N. Y. Eve. Graphic

"A magnificent success. Acted to utter perfection. A masterly incarnation of the vivid novel."

Quinn Martin, N. Y. World

EAST

Complete sell-out at long-run CENTRAL THEATRE, Broadway, N. Y. Matinee following opening night S.R.O. before doors opened.

WEST

Playing CARTHY CIRCLE, Los Angeles, prize west coast long-run house did outstanding $22,000, (see "Variety") on premiere week.

QUIET ON THE WESTERN FRONT

UNIVERSAL

689—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

FROM now on, the fur is going to fly!

From this day forward, you and all the other buyers of picture productions will think of Universal first!

From now on, Universal becomes the class of the industry.

The whole picture business is already talking about Universal—but we have other surprises and plans in store which will make the present excited talk sound like chatter.

I have already announced that our policy for next year calls for the making of only 20 productions instead of more than double that number—and that each and every picture will be aimed directly at first run houses.

I've got to make them better than anyone else's pictures in order to sell them into first run houses owned by other producers. It is only natural for them to give their own pictures preference in their own theatres, and that's why I've got to make mine better.

But I'm not waiting for next year to prove that I can do it.

FIRST!!!

The battle is on right now—this minute!

The first challenge which I fling into the very teeth of exhibitors in the war of quality and box-office bigness is Paul Whiteman in "The King of Jazz." There's not a theatre in the world that will not welcome it eagerly.

The next challenge is "All Quiet on the Western Front" —the picture which will create even a greater world sensation than the book of the same name.

The next smashing hit is "Captain of the Guard" which had its sensational world premiere at the Roxy theatre and which, Roxy said, had received more applause than any picture he had shown in a long time.

Then in rapid succession will come Lupe Velez in "The Storm"; John Wray in "The Czar of Broadway"; "The White Hell of PITZ-PALU"; and Mary Nolan in "Young Desire," and others soon to be announced.

What's fine enough for the world's finest theatres will be fine enough for you, won't it?

Well, that's what you will get and that's why, from this moment on, it will be a case of - - - -

Universal first!

Romance and the Talkies

A Story from France, and Some Others

Two Pages of Movie Reviews

By

KATE CAMERON

Captain of the Guard tempts with winsome Laura La Plante.

1 star means fairly good.
2 stars, good.
3 stars, excellent.
4 stars, extraordinary.

★ ★ ★ CAPTAIN OF THE GUARD

HOUSTON BRANCH has dramatized La Marseillaise, the song of the French revolutionists, for Universal, and under the direction of Paul Fejos it becomes the inspiration for a gripping and romantic story. The French Revolution is unfailingly dramatic. With the drama of this story we have, in addition, romance and lovely music.

It is directed in a staccato style. The short scenes of the revolutionary groups, the bits of the leaders' inflammatory speeches, and the flashes of royalty at their games are very expressive, and much more effective than the usual long-drawn-out mob scenes.

Theodore desperate doings in Montana Moon. Just look at Joan Crawford, John Mack Brown, and Ricardo Cortez.

The Carry On song, sung by the revolutionists, is rendered with spirit, but it is not as inspiring as La Marseillaise. John Boles, who plays the part of Rouget de Lisle, the composer of the great song, has a fine barytone voice which reproduces beautifully. If Boles were as good an actor as he is a singer he would be perfect.

The love story is charming. Laura La Plante is hardly recognizable at first, so great a difference does long dark wavy hair make in her appearance. She is just as attractive, however, as she is in her sleek blondness.

The story, with the revolution as a background, is of a young captain of Hussars, Rouget de Lisle, who falls in love with Marie Marnay, a country innkeeper's daughter (played by Laura La Plante). The lovers are parted during the period of the captain's military service, and while De Lisle is serving his king in Paris, Marie's father is killed by one of the king's officers.

Once a loyal royalist, Marie now becomes a passionate revolutionist. She is arrested, thrown into the Bastille, and condemned to death. De Lisle, who has betrayed her without knowing it, begs for her life. His pleas have no effect, and in his agony and desperation he [illegible]

...dge, his colonel, and Bazin, one of the king's secret agents, that their lack of mercy will incite the people to an uprising. He is arrested as a traitor.

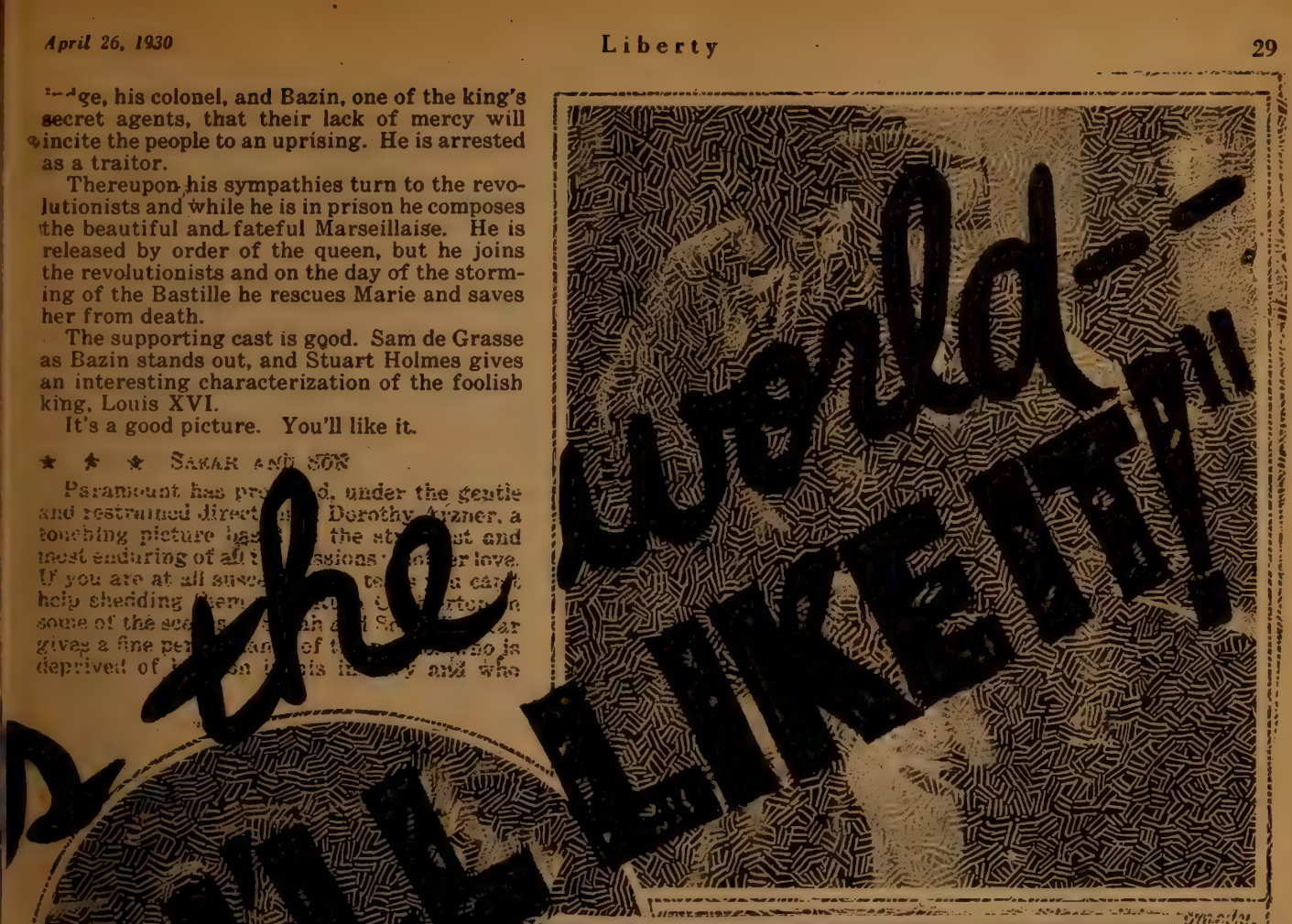
Thereupon his sympathies turn to the revolutionists and while he is in prison he composes the beautiful and fateful Marseillaise. He is released by order of the queen, but he joins the revolutionists and on the day of the storming of the Bastille he rescues Marie and saves her from death.

The supporting cast is good. Sam de Grasse as Bazin stands out, and Stuart Holmes gives an interesting characterization of the foolish king, Louis XVI.

It's a good picture. You'll like it.

★ ★ ★ SARAH AND SON

Paramount has pr...d, under the gentle and restrained direct... Dorothy Arzner, a touching picture ba... the st... and most enduring of all ...ssions ...er love. If you are at all susce... te... can't help shedding ...em... Ch...rton in some of the sce... ...h a... Sa...ar gives a fine pe... ...an... of t... ...no is deprived of h... ...n ... his in... ...y and who



—and HOW they liked it in New York, where hold-over crowds in the world's largest theatre compelled Roxy to run it another week . . . and HOW they are liking it in the big towns . . . and HOW they'll like it in YOUR town!

With *Laura* LA PLANTE and *John* BOLES

A Universal Production, with stirring music and songs by CHARLES WAKEFIELD CADMAN. A John Robertson production from the story by Houston W. Branch. Presented by CARL LAEMMLE. HIT SONGS: "Song of the Sword," and these by Handman, Kent and Goodman: "For You," "You, You Alone," "Maids on Parade," "Can It Be?" Produced by Carl Laemmle, Jr.

Ruth Chatterton and Fredric March in ... At the right, Phyllippe de Lacy in the

...omedy, ...d, pre-...ented ...d Rex ...illiam ...own of ...

...by the ...behavior ...

...ord, the ...dess and ...s a cow-...Brown ...he finds ...d merry ...

CAPTAIN OF THE GUARD

...ortbreaki... ...s in ar... ...er ... ...of Gary ...

...has its ... ...ely ...

...Phili... ...y ma... ... ...

...b's l... ...lost so... ... ...ann't ...

...with Chatterton ... ...ango ...

...the successful a... ...rs s... ...later, ...e of. ...

...Fuller Mellish, ...

... ...ance as ... ...

... ...march, as the ... ...stage ...

... ...seeing her son, ...little ...

... ...ve, is handsome ... ...h it. ...

...and ... sympathetic in the part. Gilbert Emery is ... ...

...the hard-hearted foster fath... ... ...

...Sa... ... ...

...fa... ...see ... ...

★ ★ ... ...NA M... ... ...

...Ricardo Cortez, ...

...who is ... ...

...the ... ...

...and ... ...

...the ... ...

...Metro-... ... ...

...is a ... ...

...the ... ...

...a ... ...

...romance, but the ... ...

director's handling of it almost ruined it. If his intention was to kid the story, he spoiled the effect by going too far. What he did was to cheapen it by some low comedy

...William Collier, Sr., has the leading male rôle and is amusing as the exasperated father of the family. Mar-...garet ...urchill ... Patte... ... ...ee, Rex ...Bell ... ...harles ... ...

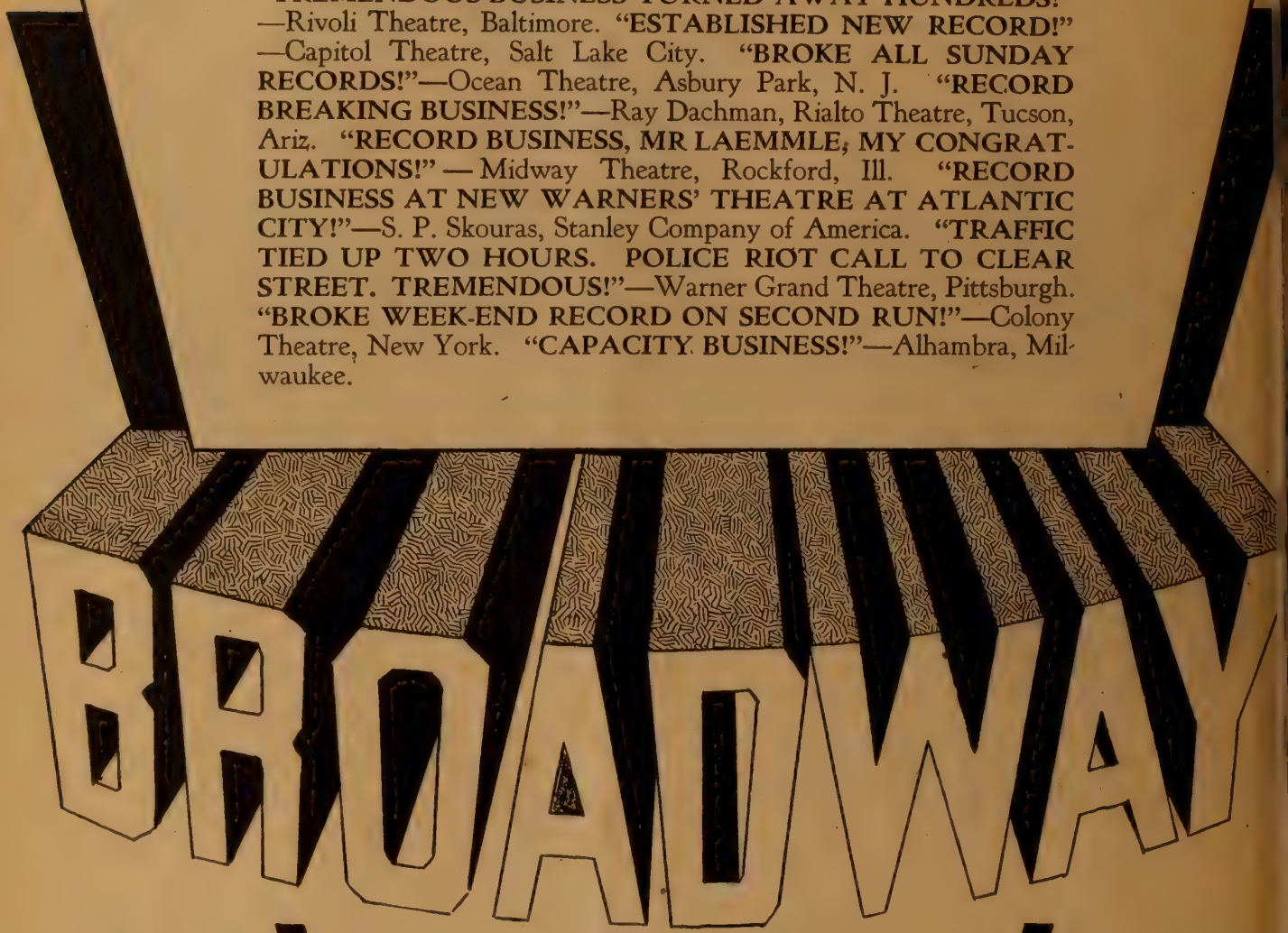
... ...

... ...

... ...

The Greatest Pic

"TREMENDOUS BUSINESS TURNED AWAY HUNDREDS!" —Rivoli Theatre, Baltimore. "ESTABLISHED NEW RECORD!" —Capitol Theatre, Salt Lake City. "BROKE ALL SUNDAY RECORDS!"—Ocean Theatre, Asbury Park, N. J. "RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tucson, Ariz. "RECORD BUSINESS, MR LAEMMLE, MY CONGRATULATIONS!" — Midway Theatre, Rockford, Ill. "RECORD BUSINESS AT NEW WARNERS' THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Company of America. "TRAFFIC TIED UP TWO HOURS. POLICE RIOT CALL TO CLEAR STREET. TREMENDOUS!"—Warner Grand Theatre, Pittsburgh. "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, New York. "CAPACITY BUSINESS!"—Alhambra, Milwaukee.



CARL LAEMMLE'S Million Candle Power Picture, with GLENN TRYON, EVELYN BRENT, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and George Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, Jr., Production. Two negatives: One Silent; One Dialog. Color Scenes by Technicolor.

UNIVERS

t Team in Years!

"ALL RECORDS SMASHED!"—.Capitol Theatre, Dallas, Texas. "'SHOW BOAT' SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis. "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Republic Theatre, Washington, D. C. "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C. "SMASHED ALL RECORDS, GREATEST CROWD CHEERED, APPLAUDED!"—Piccadilly Theatre, Rochester, N. Y. "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schenectady, N. Y. "RECORD FOR MY HOUSE. 'SINGING FOOL' HELD RECORD TO DATE!"—Sidney M. Nutt, Hot Springs, Ark. "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore. "'SHOW BOAT' BREAKS K. C. TOP!" Kansas City (Variety report).

SHOWBOAT

CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

L FIRST!

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick — Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

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Vol. XXXI **MAY 10, 1930** **No. 14**

UNIVERSAL MOVIEGRAMS

UNIVERSAL'S first international sales convention, with representatives from all corners of the globe, opened at the Hotel Savoy-Plaza in New York City on Saturday, April 26th. A contingent of stars, directors and executives from the Universal City studios were present, including Carl Laemmle, Carl Laemmle, Jr., John Boles, Paul Whiteman, John Wray, Lewis Milestone, John Murray Anderson, Pauline Starke, Owen Davis, Jr.

EDWARD G. ROBINSON and Mary Nolan are to have the leading roles in Universal's picturization of Tod Browning's original story, "Outside the Law," which is to be one of its features on next year's program.

UNIVERSAL'S super-production, "The King of Jazz," starring Paul Whiteman and his band, is to have its first private New York showing in the unique Theatre-of-the-Air, atop the new skyscraper Chanin Building. This theatre accommodates only two hundred people, so that the invitation list to this showing was extremely limited, but the official premiere of the picture takes place on May 2nd at the huge Roxy Theatre, where all New York will have a chance to enjoy this lavish production.

DOROTHY JANIS has been chosen as the leading woman for Harry Garson film, "Ourang," which is to be produced in the jungles of Borneo as an all-talkie for the Universal program.

LAEMMLE ANNOUNCES UNIVERSAL LINE-UP FOR NEXT SEASON

Fifteen Productions Definitely Scheduled, with Five Others to Be Announced Later—Announcement to Universal International Sales Convention Marks Official Inauguration of Company's New Policy

CARL LAEMMLE announced this week at the opening session of Universal's first International Sales Convention at the Savoy-Plaza, New York City, the line-up of feature productions for the 1930-1931 season, under the company's new policy of specials only.

The pictures now definitely determined upon number fifteen. The total for the season will be twenty. The other five are in process of negotiation and will be announced later. Mr. Laemmle and Carl Laemmle, Jr., general manager of Universal City, who accompanies his father to the convention will pass upon three of the subjects, while here. Consummation of negotiations for the purchase of these is awaiting their final approval.

Following are the fifteen productions for Universal's 1930-31 season.

"Outside the Law." Thrilling underworld melodrama written and directed by Tod Browning, who created the original silent picture of the same name, which was one of the biggest box-offices successes of Universal history.

The new all-talking version of "Outside the Law" will have an all-star cast headed by Mary Nolan and Edward G. Robinson.

"Little Accident." The outstanding stage success of Floyd Dell and Thomas Mitchell. With an all-star cast. Director, William James Craft.

"Boudoir Diplomat," the play by Rudolph Lothar and Fritz Gottwald.

"East is West," the play by Samuel Shipman and John B. Hymer, which ran for three years on Broadway. Lupe Velez will be starred in the screen version which will have Technicolor sequences. A. E. Thomas, well known playwright, will write the adaptation and continuity.

"Sincerity," John Erskine's best-selling novel, to be directed by John M. Stahl.

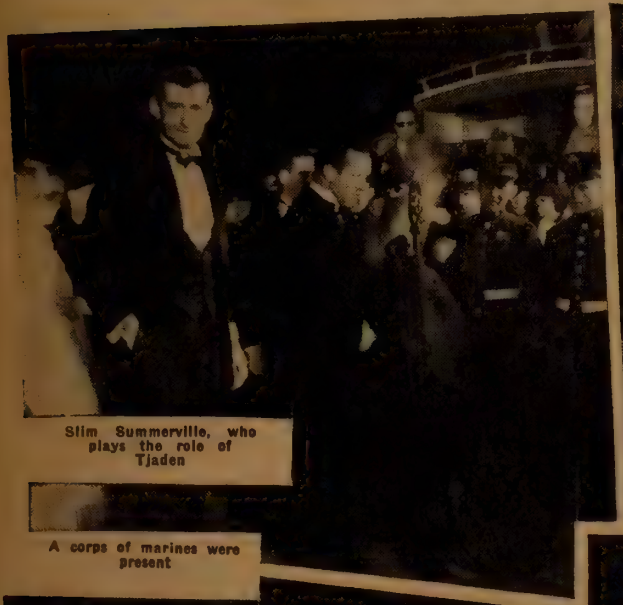
"Strictly Dishonorable," by Preston Sturges. New York's smash stage hit this season. John Boles will probably be starred and it will have a musical background.

"Saint Johnson," by W. R. Burnett, author of "Little Caesar" and "Iron Man." This remarkable Western novel will be made as a big outdoor epic with Lewis Ayres and John Wray, famous for their portrayals in "All Quiet on the Western Front," co-featured. The picture will be released simultaneously with the publication of the book by Lincoln Mac Veigh next fall. William Wyler will direct.

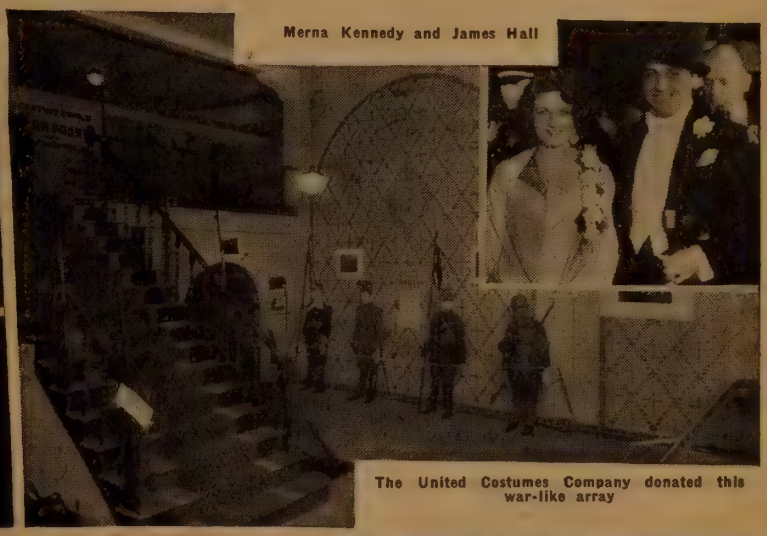
(*Continued on page* 22)

A. E. THOMAS, well known playwright, is preparing the adaptation and continuity for "East Is West," the Samuel Shipman stage play which Universal is producing with Lupe Velez in the role created on the New York stage by Fay Bainter.

"ALL QUIET" HAS BRILLIANT LOS ANGELES WORLD PREMIERE



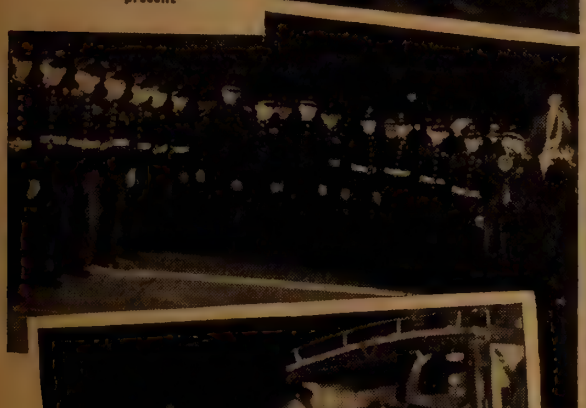
Slim Summerville, who plays the role of Tjaden



Merna Kennedy and James Hall

The United Costumes Company donated this war-like array

A corps of marines were present



Carl Laemmle's arrival goes over the air

Jeanette Loff and Walter O'Keefe

A sound picture was taken of the gala opening at the Fox Carthay Circle Theatre

"WHITE HELL OF PITZ PALU"

The lost mountain climbers joyously hail Udet's rescue plane.

Udet, Germany's ace flyer, attempts a daring rescue in the high Alps.

The staunch villagers scale the perilous North Wall.

The dizzy heights of Pitz Palu lure adventurers on to almost certain death.

One of the spectacular night shots showing the flares playing on Palu.

Universal's First International Sales Convention meets at the Savoy-Plaza, New York City. Seated at the dais, left to right: Paul Gulick, publicity director, E. D. Leishman, supervisor of exchanges; Harry Ascher, Universal distributing agent, New England; R. B. Williams, assistant sales manager; Fred J. McConnell, sales manager newsreel and short product; N. L. Manheim, manager of foreign department; Harry Taylor, sales manager, Western Division; Helen Hughes, secretary of Universal; Lou B. Metzger, general manager of Universal; C. B. Paine, treasurer; Ted Schlanger, sales manager, Eastern Division; Sidney Singerman, assistant to Lou B. Metzger; Leo Devaney, assistant sales manager; Sig Wittman, assistant sales manager; and G. E. Rosenwald, assistant sales manager.

ANALYSIS OF NEW SEASON PRODUCT GIVEN AT UNIVERSAL CONVENTION

Carl Laemmle Announces Adoption of Policy of Bigger, Better and Fewer Pictures with $400,000 Average Cost of Each of 20 Specials for 1930-31

"All Quiet" and "King of Jazz" Celebrities Presented to Convention, Including Paul Whiteman, Lewis Milestone, John Murray Anderson, John Boles, Hermann Rosse and Mabel Wayne

Reception Given in Honor of Carl Laemmle and Carl Laemmle, Jr's. Twenty-second Birthday

UNIVERSAL'S first International Sales Convention, held at the Savoy Plaza, New York City, ushered in the "New Day of Universal," which is signalized by the adoption of the policy of twenty specials only for the coming season. Carl Laemmle, president of Universal Pictures Corporation, announced the new era of bigger, better and fewer pictures in a speech that was received with great enthusiasm. R. H. Cochrane, vice-president, evoked another demonstration, while Lou B. Metzger, general manager of the company, gave the delegates a detailed analysis of Universal's new season product and sales plans. Universal has allotted an average negative cost of $400,000 per picture for its twenty specials.

The new big picture policy alone is enough to mark this year's sales convention as history making in Universal's annals. In addition, the international scope of the convention is another innovation. Delegates from Universal's far-flung branch offices throughout South America, Europe and the Orient attended the five-day sessions. It is even certain, as the Weekly goes to press, that the convention will run over into Thursday, so important are the details of the coming season's new policies.

Among the prominent men in the motion picture industry who addressed the convention are Will H. Hayes, president of the Motion Picture Producers and Distributors Association; J. E. Otterson, president, and Whitford Drake, vice-president, of Electrical Research Products, Inc.; S. A. Rothafel, better known as Roxy, and George F. McClelland, vice-president of N. B. C.

One of the highlights of Tuesday's session was a talk by Herc McIntyre, Universal general manager in Australia, who traveled 12,000 miles to attend the convention and made the latter stages of the trip by airplane from San Francisco.

(*Continued on page* 20)

DETROIT CRITICS RAVE OVER "KING OF JAZZ"

These Reviews Speak for Themselves and Tell Volumes About the Box-Office Pull of the Whiteman Extravaganza

THE reviews below are unanimous in their extravagant praise of "King of Jazz" as superb entertainment.

DETROIT EVENING TIMES

Never has there been such a grandiose revue as "The King of Jazz," Paul Whiteman's first and superlative film production which is now on exhibition at the State Theatre.

Marvelous and always clever, this film is bound to create a certain local appeal.

Whiteman and his band are always present and their music constantly provides a fitting background for the sumptuous settings, gay skits and romantic interludes.

Universal has outdone itself in giving the noted maestro of jazz one of the finest offerings that has so far come out of Hollywood.

Bundles of comedy, armfuls of girls, loads of Gershwin music and tons of Whiteman help to make the re-vusical movie a thing apart from most offerings.

Besides the rotund Paul the entertainers include singing John Boles, funny Billy Kent, Slim Summerville, handsome Stanley Smith, cute Jeanette Loff, Laura La Plante, Glenn Tryon, the cute French sisters, known by the name of "G," The Rhythm Boys and numerous others.

"The King of Jazz" is one of those productions which will amaze, thrill and amuse any spectator. It isn't at all possible that such a movie will ever again be made on such a scale.

Therefore, it behooves you to see it.

Murray Anderson has done himself well in the matter of settings. Many of his creations are actually bewildering. All of them are in excellent taste and boast originality.

That frightfully large grand piano which holds all of Whiteman's band; the lovely bridal veil number and the final Roman setting are among the most glorious efforts that Anderson has ever undertaken.

Whiteman plays many Greshwin numbers, both old and new. "The Rhapsody in Blue" is given a new setting and it is darn smart and clever. Melodies which will be heard at every turn of the radio dial during the next few months include: "Bench in the Park," "The Ragamuffin Girl" and "Monterey."

Paul Whiteman, star of "King of Jazz," is greeted upon his arrival in New York by Ted Husing of the Columbia Broadcasting Company

DETROIT NEWS

"The King of Jazz," Universal's coming out party for Paul Whiteman, is everything that its title implies. It is just about the king of all the revues that have been ground out of the talkie mills—and that includes "The Hollywood Revue" and "The Show of Shows." Certainly, here is a picture that you just can't afford to miss. It's showing at the State Theatre and business should be on the up and up there for several weeks to come.

The most striking feature of this revue is its settings. John Murray Anderson designed them. He evidently had all the money necessary at his command, so you know what to expect. They are fantastic, gigantic sets, swinging in and out or up and down and with huge chorus ensembles or even Paul Whiteman's big orchestra hidden in them. All these kaleidoscopic changes are gorgeous features for the eye and the color process is particularly effective.

* * *

But with all these striking effects don't imagine for a moment that the entertainment end of the revue has been overlooked. The picture consists of eight splendid musical specialties and between them are interspersed dramatic skits, specialties and quickie black-outs. Comedy is given a grand break. Some of the funny numbers last no longer than half a minute. All the units merge with fine precision into the entertainment at large.

DETROIT FREE PRESS

Gorgeous, beautiful, amusing, melodius screen entertainment is Paul Whiteman's first picture, "The King of Jazz," which opened Friday at the State.

Paul himself, is a figure of importance in it, proving a good comedian as well as a first-class musician. He directs his band in several special numbers, notably a most artistic and original setting for the famous "Rhapsody in Blue," which George Gershwin wrote for Whiteman, and in every other number in which he and his men do not appear in person they are heard, for they play the musical accompaniment to the various scenes. Gershwin wrote the entire score and so it is largely symphonic syncopation, tricky and gay, dissonant and intriguing. John Murray Anderson, one of the stage's foremost producers, produced and directed the picture and has evolved many magnificent backgrounds. The settings are artistic and lovely, presenting delightful pictures within a picture. There are so many clever skits, so much that is pretty, tuneful and tinkling, that one loses track of the clever persons who are seen in them, who sing, dance, move gracefully, or grotesquely, on and off the scenes, that only complete satisfaction with the whole as a huge, beautiful show, remains.

N. Y. NEWSPAPERS HERALD "ALL QUIET" OPENING

Lewis Ayres, Louis Wolheim, Slim Summerville and John Wray share these pictorial honors.

BALTIMORE CRITICS PROCLAIM "KING OF JAZZ" SETS NEW GOAL

Paul Whiteman and John Boles Appeared at Auditorium Theatre For Eastern Premiere of "King of Jazz" — Production Receives Wild Applause of Huge Audience and Warm Praise of Critics

THE Eastern premiere of "King of Jazz" proved a gala occasion in Baltimore. The Auditorium was crowded for the Whiteman extravaganza, with the personal appearance of the music maestro and John Boles attracting hundreds of screen and radio fans who do not usually attend first nights. The newspaper critics tell the story of both the brilliant opening and the excellence of the picture.

BALTIMORE SUN

Some of the excitement of a Broadway or Los Angeles premiere attended the opening of Paul Whiteman's eagerly awaited picture, "The King of Jazz," which was shown for the first time in the East at the Auditorium Theatre last night. A capacity audience applauded the picture itself at intervals and gave special ovations to Mr. Whiteman and John Boles, who appeared in person.

"The King of Jazz," pictorially, without doubt is the most beautiful as well as the most spectacular of all the color films to date. This Universal revue, composed of many numbers of varying length has an air of distinction which no other screen musical has had. It sets a goal for other companies to strive for.

The color schemes are novel and consistently pleasing, and some scenes, by comparison with previous efforts, may be called superb. The camera has been taught new tricks. An orchestra climbs out of an ordinary handbag; gigantic chorus girls, twice as tall as the Hotel Astor, dance down Broadway like female Gullivers. There are remarkable silhouettes in green and black and black and red. A dancer painted so that he shimmers in metallic shades of purple, green and black, and costumed as an African savage, performs a stirring dance atop a huge drum, with Maestro Whiteman's jazz rhythms beating somewhere off-screen.

At the beginning there is an animated cartoon in color, the first this writer has seen, and it is sure to set a new standard in this field. The stages are widely varied in size and shape, and they are apt to revolve, shrink, expand, divide or dissolve before one's eyes. The camera moves about indefatigably, mixing long-range shots of choruses with close-ups from many queer angles, with the result that there is a constant illusion of motion.

BALTIMORE NEWS

By Norman Clark

"KING OF JAZZ" is the best screen revue that has come out of Hollywood.

It has color, balance, pleasant music, pretty girls and its comedy is sufficient. . . . There is one sketch in "King of Jazz" that is particularly clever—the one in which a snappy city editor of a newspaper is shown demanding timely news.

John Murray Anderson, who puts on revues for the stage, is the director of Mr. Whiteman's first picture, and he proves again that he is a master at this sort of entertainment. Mr. Anderson knows how to blend colors and he knows how to give a revue that balance that is so essential. Without this balance a revue begins to drag before its end is reached no matter how beautiful and expensive it may be. "King of Jazz" does not slow down for a minute. . . .

Some of the music will rest easily upon the poular ear. Mr. Whiteman appears in some of the comedy sketches and does very well. I repeat that his initial revue is the best of the bunch thus far.

BALTIMORE EVENING SUN

Paul Whiteman and John Boles very much in the flesh, received the applause of hundreds of Baltimoreans last night when they appeared on the Auditorium Theatre stage in connection with the big sharp-and-flat man's long-awaited motion picture, "The King of Jazz." More, the crowded house applauded their screen appearances as well as those of the other stars in the cast.

* * *

"The King of Jazz," entirely in color, while a triumph for Whiteman and his music, is no less a triumph for John Murray Anderson, its director

Colorful and extravagant as the sets, reflecting a brilliant imagination.

* * *

There is comedy and plenty of it. This was introduced in short skits, one of them lasting less than a minute. In all, the film had all the merits of an excellent and lavish revue and lacked one element that most revues have—there wasn't a sob scene in the whole reelage.

BALTIMORE POST

By George Browning

Sooner or later it had to come. Since that day when the electrical larynx was grafted onto moving pictures, most of us realized that inevitably Paul Whiteman would make a picture.

Here was a favorite orchestra leader with a trade mark of syncopation that helped make musical history. Movie magnates recognized the fact and sent for Mr. Whiteman.

. . . "King of Jazz" is a reality. It had its world premier last ngiht at the Auditorium Theatre amid usual whoodeedo that accompanies such occasions.

(*Continued on page* 30)

SHOOT!

SHOOT THE WORKS

on this one, gentlemen. Pawn the family jewels if you must. . . . No matter what the cost, lean heavy on the exploitation. Get them in the first night and they'll break down your doors to get in the second night. A PICTURE!

CZAR of BROADWAY

The inside story of the upper-crust of the underworld.

With JOHN WRAY, BETTY COMPSON, JOHN HARRON

Claude Allister, King Baggot, Wilbur Mack, Henry Herbert, George Byron, Duke Lee. Directed by WILLIAM JAMES CRAFT. SONGS: "That Homestead Steady of Mine," "Collegiate Love." Produced by Carl Laemmle, Jr. Presented by CARL LAEMMLE.

UNIVERSAL FIRST!

HOW DID T
WHIT
PITZ
Surpassing imagination—beggaring description—baffling the art of cameramen who thought they knew everything about thrills. Nobody knows how they did it . . . nobody knows how they made this astounding, heart-stirring drama of the ice peaks—except the people who made it. Emotion that will stir your audience to the depths . . . suspense that will hold them spellbound . . . thrills that will make their blood race and leave them gasping in utter amazement. It will pack them in for Roxy. It will pack them in for you!
Directed by Dr. Arnold Fanck and G. W. Pabst. H. R. Sokal, production manager. Produced by H. R. Sokal-Film.
UNIVERSAL

HEY DO IT ?

HELL OF PALU

LEWIS MILESTONE IS INTERVIEWED

Lewis Milestone (right) and Owen Davis, Jr., who plays Peter in "All Quiet," arriving in New York for the opening

New York Telegram Motion Picture Critic Discovers That Director of "All Quiet on the Western Front" Has Unique Method of Cutting Before He Begins Shooting

By WILLIAM BOEHNEL

PECK'S BAD BOY of Hollywood. That is the unofficial title that has been given, by those who know him, to Lewis Milestone, who directed Universal's production of Erich Maria Remarque's sensational war novel, "All Quiet on the Western Front," which has its Eastern premiere tonight at the Central Theatre.

And all because Milestone has been fired from more jobs than any other director in Hollywood. Meeting him for the first time, you would never believe it. Quiet, unassuming, you decide that it is just another Hollywood legend. Then you learn that he is Russian—he was born in Odessa—and although you may not be an authority on Russians, you begin to believe that maybe there is something in it after all. Milestone, himself, admits that he can be stubborn at times.

Anyway, he was fired from his first job because he insisted on coming to work in a taxi every morning. He was a cutter in one of the studios in Hollywood, earning $20 a week. The twenty just about paid has taxi fares. Earning $20 a week and riding to and from work was something his boss couldn't understand.

"I don't care how you come to work," he barked at Milestone, "but it can't be in taxis."

So Milestone found himself a new job and then another job. They usually lasted, he will tell you, about two weeks. Deciding he would never get very far in a studio cutting-room, he embarked on a directorial venture. His first effort wielding a megaphone was at the Warner studio and the picture was "Seven Sinners," with Clive Brook and Marie Provost. Then came "The Cave Man," with Matt Moore and Marie Provost again. Both of these films won him no little recognition.

Leaving Warners', Milestone did "Two Arabian Knights," with Louis Wolheim and William Boyd, "The Racket," "The New Klondike" and then "New York Nights," with Norma Talmadge, which George Fitzmaurice later made over.

Then came the offer to do "All Quiet" for Universal. With Maxwell Anderson, he worked on the script for three months and when Anderson left to fulfill another contract, he called in George Abbott to lend a helping hand. In all more than eight months were spent in making the picture.

Like the Russian directors, he believes that much of a picture's ultimate success lies in the cutting. . . .

He himself cuts a picture with the camera as he makes it. That is, he visualizes a sequence as it should be when it is finished and then goes ahead and photographs it that way.

There have been troubles aplenty connected with "All Quiet." The German government insisted that it was anti-German and threatened to close all the Universal offices in Germany until they saw that there was nothing to object to, and then the French consul on the coast objected to certain scenes. However, everything has been adjusted satisfactorily for all parties concerned, and the film, cut by Milestone himself, is now ready for presentation tonight.

Critics on the coast have proclaimed it a masterpiece, and as a result Milestone is sitting pretty. His services are in demand. But after two weeks in New York, looking up little restaurants he used to eat in when he worked here in a raincoat factory, he will sail for Europe to remain until the autumn.

"All Quiet" Called Sensation Of Today, Tomorrow and All Time

(Reprinted from International Film Reporter)

ALL QUIET ON THE WESTERN FRONT," by Remarque, is a talking picture for today, a sensation for tomorrow, and history for all time. When Universal announced the intention of screening "All Quiet," many of us believed the film would be another war picture. "All Quiet" condensed into screen actions, is not a mere talking picture. **It is a powerful message to humanity, a bouncing fist upon your conscience!** This message will shake the weary minds of the world, crashing with the power of lightning into recklessness and ignorance of conflict. This message will demand consideration for humanity.

This picture, urging pacifistic tendencies, favors no nationality, although it portrays German heroism. "All Quiet" is a masterful achievement which keeps you spell-bound until the last moment. We compliment Carl Laemmle, Jr., a congenial youth for his cultural contribution to the world; also Lewis Milestone, the director, who proved his strength in artistic conceptions. We hope that "All Quiet" will be interpreted in every important foreign language to carry an everlasting human message throughout the whole world: Never — again — War. . . .

Desider Pek.

IT'S A BURN-UP!

Hotter than "Flaming Youth"

WARNER FABIAN'S

sensational story of two sisters who lived on the bounty of wealthy men. . . . Glistening with beauty and wit . . . flaming with dramatic emotion. . . . Burning up with box-office power.

PAULINE

STARKE

Ben Lyon, Barbara Kent, Hallam Cooley, Robert Ellis. Directed by Ernst Laemmle. Produced by Carl Laemmle, Jr. Presented by CARL LAEMMLE

WHAT MEN WANT

SONG HITS:
"What a Perfect Night for Love"
*
"My Baby an' Me"

UNIVERSAL FIRST!

Delegates to the Universal Sales Convention. Left to Right: James V. Bryson, managing director of Universal Pictures; Ltd.; Herbert Crisp, prominent British exhibitor; S. F. Ditcham, sales manager of Universal Pictures, Ltd.; Clifford Crisp, son of Herbert Crisp; Al Szekler, general manager of Universal's Continental interests, and William Jeapes, laboratory expert of London.

Analysis of New Season Product Given at Universal Convention

(*Continued from page* 11)

The convention was outstanding in its array of notables, many of whom had come on from the coast to attend the premiere of "All Quiet on the Western Front" at the Central Theatre on Tuesday night, and the opening of "King of Jazz" at the Roxy on Friday. The following were presented to the convention amid great applause:

Lewis Milestone director of "All Quiet"; Owen Davis, Jr., who has a featured role in the picture; Paul Whiteman, star of "King of Jazz"; John Murray Anderson, who devised and directed the Universal extravaganza; John Boles, who has a big part in "King of Jazz"; John Wray, who plays Himmelstoss in "All Quiet"; Graham McNamee, the N. B. C. ace, who is the Talking Reporter of the Universal Newsreel; Mabel Wayne, composer of song hits, including "It Happened in Monterey," one of the big numbers in "King of Jazz"; Frank Goodman, of Handman, Kent and Goodman, the Universal music publishing firm; James Gillespie, manager for Paul Whiteman; and Ivan St. Johns, assistant to Carl Laemmle, Jr.

The delegates attended the premiere of "All Quiet on the Western Front" at the Central Theatre. A special showing of "King of Jazz" was held at the Theatre-in-the Air, atop the Chanin Building, on Monday evening.

Following the "All Quiet" opening on Tuesday night, a formal reception, dance and supper was given at the Savoy-Plaza in honor of Carl Laemmle and in celebration of the twenty-second birthday of Carl Laemmle, Jr. The overwhelming success of the "All Quiet" premiere crowned the first year of the young Laemmle's management of the Universal studios and confirmed the senior Laemmle's confidence in his son's genius. Accompanying a very handsome gift presented by the sales department and the heads of departments of Universal, was a scroll testifying to the esteem in which the young general manager of Universan is held by the organization and the appreciation which they all feel for the work which he has accomplished at Universal City. The pearl pin and the scroll were presented to Carl Laemmle, Jr., as the climax of the party in the Gold Room of the Savoy-Plaza.

"Show Boat" Breaks Records All Over Again In Cleveland Theatre

Manager Sharpe of Garden Theatre Proves That Exploitation Possibilities Are Not Over with First Runs

G. T. SHARPE, manager of the Garden Theatre in Cleveland, Ohio, doesn't believe that when a picture has had a first run in the city its exploitation possibilities are exhausted. He doesn't believe that at all—and that's why he did a record-breaking business with "SHOW BOAT" at the Garden.

Mr. Sharpe called on A. J. Sharick at the Universal Exchange and together they went over possibilities. Arrangements were made for a fine theatre front to start with. Then tie-ups were made with a number of music and record stores. One store near the theatre put in two fine windows and placed a victrola near the sidewalk, which played the "SHOW BOAT" ballyhoo record and all of the "SHOW BOAT" records.

A big electric store put in a full window. The center of this window was arranged with the old phantom "bulb" stunt which was used so effectively on "THE PHANTOM OF THE OPERA." An ordinary light bulb was laid on a piece of plate glass in plain view near the front of the window. No wires were attached to it (apparently). And still it flashed on and off alternately all day and night. A card stated that this was the mysterious pilot light from the "SHOW BOAT," and the store gave tickets to anyone who would tell how the trick was performed.

The West 25th Chevrolet sales company was sold on the idea of helping to pay for 10,000 roto heralds by using a tie-up with "SHOW BOAT" stars. Through Western Union copies of the telegrams from the stars were procured, and these were pasted up in the Chevrolet sales windows and mailed out to prospective accounts.

Fred Kloz meat market and grocery store, which does a tremendous business was tied up with the use of small "SHOW BOAT" cards, each numbered. At the theatre during the run numbers were posted each day and folks who held the Kloz cards with similar numbers got passes.

Just at this time the Hollenden "SHOW BOAT" dance room was opening and every street car had a big card on the front, hundreds of billboards and special 3-sheets and special ones made up on exact duplicates of "SHOW BOAT" paper were all over town. Newspapers carried stories of the "SHOW BOAT" opening with ads for the Hollenden. So Mr. Sharpe hopped right into the paper with a big ad in order to get his share of the general "SHOW BOAT" interest aroused.

These stunts, together with a half-dozen other fine windows, a liberal use of Universal accessories and ads and stories in regional papers did the trick and paid Mr. Sharpe many times over for his efforts and expenditures. He also procured displays in the two nearby branches of the Cleveland Public Library.

Delicious LUPE VELEZ • With Paul Cavanaugh and William Boyd • A tremendous triangle in a snow-bound forest hut • A roaring avalanche • A wind-whipped snow-storm • Directed by William Wyler • Produced by Carl Laemmle Jr. • Presented by Carl Laemmle • That's

THE STORM

(With the melting love song, "Tell Me, Do.")

"You know how 'tis"

UNIVERSAL FIRST

Liberty Recommends "Captain of the Guard"

28 Liberty April 26, 193

Romance and the Talkies

A Story from France, and Some Others

Two Pages of Movie Reviews

By

KATE CAMERON

1 star means fairly good. 3 stars, excellent.
2 stars, good. 4 stars, extraordinary.

★ ★ ★ CAPTAIN OF THE GUARD

This reproduction of Liberty's motion picture review page is published through the courtesy of Liberty

Captain of the Guard tempts you with winsome Laura La Plante.

HOUSTON BRANCH has dramatized La Marseillaise, the song of the French revolutionists, for Universal, and under the direction of Paul Fejos it becomes the inspiration for a gripping and romantic story. The French Revolution is unfailingly dramatic. With the drama of this story we have, in addition, romance and lovely music.

It is directed in a staccato style. The short scenes of the revolutionary groups, the bits of the leaders' inflammatory speeches, and the flashes of royalty at their games are very expressive, and much more effective than the usual long-drawn-out mob scenes.

The Carry On song, sung by the revolutionists, is rendered with spirit, but it is not as inspiring as La Marseillaise. John Boles, who plays the part of Rouget de Lisle, the composer of the great song, has a fine barytone voice which reproduces beautifully.

* * *

The love story is charming. Laura La Plante is hardly recognizable at first, so great a difference does long dark wavy hair make in her appearance. She is just as attractive, however, as she is in her sleek blondness.

The story, with the revolution as a background, is of a young captain of Hussars, Rouget de Lisle, who falls in love with Marie Marnay, a country innkeeper's daughter (played by Laura La Plante). The lovers are parted during the period of the captain's military service, and while De Lisle is serving his king in Paris, Marie's father is killed by one of the king's officer's.

Once a loyal royalist, Marie now becomes a passionate revolutionist. She is arrested, thrown into the Bastille, and condemned to death. De Lisle, who has betrayed her without knowing it, begs for her life. His pleas have no effect, and in his agony and desperation he warns the judge, his colonel, and Bazin, one of the king's secret agents, that their lack of mercy will incite the people to an uprising. He is arrested as a traitor.

Thereupon his sympathies turn to the revolutionists and while he is in prison he composes the beautiful and fateful Marseillaise. He is released by order of the queen, but he joins the revolutionists and on the day of the storming of the Bastille he rescues Marie and saves her from death.

The supporting cast is good. Sam de Grasse as Bazin stands out, and Stuart Holmes gives an interesting characterization of the foolish king, Louis XVI.

It's a good picture. You'll like it.

LAEMMLE ANNOUNCES UNIVERSAL LINE-UP FOR NEXT SEASON

(*Continued from page* 8)

"Ourang," a sensational dramatic story which will be filmed in the wilds of Borneo. This will be the first dialogue picture to be made in the jungle, and a complete expedition, headed by Harry Garson and Julius Bernheim, has been sent from the Universal studios to Borneo. Dorothy Janis will have the feminine lead in this.

Sequel to "All Quiet on the Western Front," by Erich Maria Remarque, author of this season's best seller and the outstanding picture of the year. Remarque's new novel will be picturized by Universal as a superproduction. It will be published serially in Collier's.

"The Love Cavalier," an operetta with John Boles and Jeanette Loff in the featured roles. To be directed by John S. Robertson.

"Gypsy Love Song," an original story by Konrad Bercovici, with songs and music by the author. John Boles, Jeanette Loff and Lupe Velez will appear in this operetta.

Two John Murray Anderson Productions. These will be musical sensations by the creator and director of "King of Jazz."

"Cohens and Kellys in Ireland." Fifth of the famous series. A musical comedy-drama, with sequences in Technicolor.

"The Oregon Trail," a big outdoor picture with an all-star cast. Edward Laemmle will direct.

This line-up for next season gives a well balanced program of drama, music, thrills and comedy with the assurance of excellence in each class, due to the new concentrated policy of fewer pictures and increased production cost on each.

SWAMPED

with fan *and* exhibitor praise and BIG CONTRACTS *for*

SWAMPED—With thousands of letters from enthusiastic fans—THE ONLY NEWSREEL THEY APPLAUD!

DELUGED—Exhibitors proclaim their delight over PACKED HOUSES and FATTER BOX-OFFICE RECEIPTS!

SUBMERGED—And contracts for the Universal newsreel pouring in!

Backed by a million dollar advertising campaign in Sixty-four of the biggest newspapers in the United tSates.

BY SPECIAL ARRANGEMENT WITH NATIONAL BROADCASTING COMPANY. Presented by CARL LAEMMLE. Produced under the supervision of Sam B. Jacobson.

▼ ▼ ▼

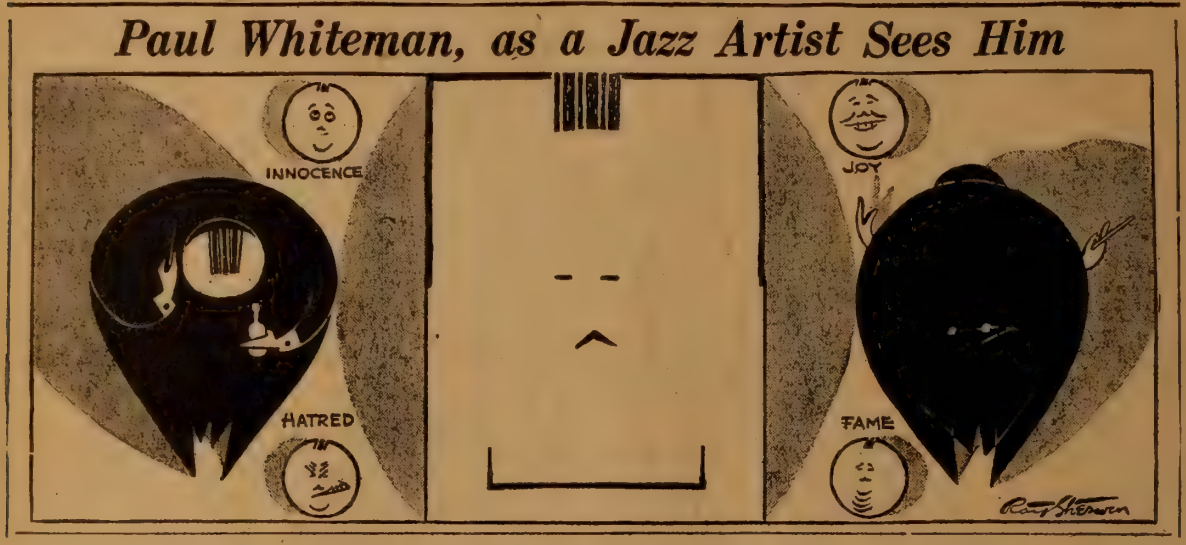
2 A WEEK ON FILM OR DISC

GRAHAM McNAMEE

as the TALKING REPORTER *in the*

UNIVERSAL TALKING NEWSREEL

THE EVENING WORLD, SATURDAY, APRIL 26, 1930.



These are some of the serio - comic expressions you may expect from Whiteman in "King of Jazz."

"KING OF JAZZ" EXCITES NEA SERVICE REVIEWER

(Reprinted from N. Y. Evening Telegram)

Considerable interest on the part of the public has been displayed in Paul Whiteman's first big film. Dan Thomas, Hollywood correspondent for NEA Service, learned that the picture was being secretly previewed in San Bernardino, seventy miles from Hollywood, so he went over there, and here is his report on the film

By DAN THOMAS

HOLLYWOOD, Cal., April 25.—What a picture! What . . . a . . . picture! It isn't often we get excited about a motion picture, especially a revue. But when we saw Paul Whiteman's "The King of Jazz Revue" previewed the other night—well, no praise is too great for it.

"The King of Jazz Revue" is the best parts of all previous revues rolled into one, plus a great deal more. While other studios have been depending upon vast arrays of big names as the drawing power of their revues, Universal chose a different attack. Aside from Whiteman and his orchestra, the sole attraction in this film is entertainment.

And that entertainment goes on for reel after reel, right to the finish. Of course, there are some outstanding personalities in the film, but they get by for what they do, not for who they are.

Credit for the success of this production—and it is bound to go over big even with a public already fed up on revues—goes to three men, Paul Whiteman, John Murray Anderson and Carl Laemmle, Jr. Whiteman is responsible for the music and for having Anderson signed as the director. Anderson is credited with directing the most thoroughly entertaining film we have seen in many moons. And young Laemmle, the boss of Universal, should be given credit for having sense enough to let two masters do things in their own way.

It goes almost without saying that the outstanding feature of the entire production is the music, every bit of which is played by Whiteman's orchestra. It is such music as will be heard by screen fans for the first time. And every one of the numbers for which the music serves as a background is worthy of it.

Ranking next to Whiteman as stars of the show and with little to choose between them are Jeanette Loff and Jeanie Lang. Miss Loff has by far the most footage, but Jeanie makes just as much of the opportunities given to her. If Universal does not put her under long-term contract somebody out there is just plain dumb, because some other studio will grab her the day after the picture is released.

Next in line for his vocal efforts is John Boles. His improvement since his first talkie, "The Desert Song," is so great you would never know he was the same man. And Stanley Smith does a couple of mighty fine vocal numbers with Jeanette Loff.

The dance numbers also come in for their line of praise, which is another wreath for Anderson. He personally trained and directed the girls in all of them, and they are flawless.

From beginning to end this gorgeous production is done in technicolor. And some marvelous results have been obtained, in photograph and camera angles.

Universal owns Detroit, too—

3 BIG ONES

Running Simultaneously at
Three Big Theatres

▼

PAUL WHITEMAN

AND HIS BAND in

KING OF JAZZ

Opens at the STATE, April 25th

▼

ALL QUIET on the WESTERN FRONT

Opens at the PARAMOUNT, April 26th

▼

CAPTAIN of the GUARD

Opens at the ADAMS, April 25th

Presented by
CARL LAEMMLE

Produced by
CARL LAEMMLE, Jr.

UNIVERSAL FIRST!

ADVERTISING THE WORLD'S BEST SELLER AND THE WORLD'S GREATEST WAR FILM

The One Great War Novel that Has Swept Over the Whole World!

Over a million and a half copies now sold in twenty countries!

ALL QUIET ON THE WESTERN FRONT

By ERICH MARIA REMARQUE

¶ This great book, by a German infantryman, gives an unforgettable picture of the World War—its tragedy, its humor, its good fellowship

General James A. Drain, former National Commander of The American Legion, says: "The genius of the German soldier author brings the essence of the war closer to the mind and soul than anything else in literature, sculpture or painting."

R. H. L. in The Chicago Tribune says: "We couldn't put it down, it's the realest, most terrifying, most gripping novel of the war we've ever read."

Frank Ernest Hill in The New York Herald-Tribune says: "Obviously founded on indelible fact, and might be an authentic autobiographical account."

Clinton Simpson in The New York Sun says: "Far and away the most vivid record we have had of the actual fighting in the trenches."

¶ You cannot afford to miss the one book that for the first time reveals real war to the civilian. Read of the life in the German trenches, behind the guns in the hospitals, at home on leave. The book leaves no one unmoved.

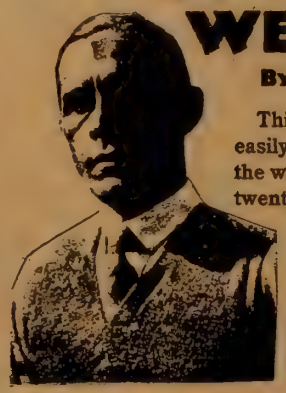
Ask any bookseller for the most popular novel of the War and he will sell you "All Quiet on the Western Front" for $2.50

Boston **LITTLE, BROWN & CO.** *Publishers*

The World's Best Seller—Now Showing in a Great Motion Picture

ALL QUIET ON THE WESTERN FRONT

By ERICH MARIA REMARQUE



This greatest war epic of all time easily holds the record throughout the world for popularity. There are twenty-four foreign editions, and the grand total sale in one year is 2,515,000 copies.

Read this record-breaking best seller—and be sure to see Universal's splendid talking picture. $2.50

Sales Record

Germany	999,000
France	440,000
England	310,000
America	335,000
Sweden	66,000
Denmark, Norway	70,000
Hungary	28,000
Spain	75,000
Holland	65,000
Finland	22,000
Russia	60,000
Japan	45,000

The ad above was the center of a full page in the book review section of The New York Times. All of Little, Brown & Company's advertising on "All Quiet on the Western Front" is now carrying a tie-up with Universal's talking version. At left: This two coloumn ad apeared in the American Legion Monthly, an excellent medium to reach picture patrons on the biggest war film yet to reach the screen.

"ALL QUIET ON WESTERN FRONT" A POSITIVE "MONEY" ATTRACTION

Says *Motion Picture News*

(*Reviewed by Walter R. Greene*)

UNIVERSAL'S film translation of Erich Maria Remarque's sensational novel of the World War is a great, dramatic epic of motion pictures—silent or sound.

There is a gigantic sweep of the world war background — plus a humanness and sincerity in characterization perhaps seldom before equalled on the screen. Digging deep into the innermost thoughts of the group of German youths who were emotionalized into the war "to save the fatherland," the picture goes a lot further than merely transcribing incidents of the war to the eyes of audiences. It gets right down to the hearts and souls of those who battled through the mud of France—fought in the front line trenches — and suffered all the pains and horrors of the great conflict.

"All Quiet on the Western Front" is vivid, tense, drama — superbly transferred to the screen with brilliance. Its gripping situations held a coast preview audience for two hours and a half, even though that audience had sat through two hours of pictures prior to it.

Although the production shows what might be judged as Germany's side of the war, it tells a straight story which could have easily been based on experiences of English, Canadian, French or Belgium soldiers. There is no sympathy created for war. In fact, it's just the reverse. "All Quiet" stands as a great piece of anti-war propaganda.

Universal spared no expense in producing the picture. It looks to be well worth the negative cost, reported in the neighborhood of two million dollars. Even at that figure, the production rates as a winner for the company.

Lewis Milestone carved a niche in the hall of fame through his excellent direction and handling of what was admittedly a tremendously difficult task. Milestone has injected a warmth into every scene and situation, besides capably handling the mass battle sequences for the utmost in realism.

Out of every big production such as this, there generally emerges a potential star. Lewis Ayres is the candidate here. His portrayal of Paul, the German youth, is outstanding in its natural sincerity and humanness.

Louis Wolheim is excellent as the corporal who lightens tense situations with comedy relief. Slim Summerville, veteran comedian, will likely get a fresh start through his splendid performance as a German soldier with a serio-comedy complex. Ayres, Wolheim and Summerville are standouts in a fine cast, every member of which is spotted in with fine judgment.

"All Quiet on the Western Front" is a positive "money" attraction. Its popularity is certain to build steadily for long runs anywhere.

CARL LAEMMLE *presents*

THE SCREEN'S MOST BEAUTIFUL STAR

MARY NOLAN

in

YOUNG DESIRE

She laughed at virtue until true love came to fill her cup with gall. The deeply moving story of this carnival girl will fill your cup with gold.

With Mae Busch, William Janney, Ralf Harolde. Produced by Carl Laemmle, Jr. Directed by Lew Collins. Presented by CARL LAEMMLE. "Why Did it Have to be You?" song, "Why Did it Have to be You?"

UNIVERSAL FIRST!

Film Daily Finds Thrills In "White Hell of Pitz Palu"

A GRIPPING STORY OF ADVENTURERS LOST IN SWISS ALPS. THRILLS AND SUSPENSE. WELL ACTED BY GERMAN CAST.

Universal offers a German-made production, certain to attract much attention. The danger-laden cliffs of the Swiss Alps offer a new background for a weird tale, in which Dr. Johannes Kraft, known as "the ghost of the mountain," seeks to find the body of his wife, who fell to herdeath on their honeymoon, when they were caught in a slide on Pitz Palu, a mountain peak. Ernest Udet, German aviator, furnishes the major part of the thrills by flying his plane through a narrow canyon to try to save the lost climbers. He signals Christian, a guide, who locates Maria and her husband, Dr. Kraft having wandered off to his death. The night search of guides for the bodies of four students lost in the mountains, abounds with thrills.

Direction, expert. **Photography**, first-rate.

"Hell's Heroes" Gets Front Page Notices In Youngstown, Ohio

WHEN "HELL'S HEROES" was playing the State Theatre, Youngstown, Ohio, J. W. Hynes, Director of publicity, arranged with the Circulation Manager of the "Vindicator" to give the newsboys a show on Saturday morning, and the newspaper tied up with front page publicity in two different editions. On the other days they used single and two-column art cuts with good stories.

Availing himself of the suggestion in the pressbook, Mr. Hynes on the opening day arranged for the distribution of one thousand envelopes, with a paster giving the sensational theme of the picture playing at his theatre. Fifty of them contained single passes good for any week day to see "HELL'S HEROES" and the remainder were half-filled with sand as a souvenir representing the sand with which the "three bad men baptize a baby who turns their paths to new adventure and eternity."

Several window tie-ups were made, including a very novel one with a near-by restaurant. This display consisted of a background showing the sun rising with a cut-out of the three figures on horseback in the foreground. Almost directly in front of the horsemen was a large sign reading "HELL'S HEROES" at the State. The entire display was made to look very realistic with the use of lights and fresh white sand.

"Cohens and Kellys" Wins Despite Last Minute Booking

THE COHENS AND KELLYS IN SCOTLAND" was booked into Fox's Palace Theatre, Muscatine, Iowa, with no time for the manager, Mr. John W. Creamer, to prepare an extensive exploitation campaign. However, with the aid of a special newspaper campaign and striking lobby and front decorations, he put the picture over in a style which whipped his opposition all to pieces.

For his theatre front, Creamer used a mammoth compoboard golf bag. The center was cut out and the bag used, prior to the opening, to cover the box-office. Later it was moved to the outside. On either side of the entrance he placed a large shamrock as a background for three 11x14's and a green light. Smaller shamrocks across the fro nt carried the title, and the effect was very attractive.

Which only goes to prove again that IT CAN BE DONE!

Sotcha Bizzniss!

"Turnaway business. Heavy opposition. Beat 'Broadway Melody' record."
—*State, Altoona, Pa.*

"Beat record of 'Sunny Side Up,' 'Cockeyed World.'"
—*Park, Tampa, Fla.*

"Holdout crowds. Opposition 'Vagabond King,' 'Anna Christie.'"
—*RKO Woods, Chicago*

"New record. Audience shrieked, howled."
—*Casino, San Francisco*

"Standing room only from first show."
—*Capitol, Dallas, Tex.*

"Lifted Million Dollar about two grand above average."
—*"Variety" Los Angeles report.*

"Good enough to earn third week at this out-of-the-way location (Colony)."
—*"Variety" N. Y. report.*

CHARLIE MURRAY
GEORGE SIDNEY
VERA GORDON, Kate Price. Presented by CARL LAEMMLE. Directed by William J. Craft.

The

COHENS & KELLYS in SCOTLAND

UNIVERSAL FIRST

UNIVERSAL SYNOPSES

"THE LIGHTNING EXPRESS"

Adventure Picture
Featuring **Louise Lorraine**

No. 1—"A Shot in the Dark"

THE LIGHTNING EXPRESS is the crack train of the B & M Railroad built by John Venable whose ambition is to have a through line to the Pacific. The line has been built as far as Sleepy Cat, Calif. Opposition arises in the person of Frank Sanger, who refuses to let the road cross the land of Bobby Van Tyne, a beautiful girl of whom he is guardian. Jack Venable, son of the elder Venable, is giving a wild party in the city and Kate Fields is vamping him. Whispering Smith, who promised the elder Venable to straighten Jack out, is one of the guests. Sanger's henchmen are also there. A fight starts, but is stopped and the radio announces that the B & M extension has been blocked by Sanger. Smith persuades Jack to take up the fight for the extension. Just as Jack announces he is through "partying," one of Sanger's henchmen fires a shot at Smith. The lights go out as Smith sinks to the floor apparently mortally wounded.

Louise Lorraine

"THE WOLF'S FANGS"

Western Featurette
With **Ted Carson**

JACK WALTERS, of the Royal Mounted, is anxious to catch outlaw Wolf Rambeau, an unseen marauder. Jean La Tour, engaged to Jack, is molested by one Pete Dorgan, who claims he loves her. As she is resisting his advances, Jack enters and warns him to let the girl alone. In the scuffle which follows Pete's wig is pulled off, revealing him to be the Wolf. He escapes, riding off on his horse with the Mounty following him. Later Wolf goes to Jean's cabin to hide from Walters. He tells Jean that he will kill her father if she tells Walters he is there. Jack Walters enters and Jean says that Wolf has not been there, but the Mounty spies the Wolf through a mirror. He pretends to leave the homestead and has his men surround the place. They trap the Wolf and arrest him. Jack receives the reward offered for the capture of the Wolf which enables him and Jean to marry.

"SID'S LONG COUNT"

Universal Comedy
With **Sid Saylor**

IT NEEDED just one look at his opponent to discourage Sid about his chances of winnning a boxing bout and one good left to his winsome face put Sid to sleep for as many counts as it takes dream-sheep to go over a stile.

Next day things looked rosy, however, so Sid and his domineering manager went out looking for new arenas to conquer. They happened on an electric reducing machine proposition. They were willing to demonstrate anywhere and on anything, much to the annoyance of the local policeman, who soon developed an earnest "mad" against them.

The last "shake" came when the cop caught them demonstrating in his own home. Sid got such a shock, he lost his trousers, and the cop "laid" them out" to the law.

"PRISON PANIC"

Oswald Cartoon

OSWALD, as warden, has a hard time keeping his mousy convict in order, and when mouse filed a chunk out of his cell door and escaped, it meant a hard day's work for Ozzie.

Mouse again started on his career of crime the minute he gained his freedom—robbing the pockets of innocent citizens and frightening a poor hippo who tried his best to hide his Big Ben wrist-watch from the crook.

As mouse was swimming in his crime wave, Oswald pulled a few strokes behind him and saw to it that Mean Mouse went back into the jail drain.

Oswald was his mouse's keeper and from that time onward, kept the culprit behind barred doors.

Motion Picture News Finds "Czar of B'way" Good Melodrama

(Reviewed by Don Ashbaugh)

THE CZAR OF BROADWAY," based on Arnold Rothstein's life, shows the notorious gambler in an entirely different light than previous productions based on the same subject. . . . The picture shapes up as all around good melodramatic entertainment for regulation program bookings.

Betty Compson as the girl is the "name" bet to put this one over. Although John Wray is excellent in the title spot, he is new to picture audiences and cannot be depended upon to help at the box-office. The plot concerns the efforts of a newspaper editor to prove how villainous a gangster really is in his hold on the activities of a city. John Harron has the spot as the reporter. He is entirely satisfactory.

There is a novel twist in the friendship of the gangster and the reporter with the former dying at the finish. Several sequences are above ordinary level, notably that of the poker game between the gangster and the boy.

"KING OF JAZZ" SETS NEW GOAL

(*Continued from page* 14)

But, getting back to the picture, it is handsomely done, strikingly original and cannot be taken with a shrug. The entire revue is an all-color medley of inspiring spectacle, lilting melody, clever dancing and frequent hilarious comedy.

* * *

John Murray Anderson, long known as one of the three most celebrated producers in America, cannot be too highly commended for the breadth of his conception in creating "King of Jazz" and for his selection of the array of talent.

"U's PHANTOM PARALYZES PITTSBURGH!"

Pittsburgh, April 22.
(Drawing Population, 1,000,000)
Weather: Fair

Enright struck oil in that oasis known as Holy Week with sizzling $16,500 for Universal's duped "Phantom of Opera." Biggest thing his house has had in months. Cricks rapped picture, but mob insisted upon seeing it.

Starring

LON CHANEY

With Norman Kerry, Mary Philbin. From the story by Gaston Leroux. Directed by Rupert Julian. Presented by CARL LAEMMLE

MUSIC — DIALOG — TECHNICOLOR

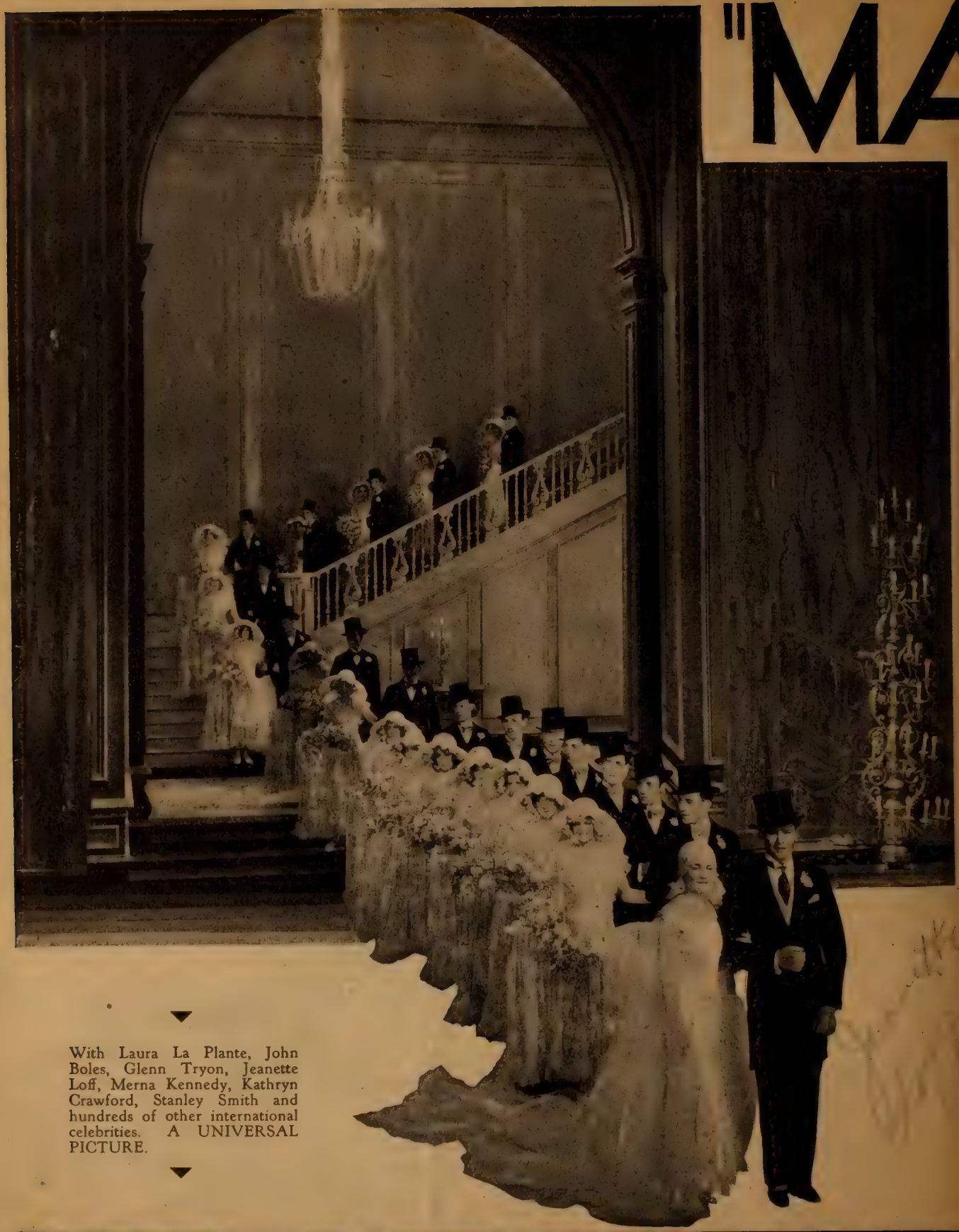
(Sound on Disc Only)

(Lon Chaney's role as the Phantom is a silent portrayal)

VARIETY

UNIVERSAL FIRST

"MA



With Laura La Plante, John Boles, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Stanley Smith and hundreds of other international celebrities. A UNIVERSAL PICTURE.

Including The First Dramatization of

GNIFICENT"—

says Harold B. Franklin *of Fox West Coast*—

"We have just rated it magnificent. The picture's percentage after a preview before ninety officials of studios, film exchanges and chain theatres was 98. In the last five years, only four pictures have received a similar rating."

—Harold B. Franklin

"What a picture! What a picture! No praise too great. Thoroughly entertaining. Gorgeous."

—Cleveland Press

"Easily the most stupendous and lavish piece of entertainment ever turned out by Universal."

—Ex. Herald World

"Unquestionably the most sensational filmusical of the industry. Utmost results in entertaining qualities."

—M. P. News

"They lost their collective breaths. Thrilled with its physical pompousness as much as its originality."

—New York Daily News

"The biggest, greatest, most entertaining yet produced. Brings cheers from audience. Most sensational."

—Los Angeles Record

"In a formidable position to go unchallenged as the best picture of 1930. Should prove great box-office offering."

—Hollywood Screen World

"The most lavish to come from Hollywood studios and should be a hit with fans everywhere. Feast for eye and ear."

—Film Daily

"At last we have something different. And if this doesn't make money pictures might as well shut up shop."

—N. Y. Morn. Telegraph

PAUL WHITEMAN

and his band of exclusive Columbia Recording Artists *in*

"KING OF JAZZ"

Presented by Carl Laemmle *Produced by* Carl Laemmle Jr.

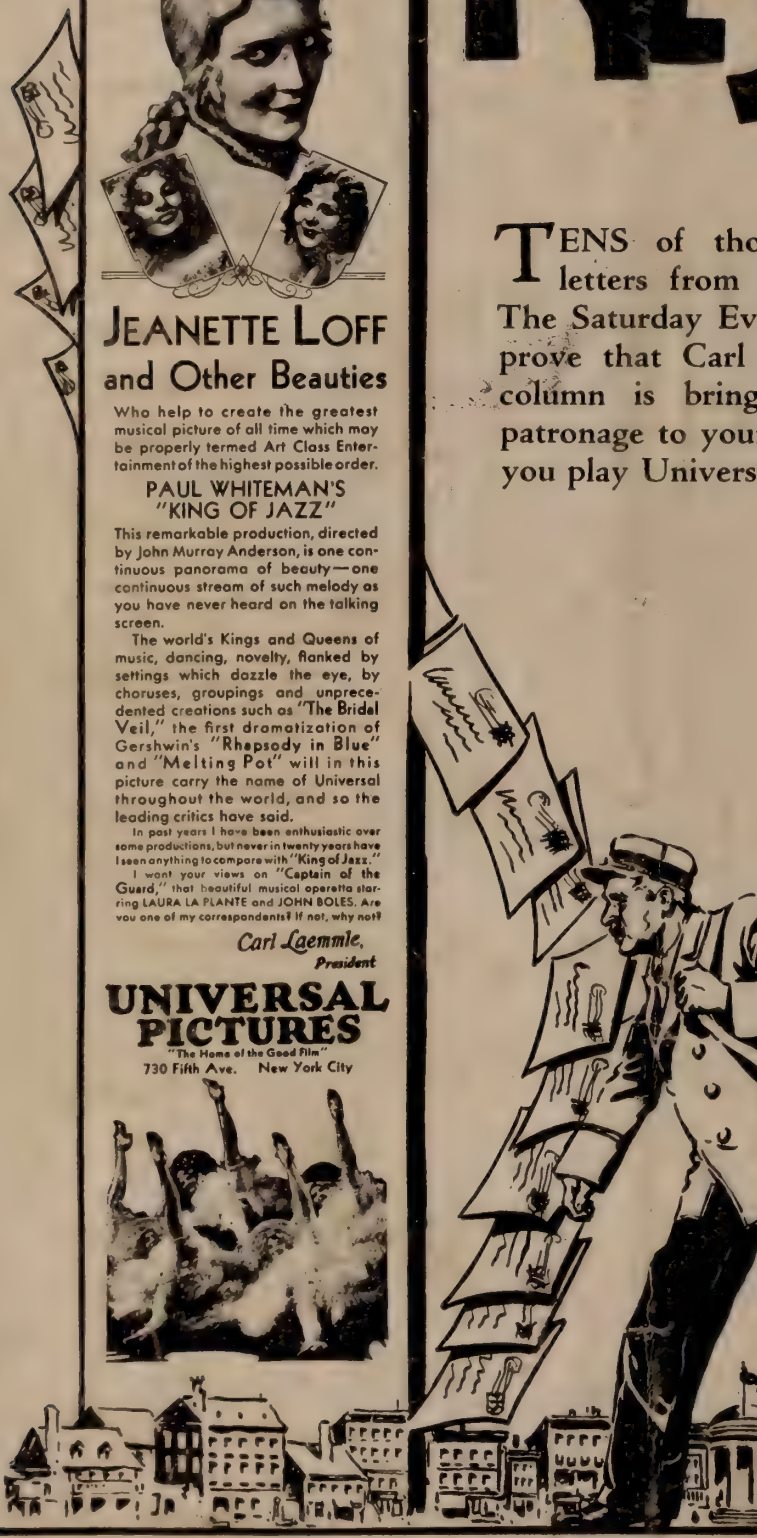
Directed by John Murray Anderson

George Gershwin's "Rhapsody *in* Blue"

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

RESULTS!

TENS of thousands of letters from readers of The Saturday Evening Post prove that Carl Laemmle's column is bringing added patronage to your theatre if you play Universal Pictures!



The column on the left will appear in The Saturday Evening Post issue of May 17, 1930

Watch This Column

Universal's Weekly Chat

JEANETTE LOFF

and Other Beauties

Who help to create the greatest musical picture of all time which may be properly termed Art Class Entertainment of the highest possible order.

PAUL WHITEMAN'S
"KING OF JAZZ"

This remarkable production, directed by John Murray Anderson, is one continuous panorama of beauty—one continuous stream of such melody as you have never heard on the talking screen.

The world's Kings and Queens of music, dancing, novelty, flanked by settings which dazzle the eye, by choruses, groupings and unprecedented creations such as "The Bridal Veil," the first dramatization of Gershwin's "Rhapsody in Blue" and "Melting Pot" will in this picture carry the name of Universal throughout the world, and so the leading critics have said.

In past years I have been enthusiastic over some productions, but never in twenty years have I seen anything to compare with "King of Jazz."

I want your views on "Captain of the Guard," that beautiful musical operetta starring LAURA LA PLANTE and JOHN BOLES. Are you one of my correspondents? If not, why not?

Carl Laemmle,
President

UNIVERSAL PICTURES

"The Home of the Good Film"
730 Fifth Ave. New York City

UNIVERSAL WEEKLY
VOL. 31 NOV. 5, 1932 NO. 21

BROADWAY STEPS OUT WITH UNIVERSAL!

"ALL AMERICAN" at the PARAMOUNT

•

"ONCE IN A LIFETIME" at the ROXY

•

"OLD DARK HOUSE" at the RIALTO

•

"AIR MAIL" at the MAYFAIR

•

BROTHER, ARE YOU STEPPING OUT?

Coming!

SLIM SUMMERVILLE

and

ZASU PITTS

in

They had to get Married

With This Great All-Comedy-Star Cast!

FIFI D'ORSAY, Roland Young, Guy Kibbe, C. Aubrey Smith, Elizabeth Patterson, Vivian Oakland, Robert Greig, Cora Sue Collins, David Leo Tillotson, Wallis Clark.

Directed by E. Luddy

Universal Weekly

No. 695—Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Two years ago I discontinued publishing the Universal Weekly which I had been distributing to exhibitors for about twenty years.

I figured that it would be a wise economy, but it proved to be a false one.

Universal has so many important things to tell you that it is impossible to cover them all in regular trade paper advertising.

Universal not only makes twenty-six of the finest feature pictures on the market, aimed at first run and every other run, but it also produces the incomparable Tom Mix Outdoor pictures, many two reel comedies, several serials, a novelty reel called Strange as it Seems and two newsreels, every week.

Every exhibitor is entitled to know what the world thinks about all of this product, but it would take so many pages of trade paper space to tell it that no company could afford it.

Comes to You Again!

So I have decided to give you the Universal Weekly again, beginning with this issue and continuing every week thereafter.

Only in this way can you be properly posted on Universal pictures as they relate to your prosperity. Only in this way can you know the whole amazing story of Universal's success in the face of the hardest times the world has ever known.

If the truth about all of Universal's product will help you make more money than you have been making; if something we publish in the Universal Weekly helps you to make up your mind about what to book in your theatre and how to advertise it and exploit it after you have booked it; then it will have served its purpose for you as well as for Universal.

I ask you to study each forthcoming issue of the Universal Weekly with the same care and seriousness which we shall use in making it up.

Thank you.

Carl Laemmle

His voice on your screen

"How do you do, ladies and gentlemen."

His face in your lobby

and you've got more than any other newsreel can give you!

UNIVERSAL NEWSREEL

The fastest growing newsreel in the world!

Broadway Elects Universal

Crowds in front of the Paramount Theatre for "The All American" showing. A Christy Walsh radio broadcast was one of the features. At top, Universal's great Broadway sign announcing "Once in a Lifetime."

The Roxy displayed this "Once in a Lifetime" illumination and took in sixty thousand grand for new record. "The Old Dark House" went into the Rialto for a run, and opened like a whirlwind.

BROADWAY has elected Universal!

Presidential contests come only once every four years, but the battle of the theatres to elect a product ruler of the Main Stem is a weekly event. Universal has just won this victory.

No less than five Universal productions have enjoyed first runs in Broadway houses during the last month, and two are repeating. They are "The All American," "My Pal, the King," "Once in a Lifetime," "The Old Dark House" and "Air Mail." "Afraid to Talk" will follow in soon.

First, there was the Tom Mix feature, "My Pal, the King," which played the Globe. Imagine! A western on Broadway, and it packed them in for two weeks.

Second came "The All American" with its glittering array of football stars, and took the New York Paramount by storm, playing to enthusiastic houses at every showing. Too, the picture was vastly pleasing to the Metropolitan movie critics, as will be seen by the reviews printed on page 32 of this issue.

"The Old Dark House" got off to an excellent start last week at the Rialto when Irene Thirer, motion picture critic of the New York Daily News awarded the picture a rating of three and a half stars, and others agreed with her.

The business at the Rialto on the opening days averaged almost fifty percent above normal business. It is in for two weeks and possibly three. Saturday rolled up four and a half grand, and Sunday four. Variety on Tuesday morning predicted $22,000. Reviews on page 18 and 19.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

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Vol. 31 Nov. 5, 1932 No. 21

Opening business at the Roxy was very flattering, indeed. Over $10,000 on Saturday, and an equal amount on Sunday, which establishes a new record for the theatre since it re-opened at a lower price schedule. This record is not only for money taken in, but for attendance as well. Double record to the credit of "Once in a Lifetime," which moves immediately into the Fox Brooklyn Theatre.

Variety on Tuesday predicted $60,000, with a strong possibility of even more. Here is the way the Variety column opened. The heading reads:

"ROXY'S 'ONCE IN A LIFETIME' TOPS BROADWAY— WOW $60,000"

Here is the way it started off:

"Business generally sprightly on the town's biggest first-run front, with the Roxy for the first time since it reopened in August coming into the big money.

"With a good week-end also helpful to the other houses, the biggest 'un among them, with 'Once in a Lifetime,' is taking the hurdles for a nice $60,000, with a chance to beat that. It will be by more than $10,000 better business than the Roxy has generally enjoyed in a long time."

Armistice Day Suggestions

NOVEMBER 11th for generations to come will be a day which will live in the memory of the American people. It is the anniversary of the Armistice which terminated the World War. It is a day which should be signalized in your theatre. If you have not already done so, you should take steps immediately to memorialize Armistice Day. Naturally, you have your own idea of how this can best be done. The suggestions we can make to you have to do largely with the film or films you run in your theatre on that day.

Of course, the greatest film that you could run on that day, and, as a matter of fact, on any other day, is "All Quiet on the Western Front." By the judgment of hundreds of critics this picture is the best moving picture ever made. It would be impossible, by the expenditure of any amount of money, to make a picture more appropriate for Armistice Day showing than "All Quiet on the Western Front." Erich Maria Remarque, a German who served through the entire four years of the War in the German Army, wrote the book out of the fullness of his own tragic experience. As a book, it was one of the landmarks of book publishing. As a picture, it was even more outstanding and more graphic. The screen has far greater opportunity to speak to the soul than has the printed word. "All Quiet on the Western Front" is a soul-searching human document.

It is quite probable that Carl Laemmle will withdraw this production entirely from circulation for a certain length of time and bring it back later. He has many times been advised to do so. Moving picture people, international statesmen, educators, humanitarians, have assured him that "All Quiet on the Western Front" is a picture for the ages. Naturally, he could make more money by withdrawing it and putting it out later with a great advertising campaign. Mr. Laemmle has not done this yet. This year you will have the opportunity of booking it. It is an opportunity which you should embrace. Book "All Quiet on the Western Front" if you have the opportunity and it isn't already booked in your opposition house.

There is a picture which has just completed its first runs, but which is current in all of the exchanges and has established a tremendous reputation for itself as a builder of character and as a memorial to the American Legion. It is "Tom Brown of Culver." Not only in the United States has this picture met the most laudatory reception; in England, in Germany, in fact, all over the world, it has been an outstanding example of what a splendid moving picture can be. It will be a credit to your theatre to show "Tom Brown of Culver" on Armistice Day, whether you have already shown it or not.

There is no reason why the Slim Summerville comedies dealing with the Marine Corps and with the Army wouldn't make an appropriate subject to balance your program and to give it an Armistice Day flavor. There is no reason in the world why Armistice Day should not reflect the joy which Humanity felt in the termination of the War as well as the terrible experiences which engulfed the world for four years. These comedies are among the best ever brought to the screen. Whether you have shown them or not, a Slim Summerville Marine Corps Comedy would be a splendid feature for an Armistice Day program.

ARMISTICE!

Let us have an armistice in the picture business!

Let us all make an honest effort to put an end to quarreling, suspicion and distrust.

Heaven knows we must withstand enough attacks from outside our ranks without adding to our problems through constant internal discord.

If producers, distributors or exhibitors are indulging in practices which are unfair to any other branch of the industry, let us find a peaceful way out instead of drawing outside criticism upon ourselves by tearing at one another's throats.

The motion picture business, although in better shape than many others, is nevertheless facing a battle for existence. The constructive brainpower of every man who earns his living through pictures is needed to build it back into the greatness it once enjoyed.

It can be done if we all pull together, but not in any other way.

Speaking for Universal, I will agree to anything that is fair—fair to everybody concerned, because if it is not completely fair it will never bring peace. This goes for contracts or anything else which is causing friction.

Fourteen years ago the world war was stopped by an armistice, but the world is still smarting from its old wounds. Recovery is slow. But it need not be so slow in the case of the picture business.

Peace among ourselves is the first step toward recovery. Let's take it!

—Carl Laemmle.

To Help Defeat Depression

CARL LAEMMLE has just employed one hundred men to begin work immediately on two sound stages which will be constructed at Universal City at a total cost of $50,000, it was announced last week by studio officials. The stages will be the final unit in a $150,000 construction program started recently at the film plant.

The motion picture producer ordered the additional construction to give more employment.

Gloria Stuart Has Played Four Big Leading Roles in the First Six Months of Her Film Experience

GLORIA STUART has arrived.

In the movies only five months, the brilliant actress has played four leads. And with the recent acclaim of "Air Mail," in which she had the feminine lead opposite Ralph Bellamy, her future in pictures is assured. Universal has just signed her to a long term contract, and put her in "Laughter in Hell."

Miss Stuart's rise to motion picture prominence has been nothing short of meteoric. A few weeks ago she was an unknown quantity in Hollywood. Today she is headed for stardom.

One of the many interesting things about Gloria is the remarkable circumstances surrounding her picture debut. Before she had ever appeared on the screen, two major companies were quarreling over the right to sign her to a contract. And the matter was finally settled by flipping a coin. Universal won.

First noted by Carl Laemmle, Jr., while giving her initial performance in "The Sea Gull" at the Pasadena Playhouse, Miss Stuart stepped immediately into leading roles. No extra parts and bits for her. Her very first assignment was a lead.

When James Whale, the director, began searching about for someone able to register fright in "The Old Dark House," Universal's picturization of the J. B. Priestley thriller with Karloff, Laemmle, Jr., pointed out the recently signed Gloria Stuart. Perhaps because of her very natural novice's fright, Whale decided that Gloria could do the job. A preview of "The Old Dark House" revealed that the director's guess had been a good one.

On a "loan" to Warner Brothers, Miss Stuart next made "Street of Women." Then came her most difficult role to date, a heroine lead opposite Richard Arlen in Universal's football sequel to "The Spirit of Notre Dame," "The All American." Gloria not only filmed this picture but at the same time took the lead in Universal's "Air Mail." During her first five-month period in the movies, therefore, a time which most newcomers spend finding out what it is all about, Miss Stuart played the leads in four major productions. Because of her outstanding work in "Air Mail," in which she shares stellar honors with Pat O'Brien, Lilian Bond, and Russell Hopton, the little blonde was presented with a Universal long-termer.

"My head swam!" she confessed recently in commenting on her rapid rise to movie celebrity. "Though I was born in Santa Monica, less than 20 miles from Hollywood, the thought of a screen career had never occurred to me. All my theatrical activities had been in college plays at the University of California and in Little Theatres in various parts of the state. I appeared regularly in plays presented at the Theatre of the Golden Bow, located in Carmel-by-the Sea.

It was Gilmour Brown, director of the Pasadena Community Playhouse, who witnessed one of Miss Stuart's performances at the Golden Bow and invited her to his playhouse to play the lead in his production of "The Sea Gull." Curiously enough, Onslow Stevens, who is prominently cast in Carl Laemmle's screen version of "Once In A Lifetime," was Miss Stuart's leading man in "The Sea Gull" and was signed by Universal at the same time as Miss Stuart.

Though there are many blondes in Hollywood, Gloria is one of the natural ones, and this, with her large hazel eyes and exceptionally fine profile, makes her one of the most attractive young women of the screen. And beneath her ever-present dignity and poise, Gloria hides a great many ardent enthusiasms. An excellent swimmer, she is so in love with the sport that every summer afternoon finds her in the surf. Hollywood is agog at her feats on the polo field. She is an excellent horsewoman and of the few women polo players in the film colony. Also, she is an extremely talented wood-carver. Last, but certainly not least she is a movie fan.

Her work in "Air Mail," a thrilling story of the intrepid aviators who fly the government mail, is splendid.

ANOTHER BOX-OFFICE SMASH FROM THE STUDIO OF HITS!

WITH

ERIC LINDEN
SIDNEY FOX

Louis Calhern, George Meeker, Tully Marshall. By George Sklar and Albert Maltz. Produced by Carl Laemmle, Jr. Directed by Edward L. Cahn. Presented by Carl Laemmle

BY THE MAKERS OF BACK STREET — AIR MAIL

THE ALL AMERICAN — OLD DARK HOUSE, ETC.

"Laughter in Hell" in Production

AS THE Jim Tully novel, "Laughter in Hell," comes off the press and into the booksellers' windows, the moving picture of this graphic story, by one of the world's most vivid writers, goes into production at Universal City. The growing popularity of Pat O'Brien, as evidenced in "Air Mail", caused Carl Laemmle, Jr., to give him the lead. The entire cast is interesting and full of box-office names. Tom Brown, Gloria Stuart, Berton Churchill, Merna Kennedy, Arthur Vinton, all have splendid roles, and there are also Douglas Dumbrille, Tom Ricketts, Arthur Wanzer, William H. Turner, Russell Powell, Clarence Muse and Tom Conlon.

Tom Reed adapted the novel to the screen, and Edward Cahn is directing it. In "Laughter in Hell," Carl Laemmle, Jr., promises a remarkable performance by Merna Kennedy. Once before the Universal producing head snatched this girl from oblivion. She has the reddest hair in Hollywood and the producers mistakenly tried to make her a milk-white ingenue. They failed. This time she is coming back in a role as provocative as her hair. Miss Kennedy is all washed up with good little girls. She is the laughter in Hell.

The new Merna Kennedy as she appears in "Laughter in Hell"

Karloff actually is a mummy in this picture, a mummy who comes to life by the chance discovery of an ancient formula and then attempts to drag a beautiful society girl back through the centuries with him in order to eliminate the three thousand years which separate them. "The Mummy" has all of the power that made "Frankenstein" great. Its sets were designed by the world-renowned artist, Willy Pogany.

Karl Freund, the great camera expert, who shot "Variety" and awoke Hollywood to a consciousness of camera angles and the new camera technique, is producing "The Mummy" as his first directoral assignment. His cast in support of Karloff includes Zita Johann, David Manners, Edward Van Sloan, Arthur Byron, Bramwell Fletcher, and Noble Johnson.

"Cagliostro" Now Becomes "The Mummy" with Karloff

UNIVERSAL has changed the title of "Cagliostro" on its list of twenty-six productions for the year, to "The Mummy". "Cagliostro" was an original story by Nina Wilcox Putnam, written around a centuries-old legend. With the assistance of E. Richard Schayer, the story was prepared for the screen and the legend extended to date back three thousand years. The role of Im-Ho-Tep was tailored to Karloff, the "Frankenstein" monster, and fitted him so remarkably well that Carl Laemmle, Jr., resolved to launch him as a star in this production of "The Mummy".

"Destination Unknown" Announced

TO take the place of the picture "S. S. San Pedro," which has been withdrawn from the list of Universal productions, Carl Laemmle, Jr., has just announced the story by Tom Buckingham entitled "Destination Unknown." This production will feature Pat O'Brien and Ralph Bellamy, who were so tremendously successful in "Air Mail." The cast already includes Charles Middleton and Rollo Lloyd. Tay Garnett has been taken off of "Men Without Fear" and will direct "Destination Unknown" until conditions in the bull fighting sport in Mexico City improve. All of the important bull fights there were cancelled, owing to conditions which have affected sports in this country as well as in Mexico.

In the meantime, "Destination Unknown" looms up as a remarkably fine story, and Universal will give it every possible ounce of production value. The feminine lead will be announced next week.

The teaming up of Pat O'Brien and Ralph Bellamy is one of the results of the splendid work that these two did together in "Air Mail". When "Air Mail" gets into its stride in the theatres, reputations of both will increase.

Here's one they can't imitate because Universal gobbled up football's greatest stars and made a drama that smashes even "The Spirit of Notre Dame."

THE ALL AMERICAN

With **RICHARD ARLEN,** Andy Devine, James Gleason, Gloria Stuart, John Darrow. **THE 1931 ALL AMERICA TEAM** and the **ALL AMERICA BOARD OF FOOTBALL**—"Pop" Warner, E. L. Casey, Jesse Harper, W. A. Alexander, Christy Walsh. Story by Richard Schayer and Dale Van Every. Produced by Carl Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle.

Slim Summerville and ZaSu Pitts in "They Had to Get Married"

"They Had To Get Married" A Great Title and Cast

UNIVERSAL has improved another title and put a cast at work which is going to set a record for comedy personalities. The new title is "They Had to Get Married," changed from "Beauty and the Brute." It stars Slim Summerville and ZaSu Pitts. And look at this lineup: Veree Teasdale, Guy Kibbee, Fifi Dorsay, Roland Young, C. Aubrey Smith, David Tillotson, Vivian Oakland, William Burress, Louise Mackintosh, Robert Grieg, Virginia Howell, Bertram Matburgh, James Donlan, Elizabeth Patterson, Wallis Clark and Cora Sue Collins, who played so marvelously with Summerville and Pitts in "The Unexpected Father" last year.

The story was written by H. M. Walker, Gladys Lehman and Clarence Marks and is already in its second week of production at Universal City under the direction of Edward Ludwig. On the second day, ZaSu Pitts was taken to the hospital, but fortunately her ailment was of a minor nature, and she is now back on the set and production is progressing splendidly. No actress in Hollywood works so steadily as ZaSu Pitts. She has to go to the hospital to rest. In the meantime, Miss Pitts is getting gobs and gobs of praise for her work in "Once In A Lifetime."

"The All American" Hits Everywhere

(Hollywood Reporter)

"Reports received of the receptions accorded Universal's big football feature, 'The All American,' have given great joy to company officials," states the Hollywood Reporter. It then goes on to cite figures of the Golden Gate 'Frisco, the Orpheum in Omaha and the Orpheum in Portland, all above "Back Street.

"Afraid to Talk" Ready for Release

BEFORE ever "Afraid to Talk" reached New York, it was "grapevined" as one of the remarkable productions of the year. At its preview, "Afraid to Talk," which is based on the Broadway stage success, "Merry Go Round," by Albert Moltz and George Sklar, was caught by all the Hollywood critics, and they, with one accord, tagged this one as a winner. The Hollywood Filmograph calls it a ten-strike for Universal. Arthur Forde, writing in that paper, says:

"Universal hits the high mark in one of the best pictures of the year, on a subject that is given more thought and publicity than anything else in the public eye. - - - - The clever work of the writers, the director, and splendid cast, holds the audience in a spell until the final curtain. Edward Cahn did a masterly piece of work that should place him high in the ranks of top-notch directors. His novel idea of an electric sign to help the advancement of the story is extremely interesting. - - - - Eric Linden is so perfectly natural as the harrassed boy that you really suffer with him in his trials. Sidney Fox as his wife does the best work of her career. The photography of Karl Fruend is of his famous high order. Universal Pictures have shown us some splendid pictures since the new season opened, but 'Afraid to Talk' is by far the best, with its grand entertainment, which theatre managers all over the country will cash in on heavily at the box-office."

"Afraid to Talk" is ready for release. It will be in the exchanges this week. It takes the place on the Universal program of "Shanghai Interlude." It features Eric Linden and Sidney Fox, but its splendid cast includes Mayo Methot, Robert Warwick, Tully Marshall, Louis Calhern, Berton Churchill, Edward Arnold, George Meeker, Ian MacLaren, Matt McHugh, Frank Sheridan, Tom Jackson, Gustav von Seyffertitz, Reginald Barlow and Edward Martindel.

Eric Linden and Sidney Fox in "Afraid to Talk"

Paramount Backs it with 5 Column ads in New York!

reopen her Civic Repertory Theatre season
Ferenc Molnar, and her leading man will be
she is shown as she would appear offstage
amille (right).

s on Review

WILLIAM BOEHNEL

wars the ballerina and her sweet-
heart carry on their romance, and
just as ... out to leave
Prussia ... emperor re-
turning ... the front,
breaks ... apart
... them ... starv-
ing ... finally played
a sad and ... Truex. The play is ex-
... to open within the next two
weeks.

Not much ... but it is ex-
... cast and ha... produced. ... that is ... beaten path ...

At 79th Street Theatre.

Elsa Ditchchen ... Berliner
Erna Ditchchen ... Walburg
Adele ... Rommer
Stenographer

A THOROUGH ... little German ... in Paradise," is ... the week at ... Street Theatre. ... and amusing, it tells ... the efforts of a vice crusader to clean up a notorious week-end resort. How he accomplishes his end is at all times amusing if not always fresh and sparkling.

The cast, which includes ... Berliner, Claire ... Else Elster, three ... actresses, is very ... direction, which ... to Robert Land ... action is rather ... even if you don't ... German, but a ... guage will make the film more enjoyable.

Soloist Stirs Applause.

After an intermission the soloist displayed her ability in the early "Burleske" for piano and orchestra of Richard Strauss, a work which at moments is strongly prophetic of the "Rosenkavalier" that Strauss was to give to the world a quarter of a century later. Played with gusto, at any rate, it stirred the goodly audience to hearty applause.

Wagner's "Meistersinger" prelude concluded the concert.

Plan Play Revival.

Jules J. Levinthal and O. E. ... have put into rehearsal ... rence Gross ... Carroll ...

the freedom and authority of her singing. Vocally, her Violetta often gave pleasure.

Mario Valle and Dimitri Onofrei were, respectively, the senior and the junior Germont. Mr. Onofrei's singing was uneven. A seeming fixation on bigness of tone interfered at times with its legitimate effectiveness.

Mr. Valle offered a carefully considered impersonation of the ... father, and his delivery of "Di Provenza" was one of the ... of the evening.

Carlo Peroni ... ducting with his ... gu...

MUSIC ARTISTS NEXT ... announces—
CARNEGIE HALL TONIGHT at 8:30
KREISLER
All seats ... for ... Week
STRANGE INTERLUDE
Norma ... GABLE
A Metro ... Picture
TORO ... Sun. & ... Adds'le
& 45th ... 50c. to $2
LOEW'S ... Extra Attraction—Molly PICON
B'way at 46 St. Chevalier "Love Me Tonight"
CAPITOL NORMA SHEARER in "Smilin' Through." On Stage—Abe Lyman, 5 Keys and Gomez & Winona.
B'way at 51st | Doors open at 10:30 A. M.
PARAMOUNT
On the S...
30 FAMOUS ... in a red-hot ... romance
"ALL A...RICAN"
Richard ... Gloria Stuart
GUY ... CARBO
and his RO... MADRI...
SAMUE...
"MADISON SQUARE GARDEN"
All Seats 35c till 1 P. M.
Late Nite Owl Shows
RIVOLI JOAN CRAWFORD in "RAIN" with Walter Huston
B'way at 49th St. | 35c | 1 P.M.

A NOTHER LANGUAGE
Glenn Anders, Dorothy Stickney
Margaret Wycherly, John Beal
A. ... Evenings, Matinees Thurs. ...
... Mts. Today & Sat. 2:40
OF 1932
EUGENE ...
... 8:30
CR...
... Director
6th YEAR
TONIGHT at 8:30
LILIOM
By MOLNAR
... Terry, Beck
THURS. EVE. "CAMILLE" DUMA...
... Sat. Mat. & Mon. Eve. ...
... Sat. 2:30
By ELMER RICE
... Thurs. & Sat. 2:30
CRIMINAL ... by Edgar Wallace
... cast ... a masterly
... Gabriel ... service,
... and SAT. ...
... 8:30
... by ...
... Sharp — No
... Revue.
EARL CARROLL 16th Edition
VANITIES America's
featuring the
Most Beautiful Girls in the World
and ... Helen Broderick,
Harriet ... Milton Berle, Andre
Randall ... Styles, & 150 others,
including The Helen Jackson Girls.
BROADWAY THEATRE, B'way at 53 St.
Circle 7-5692. Nights, 700 Orch. Seats $3.50
Wed. Mts. 50c-$2. Sat. Mts. 50c-$2.50 plus tax
MAX GORDON Presents
CLIFTON WEBB
CHARLES BUTTERWORTH
TAMARA GEVA PATSY KELLY in
THE NEW HOWARD DIETZ REVUE
FLYING COLORS
IMPERIAL, W. 45. Evs. 8:30. $1 to $4 Plus Tax
Mats. Thurs. $1 to $2.50. Sat. $1 to $3 Plus Tax

EN MUST FIGHT
"It is a stirring play to see and hear."—Lockridge, ...
... W. 45th St. BR. 9-3546.
8:30. Mats. Thurs. & Sat. ...
FEARS presents
ORE ULRIC
with ARTHUR MARGETSON
Evs. 8:40. Mts. Thurs. & Sat. ...
ULITZER PRIZE WINNER 1931-'32
THEE I SING
A New Musical Comedy
WILLIAM ... LOIS ... VICTOR
with GAXTON MORAN MOORE
200 ORCH. $4 | 400 ORCH. $3 | Plus Tax
SEATS ... Higher Prices
46th ST. THEA., W. of B'way. Evs. 8:50. A. ...
Mats. Thurs. & Sat. at 2:30 ... 1938
...OPKINS presents
...VOUS
...ON ... 41st ...
... Wed. & Sat. 2:30
...GRAND OPERA
... Tales ... Hoffmann". To-
... "Aida". ...
... Faust."
...STERDAM ... W. 42d St.
... 50c to $3. Wed. ... Mats. 50c to $2
THE GROUP ...
...CCESS STO...
... 50th
... Humorously ... on
... illuminating ... comedy
... acted."—... World-Telegram.
...INE ELLIOTT ... 39th E. of B'way
... 8:40. Mats. ... and Sat. at 2:40
C. ... Waldorf
GRA...UDE "Gratitude" ... tickets
... Thea ... Mts. ... honored
... Mts. Thurs. Sats. 2:40
...TO... $1.00 to $2.00
...OUTSIDE
... Comedy
LITTLE Thea. ... 45th St. Evs. at 8:50
THE ... GUILD presents
THE GOOD EARTH
Dramatized by Owen Davis & Donald Davis
from Pulitzer ... novel by Pearl S. Buck
GUILD THEA., W. of B'way Evs. 8:50
MATINEES ... W. and SAT. at 2:30
LOU HOLTZ in
THE GREAT LOVER
LAST WEEK
ILSE MARVENGA-MARGUERITE SYLVA
WALDORF TH., 50 St. Mts. Wed., Th., Sat.
JOHN GOLDEN presents
WHEN LADIES MEET
by RACHEL CROTHERS
ROYALE, W. 45th St. CH. 4-6111. Evs. 8:40
Prices $1 to $3 Incl. Tax. Mats. Wed. & Sat.
YIDDISH ART THEATRE
2nd Ave. at 12th St. TR. 4-7105
MAURICE SCHWARTZ, Director
"YOSHE KALB"
Tonight and Every Night This Week
Matinees—Tuesday and Sunday

STARK TERROR BREAKS ITS CHAINS AND ROVES THROUGH A NIGHT OF SCREAMING THRILLS!

The Dreadful Drama of "DRACULA"
The Sheer Horror of "FRANKENSTEIN"
The Perfect Acting of "Dr. JEKYLL & Mr. HYDE"

...combined in the blood-chilling story of ten men and women... marooned in a house accursed while Fear broke loose and played havoc with their bodies and souls!

J. B. PRIESTLEY'S

"THE OLD DARK HOUSE"

A Universal Picture with

KARLOFF The Monster of "FRANKENSTEIN"

supported by a superb cast which includes

CHARLES LAUGHTON
MELVYN DOUGLAS
Raymond Massey • Gloria Stuart
Lilian Bond • Ernest Thesiger

Directed by JAMES WHALE, Director of "FRANKENSTEIN"

TOMORROW at 9:30 A.M.

Popular Prices—Continuous Performances—Last Complete Picture 1.30 A.M.

RIALTO

HOUSE OF HITS • BROADWAY at 42nd ST.

All Seats 35c Till 1 P. M.

Tom Mix Signs A New Contract for Seven More

THOUSANDS of exhibitors will be glad to hear this piece of news. Tom Mix not only will be Universal's big western star for next year, but he will MAKE MORE PICTURES THAN HE DID LAST YEAR. Contracts have just been signed between Tom Mix and Universal, insuring Universal seven Mix pictures as compared with six the year previous. This is highly significant and an encouraging sign of the times.

The Mix pictures this year went over big. There can be no doubt about it. They made money for exhibitors. There can be no doubt about that. Nothing succeeds like success. Tom Mix is more of a success right now than he has ever been in all of his years as the premier western star of the screen. Universal realizes this and realizes that exhibitors want him. That is why it demanded and secured from Tom Mix one more picture. So there will be seven Tom Mixes next year.

In the meantime, Mix is rapidly recovering from three cracked ribs received when the faithful Tony stumbled down a bank during a fist fight on horseback between Tom and Duke Lee. Little things like cracked ribs do not stop Tom Mix, though. The way he can take it is nobody's business. He is going right on with the first of these seven pictures. The first one is a Peter B. Kyne magazine story entitled "Oh, Promise Me." It won't be that title when it is released, but you can bank on it, Universal will give this first one a crackerjack title. It already gave it a splendid cast, including Ruth Hall, William Farnum, George Hackathorne, Duke Lee, Pee Wee Holmes, William Steele, Fred Burns and Clarence Wilson. Arthur Rosson is directing "Oh, Promise Me."

Two other pictures have already been selected for next year. One is "Riders of Terror Trail," by Grant Taylor, which Jack Cunningham is now adapting and which will be directed by Armand Schaffer. The third picture will probably be "The Promised Land," by Lester Ilfeld.

"Air Mail" Today

"Air Mail" Was In the Bag Long Before It Opened

Strange thing how the film business smells out success. "Air Mail" opens today at the Mayfair Theatre in New York. No box-office figures to go on; no critics' reports—nothing—and yet there isn't a person in the moving picture business who doesn't already know that "Air Mail" is a huge success. They just smell 'em. In Africa, drums carry messages almost as fast as the telegraph. The Indians on this continent used to signal by fires from one mountain top to another, with incredible speed. They are as nothing compared to the speed with which a moving picture success can make itself known to every producer, distributor and exhibitor in this wide land.

READ

The

Amazing Story

OF

"SOS ICEBERG"

The only film ever shot in Greenland and the sources of the gigantic icebergs. This story will be told in a forthcoming issue of the UNIVERSAL WEEKLY

Variety Retracts

U Denies Making Films for $75,000

Denying a "Variety" report that Universal is producing four class "B" features with budgets not exceeding $75,000, R. H. Cochrane, vice-president in charge of the home office, declared:

"We cannot do it and no other company can do it unless they intentionally set out to make cheaters. We haven't any such budget for any of our pictures or any such plan. Our minimum picture is around $150,000. The same is true of every other major company."

"I Get Prouder of Motion Pictures Every Day of My Life"

Says Mae Tinee, Chicago Tribune Critic, Inspired by Universal Picture.

This Is a Rave, Says Critic of Movie Review

'Once in a Lifetime' Wins a Big Hand

By Mae Tinée

Good Morning!

Right here on this spot, at this time, I want to give Universal a great big hand!

In "Once in a Lifetime" this company has attained a double barreled achievement. The first barrel is a workmanlike and exceedingly entertaining adaptation of the uproarious stage satire. The second—which possibly should have been mentioned first—is a reputation for good sportsmanship. There was no deleting of lines or situations that kidded Hollywood. Instead, they were permitted to blossom as the sunflower. Universal has, to its everlasting credit, proved Hollywood able to take a joke and pass it on with a grin, even if the joke WAS on the picture colony.

Honestly, I get prouder of motion pictures every day of my life! They're growing! The people who are making them are growing. By fits and starts and pains—maybe—but, still, lustily taking root in good old common sense and reaching aspiring tendrils toward the sky.

The play by Moss Hart and George S. Kaufman, who, it is said, had never been to Hollywood before they wrote it, starts its story with the start of talking pictures.

—•—

Then, as everybody knows, the world of the cinema went just plain cuckoo over the wonderful invention dropped into its lap.

A vaudeville trio—two men and a girl—down on their luck, trek to Hollywood. May Daniels and Jerry Hyland are smart. They nourish the brilliant idea of starting a school wherein formerly silent players shall learn to talk in a manner that shall not confound the world. George Lewis, the other member of the trio, is just a dumb Indian nut eating stooge whom they love and who loves them.

Not for the world would they leave George behind, though he is just the big tame bull in their china shop of plans. . . . Ha, ha, is the laugh on them! In their scheme of things, even as it is in heaven, the first turns out to be last and the last first. . . . !

The film sports the wealth of killing incident and dialogue that made the play the joy it was. And what a cast this movie boasts!

—•—

Aline MacMahon, in the leading feminine rôle, delivers one handsome performance! She's proved in numerous less important assignments that she was a comedienne of parts. This trip she establishes her right to be classed with Marie Dressler, Edna May Oliver, and the other grand and glorious girls who make laughter a necessity and a pleasure.

Russell Hopton is great as her brainy sidekick, and Jack Oakie is immense as the dumb cluck who comes to rule their world.

Onslow Stevens plays a forgotten man—an author who never gets to see the god who hired, pays, and gives him nothing to do—with delightful irony and great facial expressiveness. Gregory Ratoff as Herman Glogauer, the god-president of Glogauer Productions — is almost too good to be true. Louise Fazenda caricatures a lady columnist with zest and perception, and there are loads of other capables who simply slay you.

Direction, staging, costumes, scenery are assets of the first water.

"Why, this is a rave!" you say. When there's something to rave over —rave, says I.

See you tomorrow.

"Back Street" Goes Sweeping On

"Back Street" is regarded by experts as the most remarkable picture of the year in its consistent power at the box-office. It opened in the Rockaways and Long Beach, around New York, and has just played its repeat bookings in the same houses to within a few dollars as much money as it took in the first time it played these houses. And it established records in all of them then.

Frank McCarthy, Eastern Sales Manager, has just received a letter from A. H. Barnett, Manager of the Buffalo Universal Exchange, with some astounding figures on "Back Street" in its neighborhood runs in Buffalo. It is just a casual letter, like one official might send to another, but it contains a startling statement and all of the figures are included in the letter to back up this statement. Here is the letter.

"Dear Frank:

"I thought you might be interested to learn that 'Back Street,' in the Publix neighborhood houses, did more than any other picture shown in the past two years, particularly in the Elmwood and Seneca Theatres.

"The grosses in each situation were as follows."

(Figures on request).

WRITTEN IN
Hollywood Repor t
Honey—A Wow and S

AIR

VORDS OF FIRE!

r Says: "Terrific Hit—A
ven Kinds of a Knockout!"

NEVER HAVE SO MANY C
THINGS ABOUT SO MANY DI
BY ONE COMPANY AS THEY N

Irene Thirer Says in the Daily News with a three and a half star valuation

Old Dark House Horror Film

"The Old Dark House" is super-special spookinema. It is eerie and awful and logical besides. None of the trap-door, ghost-in-the-night stuff about the Rialto's new tenant. Theres' a reason for every move and a great deal of movement, inasmuch as several of the film's characters are definitely demented.

We don't think we've ever before enjoyed a talkie of this type so immensely. Much of our appreciation, of course, is for James ("Frankenstein") Whale's excellent direction of Benn W. Leevy's adaptation of the chilly tale by J. B. Priestley. And to be sure, we must credit R. S. ("Journey's End") Sheriff's help on the dialogue, which is human and always interesting. Then, of course, plaudits are due a really fine cast including Mr. Karloff (who, alas, hasn't enough to do, but manages to look as horrible as he did in his monster role in "Frankenstein"); the superb Charles Laughton; lovely, capable Lillian Bond; charming Gloria Stuart; estimable English Raymond Massey; meritorious Melvyn Douglas, and four others whom we haven't seen in pictures before.

They are Eva Moore, Ernest Thesinger, Brember Wells and John Dudgeon who offer a quartet of shivery characterizations. Especially is Miss Moore's performance extraordinarily effective.

Not many shrieks and exclamations come from the ladies of the picture. But, when they do scream, you're right with them. You understand their plight, and hope with them to work out of it.

Rose Pelswick Says in the N. Y. Journal

Mad Butler, Insane Firebug, Add Thrills, Chill Nerves In Mystery Melodrama

A mad butler and an insane arsonist are only two of the characters who are guaranteed to terrify any timid soul visiting the Rialto this week. For the new tenant at the Rialto is "The Old Dark House," one of the eeriest and, incidentally, one of the best acted and directed mystery melodramas seen hereabouts in many months. The menace of the Priestley novel, is translated to the screen, is conveyed almost entirely by suggestion. And as any horror-story addict knows, suggestion is a more effective hair raiser than all the leering antics of assorted Draculas, Frankensteins and Zombies put together.

While Boris Karloff, wearing a frightening, if not especially convincing make-up, is billed as the star of the piece, he has to stand aside so that bows can be taken by three English players—Brember Wells, Ernest Thesinger and Eva Moore, who walk away with all the acting honors. And it is due to the superb direction by James Whale, the adaptation by Benn Levy and the dialogue by R. C. Sheriff that the picture piles chills and a lady finds herself clutching the arm of the gentleman sitting beside her because she's scared.

Harleigh Schultz Says in the Boston American

'The All American' Tops Football Films

Russell Mack now has to his credit two "bests." His "Spirit of Notre Dame" was the best grid picture with a collegiate background; now comes his "The All American" as the best of all football films. Mack's direction has the knack of instilling the breath of life into the screen, of giving the panorama of lights and shadows an exciting sweep that is second only to the reality itself. All this he has done in his latest, now to be seen at RKO Keith's.

"The All American" is an out and out epic of the pigskin. The campus fades out early; men are men in the whirl of life after college. Problems of livelihood, of character, of career, are theirs, knottier than the x-y-z problems of the classrooms and the dormitories. But the old football love lingers; the old lessons of the gridiron battles interweave their living, and the yearning is still strong to get into the game—never to be on the sidelines. So the picture tackles the theme from a new angle; it takes up the heroes when the varsity contests are ended.

Gridiron Stars

First of all Universal brings into the cast the big names of football. They are men of physique, of striking faces. Mack swings his lenses upon them. His touch is a good deal like that of the Russians who like to cull their actors from the streets, and not from professionals. Frank Carrideo, Albie Booth, Chris Cagle, Ernie Pinckert, Eddie Casey, "Moon" Mullins, and a dozen others, participate, and give a glow of virility Hollywood cannot match out of its make-believe personnel. These man act better than the film men of their years, and to this story of football give authenticity and a mighty punch.

There is a story, far above the sentimental thread in other grid pictures. But it isn't a great story; it doesn't have to be. For these true-life heroes rise higher than cinema romance. They dwarf incidentals, and stir up such a swift stream of thrilling camera narrative, that the audience applauds more than at any other movie we can recall.

This is truly football's screen saga; it is so, thanks, chiefly, to Russell Mack's direction, and to Carrideo, Booth and the rest.

Praise for Mix in "My Pal the King"

Bland Johaneson Says in the Daily Mirror

At last, something new in Westerns!

Tom Mix and Tony, ever greatest of the horse-and-cowboy teams, have made a completely novel western in MY PAL, THE KING . . . an appealing human little yarn which is pleasing entertainment for adults and a riot for the youngsters . . .

The story has charm. It is spiked with stirring action, quiet humor and simple drama . . . Mix is supported by a most engaging little boy named Mickey Rooney.

A clean picture for the whole family. . . . It's a thoroughly pleasing film and a spectacular departure from conventional westerns.

RITICS SAID SO MANY FINE FFERENT PICTURES PRODUCED OW SAY OF UNIVERSAL HITS!

William C. King Says in the Evening Post

"Once in a Lifetime" at the Roxy, Is a Hilarious Picturization of the Stage Satire

Mr. Carl Laemmle, the veteran head of Universal Pictures, has taken a dare—taken it and, what is more important, made it into the most intelligent and amusing screen comedy that has come out of Hollywood in years.

When "Once in a Lifetime" appeared on Broadway as a play those of us who saw it on the opening night muttered to each other between spasms of hilarity that here was one sure-fire stage hit the movies wouldn't dare to touch. Hollywood, we said gleefully, had at last got what was coming to it in the way of concentrate of sarcasm and precipitate of ridicule. The cinema moguls, so gorgeously spoofed by Moss Hart and George Kaufman, would scarcely wish to preserve the spoofing by way of their own celluloid.

We were wrong. The motion picture version of "Once in a Lifetime," now visible and audible at the Roxy, is the proof, for Mr. Laemmle's director, actors, and scenarists have not diluted a single drop of the caustic which Messrs. Kaufman and Hart poured over the talkie capital and its inhabitants.

"Once in a Lifetime," therefore, is as uproariously funny on the screen as it was on the stage, and that, as any one who saw the footlights production will tell you, is the highest possible praise. There has been no tampering with the characters created by the playwrights and no weakening of the hilarious but scathing dialogue of their play.

Moreover, the actors chosen by Universal for the talkie version do every whit as well by their roles as did the superb cast of the stage presentation.

Follows the Play Closely

Although the cameras wisely have done little more than record what might have been a performance of the play itself, the production never for a moment loses pace. All too frequently, when plays are recorded on the films, the screen version seems to drag between sequences. Not so "Once in a Lifetime." What few excursions are made outside the limitations necessary to a stage performance add decidedly to the effectiveness of the production.

Mordaunt Hall Says in the N. Y. Times

Having discovered through the popularity of the films of "Dracula," "Frankenstein" and "The Murders in the Rue Morgue" that motion picture patrons like to be horrified just as much as they like to be amused, Carl Laemmle, Jr., of Universal Pictures, is now offering another shocker in the form of a pictorial conception of J. B. Priestley's "The Old Dark House," which now is spreading its spine-chilling effects among Rialto spectators.

There is a wealth of talent in this production, and while one may wonder, after witnessing the exciting doings, why the motorists who seek refuge in the old dark house did not continue on their way immediately after encountering two or three of the occupants, it must be remembered that Mr. Priestley is responsible for their staying and, as the shadow tale adheres quite closely to the book, he is also responsible for the hysteria that prevails during many of the scenes.

This current thriller, like "Frankenstein," had the advantage of being directed by James Whale, who again proves his ability in this direction. "The Old Dark House" may not have as complete a story as "Frankenstein," but in it are such talented performers as Charles Laughton, Raymond Massey, Melvyn Douglas, Ernest Thesiger, Boris Karloff, Lillian Bond and Brember Wills.

Bland Johanson Says in the Daily Mirror

Old Dark House Thriller

Hokum Melodrama Gives Brember Wills Chance to Shine as Lunatic

A stunning scare film. You'll be thrilled by it.

The cast is uniformly splendid. The outstanding performance is delivered by Brember Wills as the madman. Karloff, all bewhiskered, grunts and lumbers his menacing way through the action, which is breath-snatching and appalling.

Lurid stuff for impressionable babes and riders of nightmares, "The Old Dark House" is great fun for the less timorous. A first rate thriller, loaded with chills.

William Boehnel Says in the World Telegram

Priestley Film Hot Thriller

"The Old Dark House," at the Rialto, Excellent Piece of Acting.

Dread terror stalked the old, dark, uncanny Femm house, situated in the Welsh mountains, where Philip Waverton, his wife Margaret and their companion for a weekend, Roger Penderel, had to take refuge from a storm, a flood and a landslide which overtook them as they were on their way home.

There was a gorilla-like, dumb servant, obviously up to no good; a bedridden old man, his shrewish, God-fearing daughter; his blasphemous son, wanted by the police, and the strongly bolted door of a terrifying room on the top floor hid a lunatic, the eldest son of Sir Roderick Femm.

These horrifying characters, the endless stairway that leads to the roof, the succession of terrifying rooms and what happens to the three accidental guests, as well as to Sir William Porterhouse and his chorus girl companion, Gladys DuCane, who also take refuge within the stone-walled corridors of the Femm house, may be witnessed with much curdling of blood and with considerable pleasure at the Rialto Theatre, where yesterday a thriller of thrillers called "The Old Dark House" had its premiere.

From Novel by Priestley.

It is based on a novel by J. B. Priestley, which in England was known as "Benighted," and which Harpers published here several years ago as one of the first of their sealed mystery novels under the title which the picture now uses.

When shockers are as inherently sound as this one is there is cause for considerable cheering, for this is the type of story that the movies can do superlatively well. And when, in addition, the direction and acting are as superlative as they are in the "The Old Dark House," then there is even more cause for cheering.

UNIVERSAL SCOOPS UP THE RADIO FOR A NEW

Millions have tuned them in on their radio sets . . . Now you can tune them in on your screen!

and the first release is

MORTON DOWNEY

with

VINCENT LOPEZ

and his band—and the famous song composer

DAVE DREYER

• •

Produced by
WILLIAM ROWLAND — MONTE BRICE
Productions, Inc.

• •

SIGN UP FOR THE SERIES. THEN

THE GREATEST STARS OF SERIES OF SHORT FILMS!

WALTER WINCHELL

NICK **KENNY** • LOUIS **SOBOL**

The Most Widely-Read Columnists in America—
Sponsoring The Biggest Names in Radio!

THE STARS WHO FORMERLY KEPT
THE PEOPLE AT HOME WILL NOW
BRING THEM TO YOUR THEATRE

COMING

THE BOSWELL SISTERS

•

THE STREET SINGER

•

ART JARRETT

with **BUDDY ROGERS, LEO REISMAN, MILDRED BAILEY, JACQUES RENARD**

•

LEW BROWN and RAY HENDERSON

with **NORMAN BROKENSHIRE, FOUR ETON BOYS, STEPIN FETCHIT**

TELL THE WORLD YOU'VE GOT IT!

MIX CLICKS ALL

TEXAS BAD MAN

Universal production and release, starring Tom Mix. Directed by Edw. Laemmle. Story and continuity by Jack Cunningham. Camera, Dan Clark. Cast: Tom Mix, Fred Kohler, Willard Robertson, Lucille Powers, Joe Girard, Bob Milash, Franklyn Farnum, Slim Cole, C. E. Anderson, Ted Larch, Geo. Magrill, Rich. Alexander, Jas. Burtis, Edward Le Saint, Frances Sayles, Booth Howard, Lynton Brent, Rich. Summer Buck Moulton, Tony. At Loew's New York theatre, one day, as half of double bill. Running time, 60 mins.

Tom Mix gets the breaks in this one and scores strongly. Too good to be wasted at the New York on a double bill, but that's the house tradition, so they used this feature to top the show. Can solo in any house that likes western stories and in many places where they do not care for the usual western product.

Just goes to show what can be done with a little more money and a lot more effort. This is the basic plot of the law officer who gets himself a bad name to gain admission to a gang. A favorite theme and one generally developed along pretty standard lines. Here the idea has been built up cleverly into a real story, with more plot and characterization until it no longer suggests the type.

The role fits Mix nicely and is the best he has had since his return to the screen. He plays adroitly for effect and handles a bit of love making very nicely, though it is his riding which counts for most. Gets excellent support from Fred Kohler, Willard Robertson, Lucille Powers and Joe Girard. Minor assignments are all in competent hands, but those mentioned above carry the story.

Photographically, the picture is exceptionally well done, with many really beautiful exteriors, and the direction brings out the good points of the script. Sound not so good, but this seems to be the fault of the reproduction. A good job all around.

VARIETY

are combined.

New Tom Mix Movie One of His Very Best

There's a Grand Show at the Castle.

"MY PAL, THE KING."

Produced by Universal.
Directed by Kurt Neumann.
Presented at the Castle theater.

THE CAST.

Tom Reed	Tom Mix
King Charles	Mickey Rooney
Red	Paul Hurst
Princess Elsa	Noel Francis
Gretchen	Finis Barton
Kluckstein	Stuart Holmes
Schwartz	James Kirkwood
Cloudy	Jim Thorpe
Etzel	Christian Frank
The Dowager Queen	Clarissa Selwynne
Gen. Wiedeman	Ferdinand Schumann-Heink
Lorenz	Wallis Clark
Tony	Himself

By Mae Tinee.

Good Morning!

Well, Kids, old and young, there a picture over at the Castle that's just—about—our—size!

A lot of us missed the circuses this year. WE SHOULD CARE! Tom Reed's Traveling Wild West Show is as good as most of them and has some of 'em licked a mile SEE the cowboys perform wonders at roping, lassoing, riding, shooting! SEE those three trained horses execute their act with grace and precision that would do honor to Ziegfeld chorus girls! SEE the runaway stage coach—that has one REAL runaway! SEE Tom Mix and Tony in what I do believe is the best picture they've ever made!

CHIC. DAILY TRIBUNE

In "My Pal, the King," Mr. Mix, better known as the Children's Delight, has an unusually appealing and plotful story. The action, which transports an American king cowboy and his troupe of performers overseas to the mythical kingdom of An—— something or other, ostensibly ruled by a wee King Charles, aged about eight—has just the right amount of imagination and whimsy. It shows Tom Mix at his best, which he always is when among children and horses, packs considerable excitement, a soupçon of romance, and a lot of grand and gorgeous uniforms which make a nice foil for the cowboy costumes of the Wild West Show. AND the show itself!

I don't want to tell you the story, but you can just bet your bottom dollar that when Tom's pal, the king, is in danger from those wearing the uniforms he is not deserted by the spurred and sombreroed sons of the western plains.

The king is delightfully acted by little Mickey Rooney—a quaint child with big, serious eyes, grown-up ways, and a keen sense of the dramatic. Supporting rôles are handled with zest—you'll especially like Paul Hurst as Tom's side kick and Wallis Clark as the little king's tutor—and I thought the direction was just immense.

There's a rousing good time for the whole family in "My Pal, the King," at a quarter a throw for the grown-ups and fifteen dark brown pennies for children.

See you tomorrow!

* *

Old Irish Vo...

"Destry Rides Again"—U

Tom Mix, Claudia Dell, Zazu Pitts, Andy Devine, Earle Foxe, Stanley Fields.

Tom Mix is back and exhibitors don't have to worry about his pictures. Mix should be a bigger and better star back in the Universal regime, and the kids and adults will go for his action pictures.

Estimate: Old-time Mix western and box office.

EXHIBITOR

"Rider of Death Valley"—U

Tom Mix, "Tony," Lois Wilson, Fred Kohler, Forrest Stanley.

An improvement over the first Mix, with the Death Valley aspect a strong exploitation angle. The thirst scenes in the desert are exceptionally well done. Here is a Western which might be accepted by those who don't care so much for horse operas.

Estimate: Okay, TOM!

The EXHIBITOR

Minor Cincy Spots Sprint, 'Destry' After Neat $4,500

Family (RKO) (1,000 15-25)—'Destry' (U) and 'Cross-Examination,' Split week for $4,500, mainly on Mix. Last week 'Branded Men' (Tiff) and 'Pleasure' (Standard) $3,000.

VARIETY

ANY MIX PICTURE IS A

OVER THE WORLD

– here's just a drop in the big bucket!

REEL JOURNAL

Destry Rides Again

Universal—55 Minutes

Cast: Tom Mix, Claudia Dell, Zasu Pitts, Andy Devine, Earle Fox, Stanley Fields. Directed by Ben Stoloff.

Tom Mix, idol of America's youth, makes triumphant return to the screen in a typical rip-roarin' western. The story, being taken from the popular novel by Max Brand, offers Mix and his horse, Tony, plenty of opportunity to do some fast riding. Mix is framed into a prison sentence by his double-crossing partner (Earle Fox), and vows vengeance on the villain in the Tom Mix manner. Claudia Dell is a convincing heroine. Zasu Pitts is seen in only a few scenes as comedy relief. The picture is first-rate entertainment for the entire family.

SELLING SEATS: Play up Tom Mix's return to the screen. Get the kids talking about it by distributing Tom Mix novelties in the neighborhoods. Universal has innumerable accessories to offer, such as Tom Mix hats, neckerchiefs, and magic books. Organize a Tom Mix club.

Rider of Death Valley

Universal production and release. Stars Tom Mix. Associate producer, Bergerman. Directed by Al Rogell. Story by Stanley Bergerman and Jack Cunningham. Dialog by Al Martin. Photography by Dan Clark. At Loew's Circle, N. Y., as half of double bill for one day. Running time, 76 mins.

Tom Rigby	Tom Mix
Helen Joyce	Lois Wilson
Lew Grant	Fred Kohler
Doc Larribe	Forest Stanley
Bill Joyce	Willard Robinson
Betty Joyce	Edith Fellowes
Tony	Tony
Dance Hall Girl	Mae Busch
Citizens: Otis Harlan, Max Ascher, Pete Morrison, Edmund Cobb	

Much more than the usual attention accorded westerns has been given 'Rider of Death Valley.' That it's not merely a plains opera following a conventional routine pattern may explain the interest U, Tom Mix and others concerned in its making apparently had in seeing that it got that attention.

Westerns of recent years have become tiresome even to their large followings mostly because they're all alike. Not this one, much of the appeal of which is drawn from the stark drama of starvation in the desert.

In all, it's one of the best Tom Mix pictures to date and in it Mix turns in a swell job. He goes dramatic in the desert sequences when he and companions are dying of thirst. These scenes were photographed in Death Valley in that portion of the bleak sandswept desert which is free of any vegetation and long has been used for stories focale of which it is the Sahara. Such as Foreign Legion pictures etc. Thus, this western at least differs greatly in background from the rest.

Mix's horse, Tony, which probably has nearly as many fan worshippers as Mix does, is very much in evidence. He has the biggest part in his career, being called upon to save his master and the others from the desert and the buzzards. He fulfills the task admirably. And that nearly makes the picture something more than a routine western. Tony taking much of the spotlight toward the last.

The direction, by Al Rogell, is clean-cut and intelligent. Among the virtues 'Rider of Death Valley' possesses is its adherence to detail. The story, even to the regulation heroine, who comes from the east after her brother has been shot by a man plotting to steal his gold mine, carries conviction. Mix himself doubtless had a hand in the making so far as sticking to exactness of detail was concerned.

Picture has been exceptionally well cast, with Fred Kohler as a great heavy, Forrest Stanley as his partner in crime and Lois Wilson as the girl. In the first few reels many other characters appear, but for the second half it's just these characters, Mix and Tony, that tell the tale.

In the casting for the first few reels U has chosen excellent types, including some for the purpose of comedy. A little girl (Edith Fellowes) is also involved in the earlier portions.

Probably for the first time a team of runaway horses looks on the level, and the gravity of being lost in the desert without water becomes strikingly convincing.

Story is largely concerned with Mix's efforts to protect the secret of a gold mine away off in the desert from two men who have killed its owner and are scheming to take it away from the dead man's sister. There's plenty of suspense and plenty of action, but with latter intelligently restrained.

Running time is 76 minutes, long for any western. Nevertheless, the interest holds to the end, and picture in many spots should solo it rather than play as half of a double bill as here. New York is no town for westerns, however, regardless of how well made.

The exhibitor can give 'Rider of Death Valley' everything he has and it will stand by him, at the same time increasing fan interest for Mix and his hoss.

Char.

VARIETY

HARRISON'S REPORTS

"My Pal The King" with Tom Mix

(*Universal, Aug.* 4; *running time,* 61 *min.*)

Excellent. This is not a western, although a wild west show has been cleverly worked into the story. It has everything—fast action, human interest, comedy, and some fine melodramatic situations. The closing scenes are the most exciting; it is where the boy king is held a prisoner by the villain, and is saved by the hero just in time. These scenes will so excite children that they will stand on their seats and cheer. As a matter of fact they will hold in tense suspense even adults. It has been lavishly produced with settings good enough for any feature picture:—

The plot was adopted from a story by Richard Schayer. It was directed by Kurt Neumann. In the cast are Mickey Rooney, Paul Hurst, Noel Francis, James Kirkwood, and others.

Excellent for children and for Sunday showing.

"MY PAL THE KING" EARNS HOLDOVER WEEK AT GLOBE THEATRE, NEW YORK

SURE MONEY MAKER

never....
never...
never..
never.

was a finer series of one-reelers produced than our multi-colored novelties called

STRANGE AS IT SEEMS

There are now 24 of these perfect gems in release and not one has ever failed to delight the thousands of audiences who have seen it. Ask to see ONE and you'll want them all.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

You're the Man of the Hour!

"Even the Big Ones Have To Be Exploited Today!" Says Carl Laemmle. Showmanship Means More Now Than Ever Before. The Industry Depends On Energetic Theatre Managers.

WHAT is it that brings in the money at a theatre today? What is it that brings that early morning line-up to your box-office? What is is that establishes new records at your theatre, smashing even the great ones set during the most prosperous times?

It is **$howmanship!**

The houses doing the big business today are the ones with real **showmen** at the helm—fighting managers who are using their brains and energy to sell their pictures to the public as they never did before! In the words of Carl Laemmle: "It takes more than a manager to run a theatre today. It takes an honest-to-God showman. Even the big ones have to be exploited today!"

Real showmen are doing just that. Some of the biggest successes of the season would not have clicked as big as they did if smash exploitation had not been put behind them. Take BACK STREET, for example. A truly great picture! A wave of well planned exploitation swept from coast to coast on this one to send records soaring to new heights not only in the important key cities, but in the smaller communities and in the second and third run houses as well. And BACK STREET will continue to break records in the return dates it is already receiving.

The same applies to THE ALL AMERICAN, Universal's great football picture. Showmen everywhere are giving it campaigns even greater than that accorded that wonderful hit of last year, THE SPIRIT OF NOTRE DAME. And it, too, is chalking up wonderful grosses despite the times. What we say for Universal pictures applies to all companies' product. Exploit the good ones and be sure you put **smash** campaigns behind the big ones too, because only in that way will you capitalize the big potential profit possibilities of these pictures. Fight—fight—FIGHT for that **extra** money!

$ $ $ $ $

The Universal Weekly will devote a special Showmanship section for the news of outstanding exploitation work done by leading theatre managers throughout the country. We hope you will find in this section many ideas that you can adapt to local advantage. We also hope that you will become a regular contributor to this section by sending to us the tried and proved ideas that bring you the best results at the box-office. Send us samples of your newspaper advertising — your newspaper contests—photographs and unusual lobby fronts—general information on your campaigns and outstanding stunts—so that we can reproduce them on these pages for other exhibitors in other cities to see, and so benefit from your experience just as you, too, may find some help in reading about what your brother showmen are doing.

$ $ $ $ $

Hard work is the lot of the showman. You know, and we know, that hard knocks are his reward. In this business, blame and censure are handed around freely but praise very rarely. People are too busy for that. Nevertheless, good work deserves recognition. And from now on the Universal Weekly will give it where it is due.

This recognition won't be in the form of a medal, a bunch of flowers, a costly prize or a bag of gold! It will be in the form of a plain parchment certificate. But when it is made out to **YOU** it will mean plenty! it will signify: YOU ARE DOING YOUR JOB RIGHT, MISTER!

The Universal Weekly Certificate of Merit must be EARNED—earned by a smart job of distinguished showmanship on a Universal Picture. It will be awarded for the best creative showmanship ability displayed in campaigns submitted to us each week. A number of men may win certificates each week. They may be granted for a complete all-around campaign or for some outstanding item in the campaign.

Are YOU going to be one of the first to win a Certificate of Merit? It's up to you. Send us details of what you do. Address this material to: SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Avenue, New York. Come on, Mr. Showman!

HONOR FOR THE SHOWMAN!

Universal Weekly Offers This Congratulatory Certificate For Distinguished Showmanship!

IN THE SKIES—ON THE AIR—'ALL AMERICAN' CAMPAIGN

New York knew when "The All American" was in town! The air was full of it! Even the skies over the metropolitan city carried the message of the greatest football picture of all times. The radio waves carried the news into the homes of millions, and the pedestrian was greeted at every turn by window tie-ups that told the same story. In the subway trains the word-of-mouth advertising was traveling homeward.

Here are the big fellows who spoke from the Paramount stage. (Reading from left to right): Law, Notre Dame; Pinckert, U.S.C.; Ripley; Lou Gehrig; Coach Cavanagh; Coach Crowley; Christy Walsh; "Bugs" Baer; Coach Lou Litttle; Chris Cagle and Shipwreck Kelly. Are you getting local celebrities for your opening?

Catching the attention of hundreds of thousands of football fans an autogiro plane flew over the big games at the Polo Grounds and Yankee Stadium, trailing a giant banner reading: UNIVERSAL PICTURES—"THE ALL AMERICAN"—PARAMOUNT—NOW!

A monster nation-wide broadcast over the Columbia network, from the stage of the Paramount theatre on opening night reached into millions of homes with the announcement of the picture's engagement on Broadway. Planned by Christy Walsh with the co-operation of the General Foods Company, the Paramount theatre and the Universal Home Office Exploitation Department, this broadcast not only helped to exploit the picture in New York but gave it a big send off clear across the country. It was part of the All-America program for Postum and introduced noted sportsmen, sports writers and football players, to the overflow audience at the Paramount as well as to the million radio listeners.

Utilizing the many national tie-ups arranged for the picture, announcements and elaborate displays were secured in dozens of prominent New York store windows. The Richard Arlen-All American shirt was featured in seven of the National Shirt shops windows and as many windows of the Knickerbocker Shirt Company, sporting dealers tied up all over the city. The Adler Shoe Company arranged a window tying up with their All American shoe, using the giant accessory streamer and several cut-out enlargements of action photos of the famous football players.

Publix gave the picture a smart advertising campaign in the New York papers and backed this up with a 24 sheet billboard showing which blanketed the city.

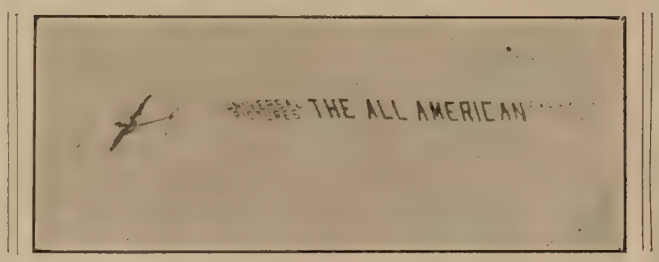
Upon completion of its run at the Paramount Theatre "ALL AMERICAN" was immediately booked for its second Broadway showing at the RKO Palace. This theatre is renewing and adding to the many tie-ups on the picture about the city.

AT SOUTH BEND—NOTRE DAME TEAM AND COACH ATTEND PREMIERE.

As a climax to a great campaign for his engagement of "The All American," George Gambrill, manager of the Palace theatre, South Bend, Ind., invited the Notre Dame football team and Jesse Harper, the university's athletic director, to attend the opening as the theatre's guests and appear on the stage. For the week preceding the opening Gambrill had his ushers costumed in Notre Dame football togs with the All America shield, and on opening day he had six men, similarly uniformed, on the streets of the city.

The school turned out en masse for this picture.

EVEN IN THE NEW YORK SKY!



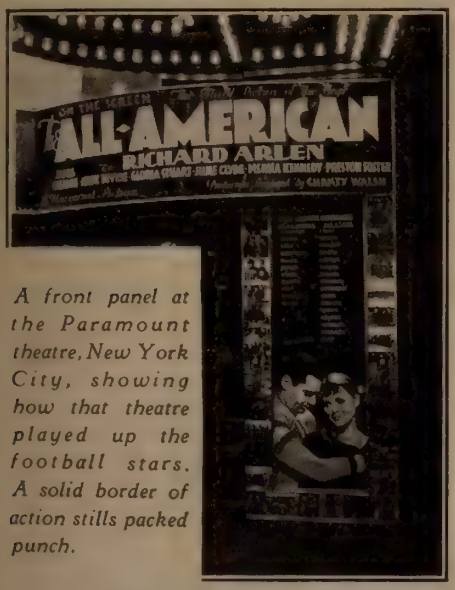
Above: The autogiro that flew over the big football games in New York City providing novel advertising for the engagement of "The All American" at the Paramount Theatre.

DETROIT USHERS PEP FOOTBALL LOBBY

Right: Walter Norris, manager of the RKO Downtown theatre, Detroit, Mich.; adapted two pressbook suggestions and developed this attractive lobby display for "The All American." The "players" are ushers in University of Detroit uniforms.

UNDERGROUND—EVERYWHERE! STEADY LINES AT BOX-OFFICES!

ON BROADWAY



A front panel at the Paramount theatre, New York City, showing how that theatre played up the football stars. A solid border of action stills packed punch.

FIVE SCHOOL RALLIES TOP BIG SYRACUSE

Gus Lampe, manager of the Eckel, Syracuse, N. Y., jumped into his exploitation for "The All American" with both feet and came out with a real bang-up showmanship campaign.

He crashed the Syracuse-Ohio football game with the first local stadium ballyhoo and also distributed 1,000 megaphones at this game. His ad appeared on 5,000 official score cards.

A Johnny Orsi night was held and the Colgate faculty and student body attended. Lampe lined up five other school rallies with parades led by bands and banners marching to the theatre. Four Syracuse high schools held these nights.

Local Tavannes watch dealer paid for imprinting 3,000 roto heralds. Newspaper ran contest offering ticket prizes for best football score guesses.

PLAYS UP GRID STARS

One of the big space newspaper ads used in the New York campaign. Space ran 9½ inches on 3 columns.

L. A. PREVIEW, COLLEGE TIE-UP, RADIO CONTEST

R. L. Moss, manager and Ken McGaffey, publicity manager of the R.K.O. Hill Street Theatre in Los Angeles, assisted by Ben Westland, Universal exploiteer, put over a fine campaign for "The All American" in the movie capital. A preview held for school and college officials and local sports writers resulted in special nights for five colleges and some nice plugs from the sports writers.

Adapting the pressbook suggestion a contest was conducted over station KRKD offering ticket prizes for readers guessing local football scores. Fine window displays were secured through the national tie-ups and the set of tie-up stills. A ballyhoo truck equipped with loud speaker and two 6' x 6' banners was spotted at the Olympic Stadium all day Saturday.

BINGHAMTON SELECTS

Fred Perry, Manager of the Capitol Theatre, Binghamton, New York, boosted "ALL AMERICAN" with a contest to select local All America professional team. Newspapers co-operated. Montgomery Ward store gave him fifty footballs for contest prizes and imprinted 5,000 roto heralds free.

HUNDREDS OF CHOICE TIE-UP WINDOWS FOR "ALL AMERICAN"

Left: Display in Adler Shoe Store on West 42d Street, New York City, for "The All American" engagement at the Paramount theatre. Centre: A Los Angeles display featuring All American Tweeds and giving generous space to stills, lobby photos, etc., on "The All merican" at the RKO Hill Street theatre. Right: Another Los Angeles display featuring the Tavannes All American watch. Space similar to this can be secured in your city as these are all national tie-ups.

PEPPY LOBBIES AND PRETTY GIRLS PUT "ONCE IN A LIFETIME" OVER!

BIG LAUGH RIGHT ON THE STREET

Fred Meyer, Manager Director and Al Kvool, manager of the Alhambra Theatre, Milwuakee, Wisc., get credit for this attractive front for "Once In A Lifetime". A revolving disc behind the open mouth of Jack Oakie, was covered with stills giving the impression of pictures coming out of the laughing face. The panel at the right featured catch lines and cut-out star heads.

SHANBERGER LANDS "LIFETIME" CONTEST AND CO-OP PAGE IN BALTIMORE

Here's a showman who knows how to land free newspaper space! Lawrence Schanberger, manager of Keith's theatre, Baltimore, adopted the pressbook suggestion for a newspaper contest on "Once In A Lifetime" and landed in the Baltimore Post with extra pubcity for four days. The Post gave the contest generous space in stories and art and the public response was away beyond expectations. Schanberger also succeeded in coming through with a full page cooperative ad on the picture in the same paper.

Extra space was used for the newspaper ads and a selling front arranged. Duke Hickey, Universal exploitation representative, assisted on the campaign.

MORE "ALL AMERICAN" WINDOWS

Left: One of the many displays in windows of the National Shirt Shop chain, New York City, through national tie-up on Lion Brand All American Shirts.

Right: One of the 20 "Loop" district windows secured by Frank Smith, manager and John Joseph, publicity manager for the RKO Palace Theatre, Chicago. It features the D & M Football tie-up.

DETROIT RADIO CONTEST NETS AIR PLUGS FOR FOUR DAY PERIOD

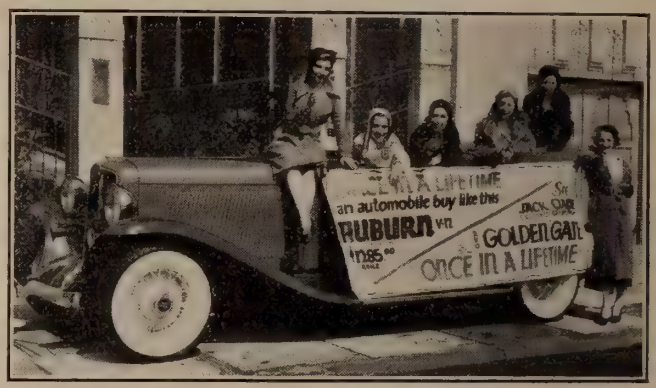
Walter Norris manager of the R-K-O Downtown theatre, Detroit, gave "Once In A Lifetime" an all around campaign. Adapting a pressbook suggestion he arranged a contest offering ticket prizes for the best letters on "things that happen once in a lifetime." Station WMBC conducted the contest which netted the engagement three 2 minute plugs a day for four days. A classified ad newspaper contest tie-up resulted in 123 inches of free display advertising and several stories.

Giant cut-outs of laughing faces were used in the lobby display two weeks in advance. Loud speakers set up behind the faces broadcast laughs from the picture at the break of each show.

Adapting the Indian nut stunt suggested in the pressbook Norris tied up with a chain of drug stores for an Indian Nut Sundae. This gave the picture title and theatre a break on 12 windows and soda bars.

Extra space was used for display ads in the metropolitan dailies and special ads were inserted in a dozen regional papers. Andy Sharick, Universal exploiteer, assisted.

GEORGE BOLE CRASHES ONE PARADE AND STAGES ANOTHER



One of the bannered cars, and its cargo of beauty, from the parade staged by George Bole, manager of the Golden Gate theatre, San Francisco, for "Once In A Lifetime". The local Auburn dealer co-operated and supplied the cars.

The day before "Once In A Lifetime" opened at the Golden Gate theatre in San Francisco, the city staged a welcome home parade to one of its leading citizens. George Bole, manager and Emil Umann, publicity manager, heard about it and crashed in with a car bannered with a welcome to the returning hero and an invitation to see the picture. Mounted police and a band led the parade and the Golden Gate's entry followed the car of honor. The line of march was through the city's busiest section and ended at the civic centre where all were greeted by the mayor and other public officials.

Not content with one parade Bole and Umann staged another through a tie-up with the local dealer in Auburn cars. Eight cars were used and all were bannered with an ad for the picture and the new model car. Each was filled with a bevy of San Francisco's best beauties.

"BUSINESS SENSATIONAL!"

-at R.K.O. PALACE, Cleveland

RECEIVED BY PRIVATE WIRE FROM POSTAL TELEGRAPH

STANDARD TIME INDICATED IN THIS MESSAGE

Postal Telegraph
THE INTERNATIONAL SYSTEM
Commercial Cables · TELEGRAMS CABLEGRAMS RADIOGRAMS · All America Cables
Mackay Radio

DL	Day Letter
NL	Night Letter
NM	Night Message
LCO	Deferred Cable
NLT	Night Cable Letter
WLT	Week End Cable Letter

N6-RI CLEVELAND O 1137A

UNIVERSAL FILM EXCHANGES INC

ONCE IN A LIFETIME OPENED PALACE THEATRE CLEVELAND SATURDAY BUSINESS FOR SATURDAY SUNDAY ABSOLUTELY SENSATIONAL BOTH DAYS BEAT BACK STREET WHICH DID TREMENDOUS STOP PICTURE EXCEPTIONALLY WELL RECEIVED AUDIENCE RAVING APPROVAL CRITICS REVIEWS OUTSTANDING

SAUL RESNICK

"Once in a Lifetime"

With JACK OAKIE, SIDNEY FOX, Aline McMahon, Russell Hopton, Louise Fazenda, Gregory Ratoff, Zasu Pitts, Onslow Stevens. From the play by Moss Hart and George S. Kaufman. Produced by Carl Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle

IT'S C-O-L-O-S-S-A-L!

LIVE-WIRE SHOWMEN'S ADS

FROM POINTS NORTH, EAST, SOUTH AND WEST

OKAY *in* MINNEAPOLIS-

OKAY *in* KANSAS CITY-

OKAY *in* SAN FRANCISCO-

OKAY *in* BOSTON-

OKAY EVERYWHERE!

OKAY AMERICA

starring

LEW AYRES

With MAUREEN O'SULLIVAN, Walter Catlett, Allan Dinehart, Nance O'Neil, From the story by WILLIAM ANTHONY McGUIRE. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

"All American" Gives Every Thrill of Gridiron, Having Distinct and Logical Story

—New York American

By REGINA CREWE

Motion Picture Editor N. Y. American

From kick-off to touch-down it carries every thrill of the gridiron, and hits the screen as hard as its pigskin luminaries hit the line. And what a list of the football famous the picture boasts! "Marchy" Schwartz, "Johnny" Baker, "Erny" Pinckert, and their 1931 All-American teammates; "Chris" Cagle, "Ernie" Nevers, Frank Carideo, Albie Booth, and fifteen more historic goal-post names. And Christy Walsh, Glenn Warner, Jesse Harper, Ed Casey, and Alexander, of Georgia Tech, besides. Boy, when the All-Americans battle the All-Stars on Universal's football field, there's a kick! And I don't mean on the fourth down!

Not content with startling shots of gridiron glories and gladiators, a distinct and logical story thread runs through the film. It establishes Dick Arlen as the football "phenom" of his varsity team, and follows him from the glamorous days of college heroism into the grim struggle following graduation.

From a proud place in the sports limelight he skids into oblivion and disgrace. And then, just as time is about to be called on him, he fights his way back along the route that once brought him fame. In doing so he saves a younger brother from following the paths of error that once brought about his downfall.

This is the sort of role in which Dick Arlen excels, and as the star of the stadium he is always both sympathetic and convincing. The comedy falls to Andy Devine, as a beefy but brainless stalwart, and Jimmie Gleason, in the part of coach. It is essentially a masculine picture, but Merna Kennedy, Gloria Stuart and June Clyde, acquit themselves nicely when the plot pulls them into the picture. The big thrills, of course, are provided by the shots of the various games, and in meeting face to face, long shot, medium and close-up, dozens of college heroes. It's great entertainment, unique in film annals.

Bland Johanson Says in the Daily Mirror

'All American' Great Football Epic

Here is Universal's annual football epic, and Mr. Richard Arlen's annual Autumnal appearance as hero of a football epic. It is a timely picture and a good one, thrilling, human, dramatic and exciting. And it presents every spectacular football star extant. It swarms with sportpage celebrities.

Like "The Spirit of Notre Dame" and "Touchdown," its gaudily successful predecessors, "The All American" tells a story which is not merely one of college competition.

The story has pathos, drama and sincerity. It provides romance, hysteria and plenty of laughs from such an able comic as Andy Devine.

The football plays, naturally, have supreme authority. The climatic game is stunning. Football enthusiasts will be excited by "The All-American."

Irene Thirer Says in the Daily News

'The All American' Football Thriller

★ ★ ★

Last week Paramount bosses lined up the all-American radio favorites for us and they crooned their ditties in "The Big Broadcast." This week the theatre at the crossroads of New York presents via celluloid all the collegiate football heroes known to pigskin history of the past several years. It's a Universal picture this, "The All American." And the Carl Laemmles, Sr. and Jr., may well be proud of assembling such a celebrated gridiron line-up for one mere movie.

To name some of the boys who participated in the thrilling football action sequences in "The All American":

Schwartz of Notre Dame, Cagle of the Army, Shaver of U. S. C., Cain of Alabama, Dalrymple of Tulane, Pinckert of U. S. C., Munn of Minnesota, Nevers of Stanford, Carideo of Notre Dame, Booth of Yale, Hanley of Northwestern — and that's just mentioning a few.

It certainly is swell to watch these boys break through lines and make their goals. Probably the football scenes in this picture are the choicest ever caught by the camera. At any rate, they're certainly the most realistic.

Richard Shayer and Dale Van Every got together on the story, a neat, amusing and fast paced piece which boasts some originality in plot, capable acting and commendable direction by Russell Mack.

Think you'll thoroughly enjoy "The All-American." It's bright, peppy, cheerful and full of football thrills.

Rose Pelswick Says in the N. Y. Journal

27 Grid Stars from Real Life Enliven Picture Showing Perils of Hero Worship

The audience that packed the Paramount Theatre at the first performance yesterday applauded and cheered as the screen introduced, one after the other, such football heroes as Carideo of Notre Dame, Booth of Yale, Cagle of the Army, Nevers of Stanford and other stalwart gridiron heroes. No fewer than 27 all-American stars, past and present, appear in the Paramount's new picture, which bears the title of "The All American."

The People's Choice
OSWALD
WHAT THIS COUNTRY NEEDS IS MORE LAUGHS LIKE ONLY I CAN DELIVER!
Oswald
"The Lucky Rabbit"

From
UNIVERSAL PICTURES CORP.
730 FIFTH AVENUE
NEW YORK CITY

Sec. 435½, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

E R GOLDEN
IDLE HOUR THEATRE
DIAMOND ST
PITTSBURGH PA

IRENE DUNNE, as she appears in John M. Stahl's production of Fannie Hurst's greatest novel.

BACK STREET

is doing tremendous business wherever it plays. Its BOX-OFFICE PERFORMANCE is a matter of industry record. It deserves extra and preferential playing time in every theatre that has it booked. Get in touch with your Universal Exchange TODAY!

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 32 NO. 6

JANUARY 21, 1933.

Esther Ralston

in the

"ROME EXPRESS"

FEED 'EM WHAT THEY'RE HUNGRY FOR . . . RAW MEAT*

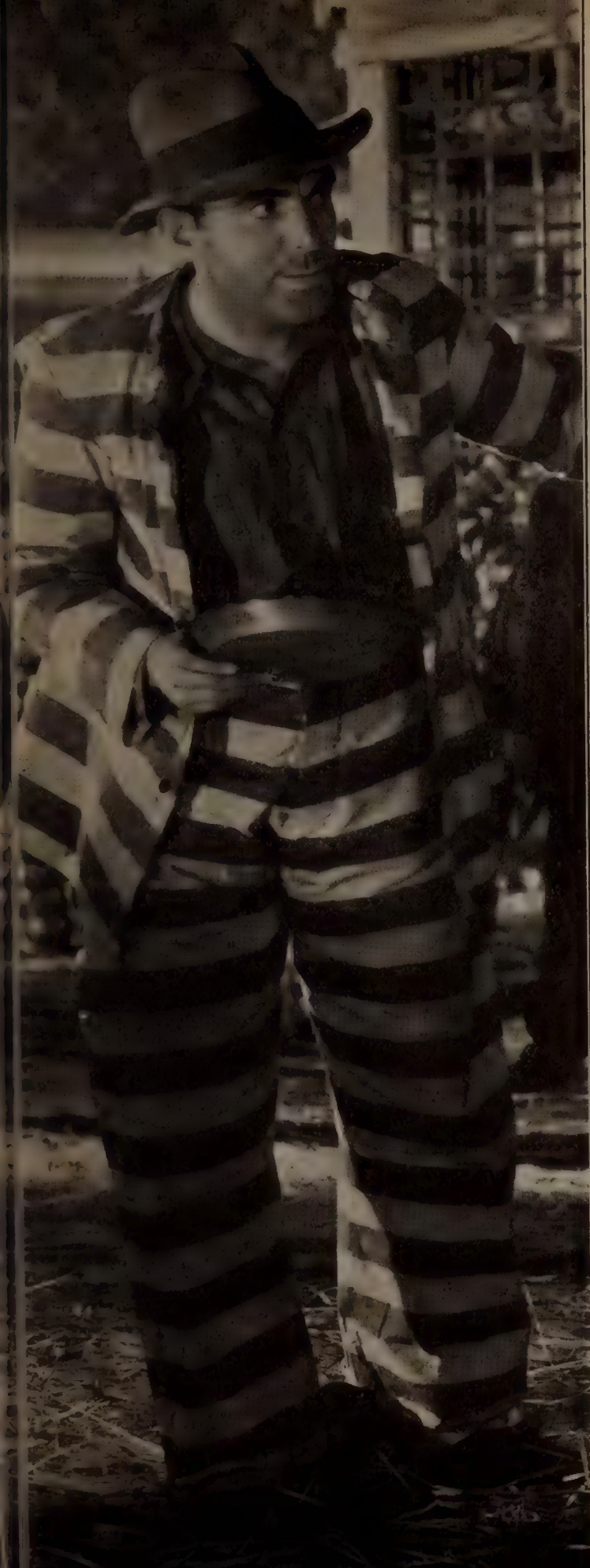
Feed 'Em Wild Excitement!
Feed 'Em New Sensations!
Feed 'Em Raw Romance!

ALL OF THESE AND MORE ARE YOURS IN

The BIG CAGE

*NOTE:—The nerviest man in the world locked in a cage with 43 man-killing animals in one of the many high spots in this brand new type of picture.)

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!



"Chain Gang Picture Doing Big Business Everywhere"

JIM TULLY'S

LAUGHTER IN HELL

With Pat O'Brien, Merna Kennedy, Berton Churchill, Gloria Stuart, Tom Brown. Produced by Carl Laemmle, Jr. Directed by Edward Cahn. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

One woman and twelve men in stark drama amid raging seas aboard a ship about to be smashed on rocks!

DESTINATI

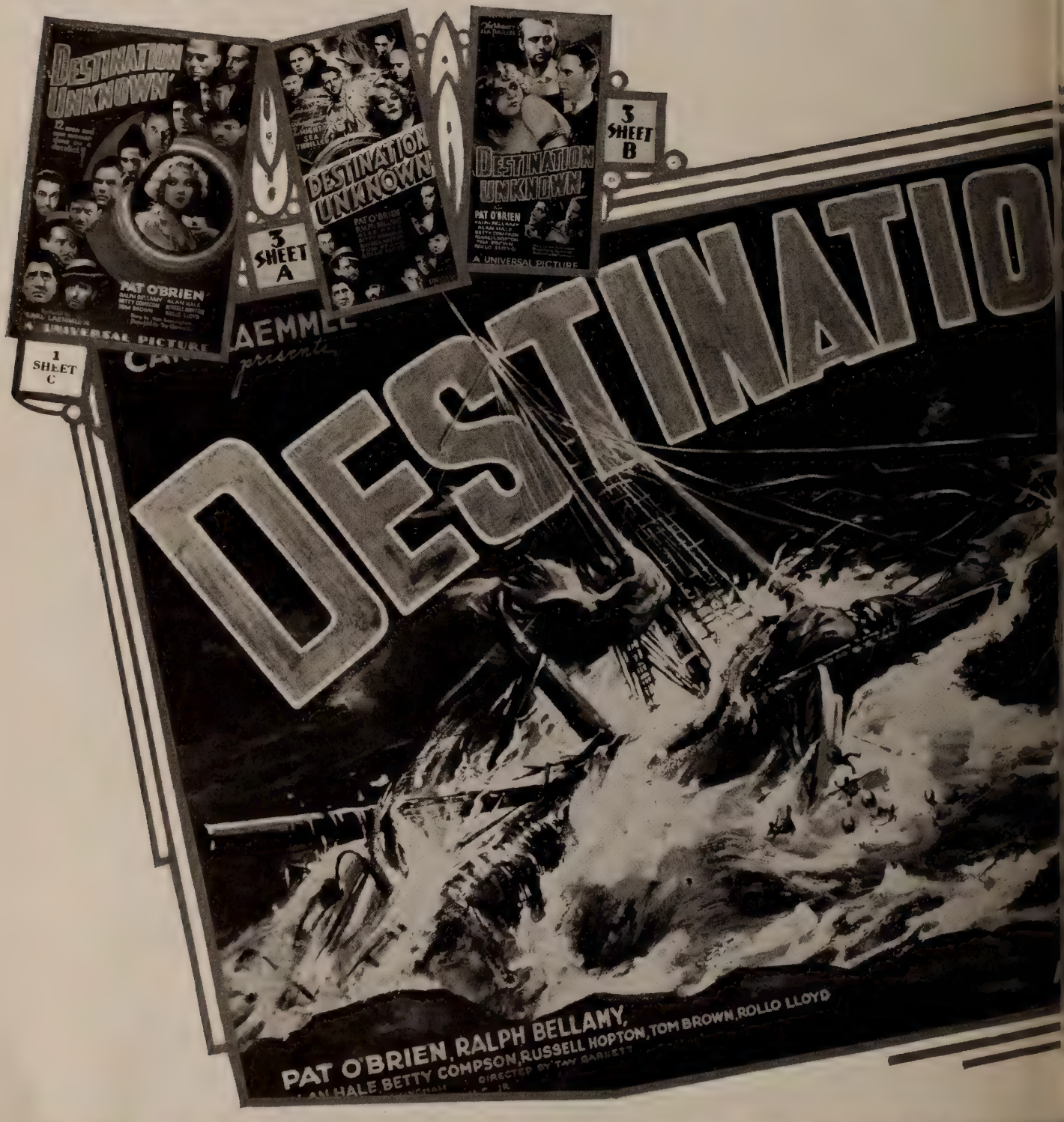
With Pat O'Brien, Ralph Bellamy, Alan Hale, Betty Compson, Russell Hopton, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

JOIN THE REST OF THE TRADE IN CELEBRATING

ON UNKNOWN

The spirit of "The Miracle Man" and the dare-devil recklessness of "Hell's Heroes" in one picture!

POSTERS WITH A
WILL MOVE THE



JOIN THE REST OF THE TRADE IN CELEBRATING

A SPIRIT THAT WORLD ALONG!!

CARL LAEMMLE'S 27TH ANNIVERSARY!

KEEP YOUR EYE ON

No. 706 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I am excited about "Rome Express."

It is an exciting picture, the story of which unfolds on an express train as it is speeding through the night.

But, to me, it has another reason for excitement — and it will have to you, too. It has a bearing on your future business and it carries a promise of vast interest to you.

It was made in England with a cast partly American and partly English. It was produced by the Gaumont Company which has been making a more determined effort than any other foreign producer to break into the American market.

It found the way in "Rome Express"—and that way consisted of making a picture directly for your box-office.

The cast is headed by the exquisitely beautiful Esther Ralston, an American girl, and Conrad Veidt, who has done some excellent work in pictures produced in Hollywood. It was directed by Walter Forde, who has shown astonishing familiarity with your needs, because he has put everything you want into this picture.

"ROME EXPRESS"

The story of "Rome Express" is highly melodramatic. The fast action starts with the very first scenes and gains momentum as the story unfolds.

All of the action, as I said before, occurs on a fast express train. This adds to the speed and action of the story.

Forget all your old prejudices against pictures made elsewhere than in Hollywood. See "Rome Express" yourself. Ask your Universal exchange for the special exploitation matter which has been created for it.

Then your natural showmanship will point the way to new profits.

I am excited over the idea of giving you new backgrounds, new atmosphere, new everything.

I am proud to present "Rome Express" for the very commercial reason that it will make you happier than ever over your association with Universal!

Getting "Rome Express" in the heart of the season is a scoop of which I am proud. And your share in this scoop now awaits you.

Carl Laemmle

HE RUNS UNIVERSAL NEWSREEL IN FIFTY THEATRES!

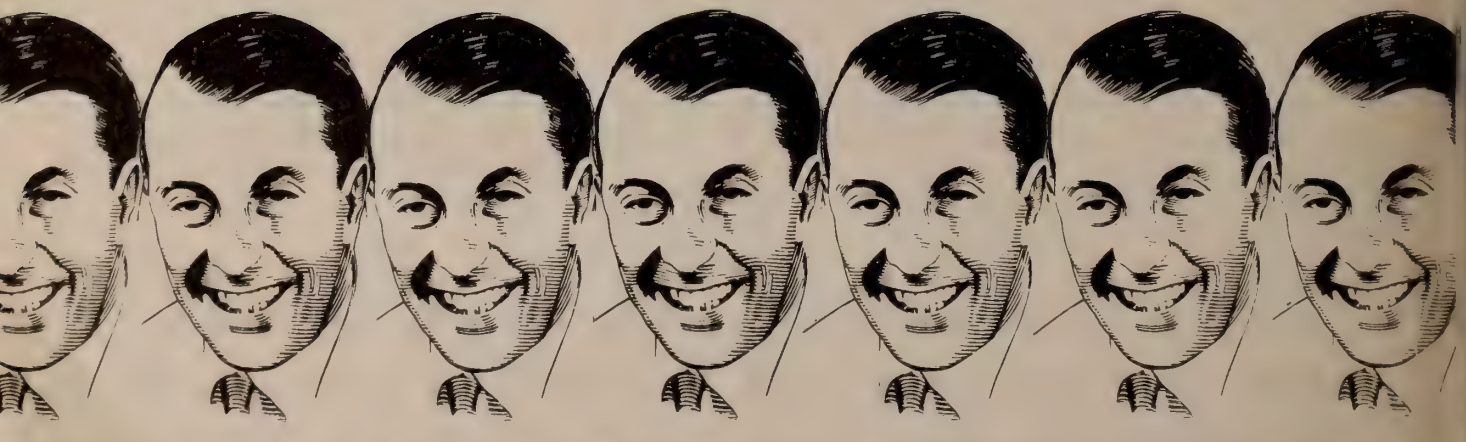
In England, too, they are delicately nuts about Universal's Newsreel. Mr. H. D. Moorehouse, of the Moorehouse Circuit, with theatres all over the British map, writes:

"I would like to place on record my appreciation of your Newsreel. I am now playing it in 50 cinemas which come under my supervision and it is an important and popular item in my program much appreciated by the public."

IF YOU DON'T OWN FIFTY THEATRES, USE IT WHEREVER YOU CAN!

UNIVERSAL NEWSREEL

PLUS THE MOST POPULAR VOICE IN ALL THE WORLD . . . GRAHAM McNAMEE, NO LESS!



JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

LATEST NEWS *from* Universal City

CARL LAEMMLE, Jr. announced this week that he has placed E. A. Dupont, director of "Variety" and a score of other film successes, under a long term contract to direct for Universal. Dupont, accompanied by his wife, arrived in New York from Berlin last week and left immediately for Universal City. His first assignment will be "The Invisible Man," the H. G. Wells-Gouverneur Morris story which will go into work shortly with Karloff in the starring role. He may then do "Blue Beard."

* * *

WITH the cast of "The Kiss Before The Mirror" complete actual camera work on the screenplay which William Anthony McGuire adapted from the Viennese stage hit, got underway this week at Universal City. Last minute additions to the large cast of principals were Charles Grapewin, Wallis Clark, and Walter Pidgeon, who will have featured roles along with Paul Lukas, Frank Morgan, Gloria Stuart, Jean Dixon, and Nancy Carroll. James Whale is on the directorial end.

* * *

"WOMEN, Inc.," by William Hurlbut, which will be the first film musical to be produced by Universal in more than two years, is scheduled to go into work in the near future under the guiding hand of Sam Jacobson, former Universal Newsreel head now an associate for Carl Laemmle, Jr. The work of whipping "Women, Inc." into shape was begun this week by Jacobson and Harry Sauber, director of the "Nine O'Clock Revue" at the Music Box in Hollywood, and author of "Marathon Dance."

* * *

CAMERA work on "The Cohens and Kellys in Trouble," eighth of the famous Universal series co-starring George Sidney and Charlie Murray, was started at San Pedro, Calif., this week under the direction of George Stevens. The principals in addition to Murray and Sidney are Maureen O'Sullivan, Andy Devine, and Frank Albertson, with Arthur Hoyt, Herbert Corthell, Olive Cooper, and Don Brody in the supporting cast. The story is by Homer Croy the novelist and Vernon Smith.

Laemmle Motto, Furthest North

Overlooking the highest front in the world, the Rinks glacier, stands this bust of Carl Laemmle.

WITH the Universal-Dr. Fanck Greenland Expedition safely back home from their hazardous experiences in filming "S. O. S. Iceberg," Universal's epic of the arctic wastes, it has been revealed that a bust of Carl Laemmle, president of the Universal Picture Corporation, bearing the slogan "It Can Be Done," has been left in Greenland as a monument to Mr. Laemmle and the undertaking.

Immediately after the last scene had been made—the spectacular "calving" of a glacier, during which parts of the glacier break into icebergs—Zolten J. Kegl, sound engineer placed the bust on Rink glacier. It remains as a record of the farthest point north reached by the expedition.

"The bust stands on a rock above the highest ice front in the world," said Mr. Kegl. "While on the way to Greenland to assist in the production of the picture, I visited the Universal offices in New York City. The legend, 'It Can Be Done' inspired me, and I asked if I might have a bust to leave in Greenland.

"The motto was an inspiration not only to me but to all those connected with the stupendous undertaking. The bust rests in reinforced concrete bound into a quartz rock, and the name and motto are carved in the cement as an eternal testimonial."

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

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Vol. 32 Jan. 21, 1933 No. 6

JUST WHAT YOU

Action as fast as the express train on which it takes place; drama full of high suspense; romance, mystery, thrills—all a part of a CLASS picture that will make your box office happy! Grab It Now!

ROME E

NEED!

XPRESS

"Cohens and Kellys in Trouble" Set as This Year's Release of Screen's Merriest Antagonists, George Sidney—Charlie Murray.

Homer Croy Wrote Story—Maureen O'Sullivan Andy Devine and Frank Albertson Assist Stars

GEORGE SIDNEY and Charlie Murray, the well known comedy team who have immortalized "The Cohens and Kellys" on the screen, will again portray this well known pair, in "The Cohens and Kellys in Trouble." For a time, it looked as though there would be no Cohen and Kelly picture this year. Sidney and Murray had been signed by Universal, but it was for a story titled "Salt Air," and Carl Laemmle, Jr. had decided to give up this annual institution. But he has received so many requests from exhibitors for another Cohen-Kelly story, that he has reconsidered his decision and has given instructions to start work on Monday on this year's March 17th release, the eighth in the series, "The Cohens and Kellys in Trouble."

The picture is to be directed by George Stevens under Warren Doane's supervision, from a story by Homer Croy and Vernon Smith. The continuity was prepared by Jack Jungmeyer, with adaptation by Albert Austin and Fred Guiol. The cast supporting Sidney and Murray will include Maureen O'Sullivan, Andy Devine, Frank Albertson, Arthur Hoyt, Herbert Corthell, Olive Cooper, Dan Brody and Edward Le Saint. Other cast announcements will be made early next week.

Andy Devine is now completing his role in "The Big Cage" on the lot at Universal City. It is expected that he will finish work on this Clyde Beatty thriller within a few days, and be able to start on "The Cohens and Kellys in Trouble" as soon as the production gets under way. Maureen O'Sullivan's latest appearance in a Universal picture was in support of Lew Ayres in "Okay, America," while Frank Albertson has appeared in a number of Warren Doane "shorts," "The Lost Express" "The All American" and "Air Mail" recently.

George Sydney and Charlie Murray

Summerville—Pitts Start in "Niagara Falls" Comedy

THE title of the second Slim Summerville-ZaSu Pitts feature for the year has been selected. It is to be ""Niagara Falls." A number of celebrated writers were concerned in whipping this story into shape for the screen. Preston Sturges, author of "Strictly Dishonorable," Dale Van Every, who has just been appointed head of Universal scenario department, and Tim Whelan, all worked on the story, its adaptation and continuity, while the dialogue has been in the hands of James Mulhauser and Joseph Franklin Poland, both of whom have contributed to many Universal feature successes.

The success of "They Just Had to Get Married" has been so universal and so outstanding that Carl Laemmle, Jr., intends to rush this second Summerville-Pitts comedy as fast as possible to the screens of the country. It will be directed by Sam A. Taylor.

From the First Name on the Screen

MARY PICKFORD
Hollywood, Cal.

December 19th, 1932.

Mr. Carl Laemmle,
Universal Pictures Corp.,
730 - 5th Avenue,
New York, N. Y.

Dear Mr. Laemmle:-

It is a great pleasure to wish you continued success on your Twenty-Seventh Business Birthday. As a picture pioneer you helped lay the foundation of an industry. Persistency of purpose and sagacious vision formed the brick and mortar with which you built your trade mark — Universal Pictures. May it never perish!

Sincerely yours,

Mary Pickford

WILD ANIMAL

A CLASS PRODUCTION with all the big-time wild animal thrills that any screen can hold. . . . Built as a super show to attract more people to your theatre than you've had in months and months.

JOIN THE REST OF THE TRADE IN CELEBRATING

LS IN THE FIERCEST BATTLE ROYAL EVER SEEN

STEP OUT WITH UNIVERSAL

With TALA BIRELL, MELVYN DOUGLAS, Onslow Stevens, Everett Brown, William H. Dunn, Miki Morita, Frank Lackteen. Story by Lester Cohen, Screenplay by Dale Van Every and Don Ryan. Directed by Ernst L. Frank. Produced by Carl Laemmle, Jr. Presented by Carl Laemmle.

ARL LAEMMLE'S 27TH ANNIVERSARY!

That's Right! Talk About Us!

Old Friend Back

EATON THEATRE

Motion Pictures at Their Best
C. R. Beechler, Manager

December 24th, 1932

Charlotte, Michigan

Mr. Mannie Gottleib,
Universal Film Exchange,
Detroit, Michigan.

Dear Mr. Gottieb:

This is rather an unusual letter from an Exhibitor to an Exchange Manager.

On reading the December 17th issue of the Universal Weekly, it gave me an idea that I will attempt to put in writing.

I, too, want to congratulate Mr. Laemmle on his twenty-seventh anniversary, but more particularly to congratulate you on the service and cooperation that your office has given me during the past year.

Naturally, the product released plays an important part in this. If your pictures were not making money for me I would not be writing this letter.

Hence I want to tell you that I will most certainly give you my whole-hearted support in helping your office put this Drive over in a big way.

With kindest personal regards, I am,

Sncerely yours,

C. R. BEECHLER

CABLE

"Back Street" Unprecedented

"PRESS PUBLIC ACCLAIMED BACK STREET PICTURE BEAUTIFUL DESPITE HEAT WAVE HUNDRED ONE DEGREES PLAYING UNPRECEDENTED CROWDS ATTENDANCES STILL CLIMBING FIFTH DAY AUSTRALIAS PREMIER THEATRE STATE SYDNEY FIRST PROGRAM EARN HOLDOVER SEASON PAST SEVEN MONTHS REGARDS"
HERC. McINTYRE
SYDNEY, AUSTRALIA

HERE I AM

In last week's Weekly, there was a whole page devoted to an exploitation campaign on me. If you missed it, for goodness sakes look in last week's Weekly and find out how to make a lot of excitement in your town with a drawing contest.

It is the slickest way to cash in on Universal's newest cartoon marvel.

POOCH THE PUP
Who Peps 'Em Up

Welcome Weekly

PONCE DE LEON THEATRE
C. D. Swint, Owner & Manager
Atlanta, Ga.

Universal Pictures, Corp.,
730 Fifth Avenue,
New York City.

Gentlemen:

I wish to extend my congratulations to you on your decision to resume publication of Universal Weekly. I am sure that exhibitors everywhere will look forward to receiving the Universal Weekly and without a doubt will give them useful information concering their business. Will look for my copy each week.

Very truly yours,
C. D. SWINT, Mgr.

Connellsville, Pa.
December 8, 1932

Universal Film Exchanges
Pittsburgh, Pa.

My dear Mr. Cohen:

Having used Universal consistently for the past nineteen years, I was very happy to notice recently the return of my old friend, "The Universal Weekly."

For years this publication gave me all the information I needed on your product, and when it was discontinued, I certainly missed it, hence this letter expressing my pleasure at its return.

Congratulations on the marvelous pictures you have released this season: "Air Mail," "The All American," "Old Dark House," and "The Mummy." I am looking forward to the releases for the usual clean-up.

Best regards and good luck,

Very truly yours,
(Signed) C. A. Wagner
Paramount Theatre
Connellsville, Pa.

Universals Pictures to the rescue down in dear old Baltimo-'!

(VARIETY)

Keith's (Schanberger) (2,400; 25-30-40-50), 'They Just Had to Get Married' (U). Zasu Pitts a local comedy fav with the shopping matrons. and on strength of the feature's name and names, will hit it off to indicated $6,000, swell. 'Mummy' (U) climbed fast to finish to fine $6,600. House is traveling right side up now and roaring down the road.

Yes Suh! They played two Universal Pictures and now the theatre is right side up and roaring down the road."

And way up north in Minneapolis, another Universal pip!

(VARIETY)

Lyric (Publix) (1,300; 35)—'They Just Had to Get Married' (U). Pitts-Summerville combination always a pip box office card for this theatre and attraction on its way to a big gross, probably $5,000. Last week 'Air Mail' (U) $4,200.

The Publix house is on its way to a big gross with that Summerville-Pitts Universal Picture!

Another great opening on a Universal Smash hit!

PITTSBURGH

Warner (WB) (2,000; 25-35-50)—'The Mummy' (U). Great opening laid to telling exploitation campaign and on strength of it looks set to gather $8,500.

Those Warner Theatre guys know how to make a great Universal picture work for "em!

Birmingham, Alabam, plays a Universal twice as long!

(VARIETY)

Galax (Wilby) (500; 15-20) 'Fourth Horseman' All week instead of usual split week, about $1,100. The kids go for Mix. Last week 'Pride of Legion' (Mono) and 'Malay Nights' (Mono) fair $900.

Because the kids go for Tom Mix the split week just aint split!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

BILLBOARDS IN WINTER — WHY NOT?

24 Sheets Are "In Season" The Year Round!

YEARS ago someone said, "Don't use 24 sheets in the winter. The roads are snowed up or muddy. People are not out driving. No one sees them. It's wasted money if you put them up."

That was years ago; but, odd to say, that mistaken impression still exists in many showmen's minds. They heard it somewhere. They repeat it. They believe it, because they have never taken the trouble to figure out that it is utterly wrong!

Years ago when cars chugged along on one cylinder and radiators froze at the first whiff of a north wind, and the roads were one foot deep, when they were not three feet deep, in mud or ice—maybe the 24 sheet could not serve its purpose in the winter time. But that was years ago! Today every car runs all year 'round—most roads are cleared of snow quickly and only in the extreme hinterlands, if anywhere, do people sew themselves up in their underwear and stay indoors for the rest of the winter.

A well designed 24 sheet smash on a picture is a hot spot ad that starts an impulse which very few people can resist. Today, leading showmen everywhere realize the necessity of the return to showmanship to get the crowds in. The result is that the 24 sheet is coming back in favor because wherever it is used it boosts business in tremendous proportion to its small cost.

Pick up the January 17th issue of Variety and read:

"*'THE MUMMY' at the State, playing against a short-seated house, will show to more people than any other picture in town. The town has been 24 sheeted to capacity and looks good.*"

Doesn't that tell the story in itself? A great picture, yes!—a fine 24 sheet, yes!—and a good showman? You betcha! And he was right on the job, too!

Any time any road-show picture is put on—anywhere—one of the first things any manager does is to grab his hot spot 24 sheet locations and get his paper up quickly. Even in New York, Chicago, Los Angeles and other major cities where 24 sheet space runs into big money—there is rarely an outstanding campaign that does not embrace this very profitable form of advertising. Where the success of a big picture is at stake, no one would think of campaigning it without 24 sheets.

Does it not stand to reason that if the 24 sheet brings big returns on big pictures it will also boost returns on some of the smaller ones?

None of us can tell accurately just what picture will go over with a smash. Oftentimes the very ones we think will roll up the biggest grosses only do fair, while other pictures come along, capture the interest of the public, and start to roll up business all out of proportion to what was expected.

You can set the ball rolling on some of these pictures by 24 sheeting them ahead of playdate. Today, because all pictures do not get the benefit of the billboard campaigns, the ones that are so advertised are made to look bigger in the eyes of the public. The crowds realize they must be more "important" and business is therefore boosted.

We do not urge you to 24 sheet every picture. But we DO urge you to use 24 sheets on many good pictures that can be built into big money-makers, if properly campaigned.

Today cars are on the road all year 'round—motors are not freezing up—roads are invariably in fine condition. The 24 sheet is an all year 'round business asset! Take advantage of it.

JOE WEIL.

STEALING THE PAGE!

The entire theatrical page of the Lawrence, Mass. Tribune is reproduced above to illustrate how big space and a well constructed ad overshadowed everything else on the page. Dan Finn of the Warner office prepared this for the Palace Theatre. Fine showmanship!

SMASH FRONT THAT HELPED FURST SELL "MUMMY"

Harry Furst's impressive "Mummy" front at the Palace Theatre, Lawrence, Mass. Note how the giant cut-out heads of Karloff as the Mummy predominate.

BIG ADS—BIG FRONT AND BIG "MUMMY" BUSINESS!

REALIZING he had a big picture that had proven its big money possibilities, Harry Furst, manager of Warner's Palace Theatre, Lawrence, Mass., decided to get behind "The Mummy" with a big campaign and pull some real business for his theatre.

The newspaper campaign started with small advance ads and built up to a six column by ten inch ad that commanded the attention of the entire theatrical page. Each side of the front display featured giant cut-out heads of Karloff as the Mummy, surrounded by framed stills and snappy catch lines. The centre panel had a smaller head of the Mummy and cut-out figure of the girl as used on the pressbook cover. This panel also featured the line: It Comes To Life!

Result: Another spot where "The Mummy," backed with showmanship, established new records for the theatre.

FLASHING EYES IN GIANT KARLOFF HEADS PROVE MAGNETS FOR NEW YORK THRONGS

THE MUMMY took New York by storm. Heralded two weeks in advance by a city-wide 24 sheet campaign and banged over to a flash "opening" by large sized ads dominating the theatrical pages of the mass circulation newspapers, THE MUMMY had the crowds rushing to the Mayfair and standing in line waiting for the doors to be unlocked on the opening day.

And they never stopped coming in right through the week, with the result that the picture was a sure hold-over and was announced for a second week after the third day of the run.

Bob Sisk and Terry Turner of RKO, realizing the big box-office possibilities of the picture, gave it a very flashy front. The display reached from the side-walk to the very top of the Mayfair Theatre building. The giant banner and the solid wall display built over the top of the marquee were carried out in weird colors with yellows, greens and purples predominating. Two massive heads of Karloff were set in front of the wall display. The eyes were cut out and pasted over with glazed cloth. Dimmer light attachments were hooked up to these eyes and flashed them up and down with stunning effect. Because of the nature of the Karloff make-up in this picture, this eye display held everyone's attention.

The interior of the lobby was filled with beautifully painted enlargements of characters and scenes. The sidewalls had photographs interspersed with telling catchlines selling the picture from its various angles. Over the box-office the name of the star and the title of the picture was set up in cut-out letters and these were hooked to a mechanical contrivance which made them move from side to side—another eye attractor which stopped the passerby.

For the smash attention getter on the street, RKO borrowed one of the full sized mummies which the Universal Home Office Exploitation Department had prepared. This stood upright in its case, facing the street on the right-hand side of the lobby. It was hooked up with two way microphones. Following out the pressbook suggestion, cards on either side of the mummy told the pas-

(*Continued on page* 29)

It Comes To Life On Broadway!

Above is shown the striking Mayfair flash for "THE MUMMY." With its weird green lighting and flashing eye sockets, it dominated the entire Times Square electric display. To the right is shown detail under marquee. Title letters moved weirdly by a mechanical contrivance.

MAYFAIR'S "TALKING" MUMMY JAMS BROADWAY AND TURNS CROWDS TO B. O.

Part of the crowd that jammed up in front of the Mayfair Theatre to hear the "talking" mummy and then turn to the box-office to see the great Karloff thriller.

Here's the Way To Make Mummy "Talk"

After you have built your mummy and set it up in your lobby follow these directions for hooking it up to make it "talk."

Place a "lapel" mike behind the figure to "pick-up" the voices of those who stand in front of it. A dynamic speaker should be secreted in the chest of the mummy with wires (2 pairs) running up to a point that can overlook those who stand in front of the mummy. From this place of concealment the operator, with head phones, hears what is asked the mummy and replies into a mike of his own and the spectators receive their answers via loud speaker in chest of mummy.

When questions become scarce it is easy for the operator to pick some one out of the crowd and make a remark about his hat, tie, etc., to get the rest of them into the proper spirit. The picture at the left shows part of the ever-present crowd in front of the Mayfair's "talking" mummy.

Continued from page 28)

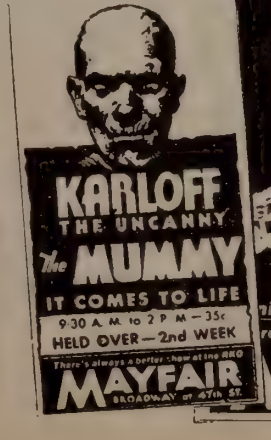
serby to ASK THE MUMMY A QUESTION —IT WILL ANSWER YOU. The actual working of the stunt is described in the column to the right.

The crowds jammed around this mummy morning, noon and night, causing such a terrific traffic tangle in front of the theatre that stores alongside complained to the police to move the people. RKO picked a clever person to answer the questions and in between questions and answers many selling lines on the Mummy were shot through the microphone. This stunt caused such a commotion around the theatre that word of mouth spread quickly around the town that they were jamming them in at the Mayfair—and they were. Business kept up at a fast pace right through the week.

As in other very successful campaigns on this picture, the New York campaign featured the head of the mummy with the line, KARLOFF—THE MUMMY—IT COMES TO LIFE! A beautiful full length picture of Zita Johann, the girl, was used everywhere to attract extra feminine appeal for the picture.

THE MUMMY stunt at the Mayfair Theatre has proved so successful that scores of other theatres are already putting it into effect. It is suggested that your local radio dealers be contacted to help you install the two way receiving and talking connections. Your local art school's aid can be enlisted to prepare a "mummy" for you. A putty or plaster face and hands and the rest of the body wrapped in iodine and paint stained bandages do the trick. Try it!

Three column by eight inch ad, representative of the newspaper campaign used by the Mayfair for its engagement of "The Mummy." Below one of the one column teaser ads announcing the hold over.



WARNER PITTSBURGH MAKES NEW OPENING HIGH WITH "MUMMY"—THRILLER SCORES AGAIN!

The mummy-and-the-girl ballyhoo used in the lobby of the Warner Theatre, Pittsburgh, Pa., dramatizing the line: "It Comes To Life!"

A MAGIC mirror and a mummy and girl ballyhoo in the lobby, the finding of a mummy near a cemetary, big newspaper space and a smash front were all features of manager Roy Rowe's campaign that put over "The Mummy" to a new opening high for the Warner Theatre, Pittsburgh. Joe Feldman and Donn Wermuth of the Warner publicity staff handled the exploitation.

The mummy discovery stunt (illustrated in last week's issue) was used as an advance and landed the engagement some nice publicity in the local papers as well as several breaks on local radio broadcasts. The "mummy" was a dummy wrapped in bandages that had been colored and aged by process. It was left near a cemetery at an early morning hour and later, when the police and newspapers were notified of its discovery, the fireworks started popping and pictures landed in the papers.

The lobby ballyhoo consisted of a man wrapped to represent the mummy, and a girl in Egyptian costume. The mummy stood rigid in a case and every once in a while "came to life" and took a step towards the girl, apparently sleeping on a couch. The same stunt was used on the stage as a prologue to the trailer. It created considerable comment and brought thousands to the theatre lobby. The same man was used as a walking mummy ballyhoo on the streets.

The magic mirror stunt was used as an advance lobby display. It was effected through the use of two circular pieces of plate glass with gold leaf between to make a mirror. The glass was placed in an opening on the front of a mummy case. Four lights inside the case overcame the mirror effect when lighted, bringing into view a head of the mummy placed in the background. The effect was very weird and caused extensive comment.

In addition to increased space on the theatrical pages, teaser ads were run on the news pages of the dailies, and special ads used in local weeklies. Accessory heralds were distributed in all the leading hotels. Duke Hickey, Universal exploiteer assisted on the campaign.

$100.00 IN PRIZES!

Watch for "Nagana" EXPLOITATION CONTEST

Details in Next Issue!

THE UNIVERSAL WEEKLY CERTIFICATE OF MERIT is hereby awarded to the following showmen for exceptional exploitation on Universal pictures.

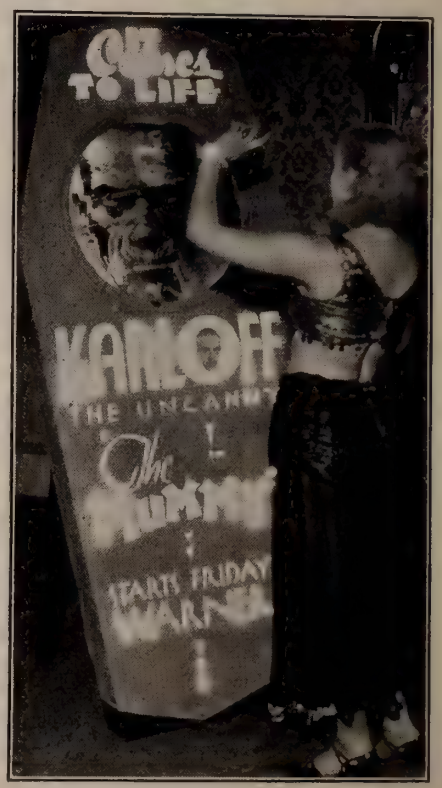
ADAM P. HOWELL, manager of the Strand Theatre, Hartselle, Ala., for his campaign on "The Mummy."

HARRY CHARNAS, of Warner's metropolitan theatres, for smart showmanship on the Winter Garden opening of "Laughter In Hell."

WILLIAM H. JEMNER, manager Fox Riverside Theatre, Riverside Calif., for his campaign on "Once In A Lifetime."

Congratulations! Your certificates, signed by Carl Laemmle, are in the mail!

There are certificates waiting to be awarded to other theatre managers for examples of smart showmanship on Universal pictures. Send us the details of YOUR campaign with photographs of oustanding ballyhoos and fronts. Address your material to SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.



The magic mirror lobby stunt. Note disappearing head of mummy on glass.

"Exceptionally Good"
G.W. Yeaton
Ioka Theatre
Exter, ··· N.H.
AIRMAIL
STEP OUT WITH UNIVERSAL

SENSATIONAL "LAUGHTER IN HELL" EXPLOITATION STARTLES DETROIT!

THE outstanding exploitation given "Laughter In Hell' by Simon Griever, manager of the Adams Theatre, had all Detroit talking about the Jim Tully chain gang picture. In all of its details it emphasized the current chain-gang publicity filling the newspapers of the country and the sensationalism of the picture.

Through the co-operation of the local city, county and state police authorities Griever secured a lobby display of leg and arm braces, shackles, punishment belts, balls and chains and rib-hooks. These and a few actual whips used by chain gang overseers, were tied into the picture by surrounding the display with accessory 1/3 sheet snipes and copies of the publicity broadside prepared by Universal.

As an advance display the ball and chain weight guessing stunt suggested in the pressbook was used in the inner lobby. Four banners spotted around the lobby carried this copy: JUST AS THE WHOLE COUNTRY IS TALKING OF ROBERT ELLIOTT BURNS COMES JIM TULLY'S "LAUGHTER IN HELL"—REVEALING HORRORS OF THE CHAIN GANG.

SNIPES AND BROADSIDE DRESS LOBBY

The special chain gang whip display used at the Adams Theatre, Detroit, Mich., for "Laughter In Hell."

Griever's street ballyhoo consisted of four men in striped prison garb and and overseer, who was an expert at whip cracking and drew large crowds by sniping cigarettes and cutting paper with his whip.

The Jim Tully book was given special displays by several local book shops. Large newspaper space was used during the run of the picture. Duke Hickey, Universal exploiter, assisted on the campaign.

EYE-CATCHING STREET BALLYHOO

Trick whip expert and convict sheet, ballyhoo used by Simon Griever for his "Laughter In Hell" campaign.

POWERS USES LOCAL CHAIN GANG BOY

JUST about the time that manager Powers of the RKO Proctor's Theatre, Newark, N. J., was getting set on his campaign for "Laughter In Hell," a local boy was returned to his home after a term with a prison chain gang. The story was played up by the Newark papers as front page news. Powers cashed in on it for the feature of his campaign. The news stories were clipped and mounted on a lobby board with this copy: FRONT PAGE NEWS NOW—NEWARK BOY CALLS CHAIN GANG LIVING HELL—SEE WHY IN "LAUGHTER IN HELL"—NOW PLAYING.

For the opening night he induced the boy to come to the theatre as his guest and see the picture. Just before the opening the boy was photographed reading a copy of Jim Tully's famous book. After the show he gave the reporters a story saying that he had read the book and seen the picture and that they faithfully portrayed what he saw and suffered.

Large newspaper space and a flash front completed the campaign. Ed Sniderman, publicity manager of the theatre, and Al Nathan, Universal exploiteer, assisted.

THE BOX-OFFICE MAN OF THE HOUR

as the cockiest soldier on the Western Front!

With Gloria Stuart, Donald Cook, Emma Dunn, Frank McHugh, Russell Gleason.

Story by Richard Schayer. Adapted by Samuel Spewack, Bella Cohen, George Jessel. Directed by RUSSELL MACK. Produced by CARL LAEMMLE, Jr. Presented by CARL LAEMMLE.

LEE TRACY *in* PRIVATE JONES

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

From

UNIVERSAL PICTURES CORP.
730 FIFTH AVENUE
NEW YORK CITY

MANAGER
MELROSE THEATRE
MELROSE MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

UNIVERSAL WEEKLY
VOL 32 NO. 8
FEB. 4, 1933

Old Dan'l in the lion's den was a push-over compared with this modern dare-devil who enters a cage with 43 man-killers in

CLYDE BEATTY

STEP OUT WITH UNIVERSAL

The BIG CAGE

The Box-Office Man of the Hour —

LEE

TRACY

—as the cockiest, stubbornest, funniest, laziest, most reckless, most brazen, most lovable soldier on the Western Front —

PRIVATE JONES

—just one of the A. E. F. who went

FROM HELL TO HERO — AND HOW!

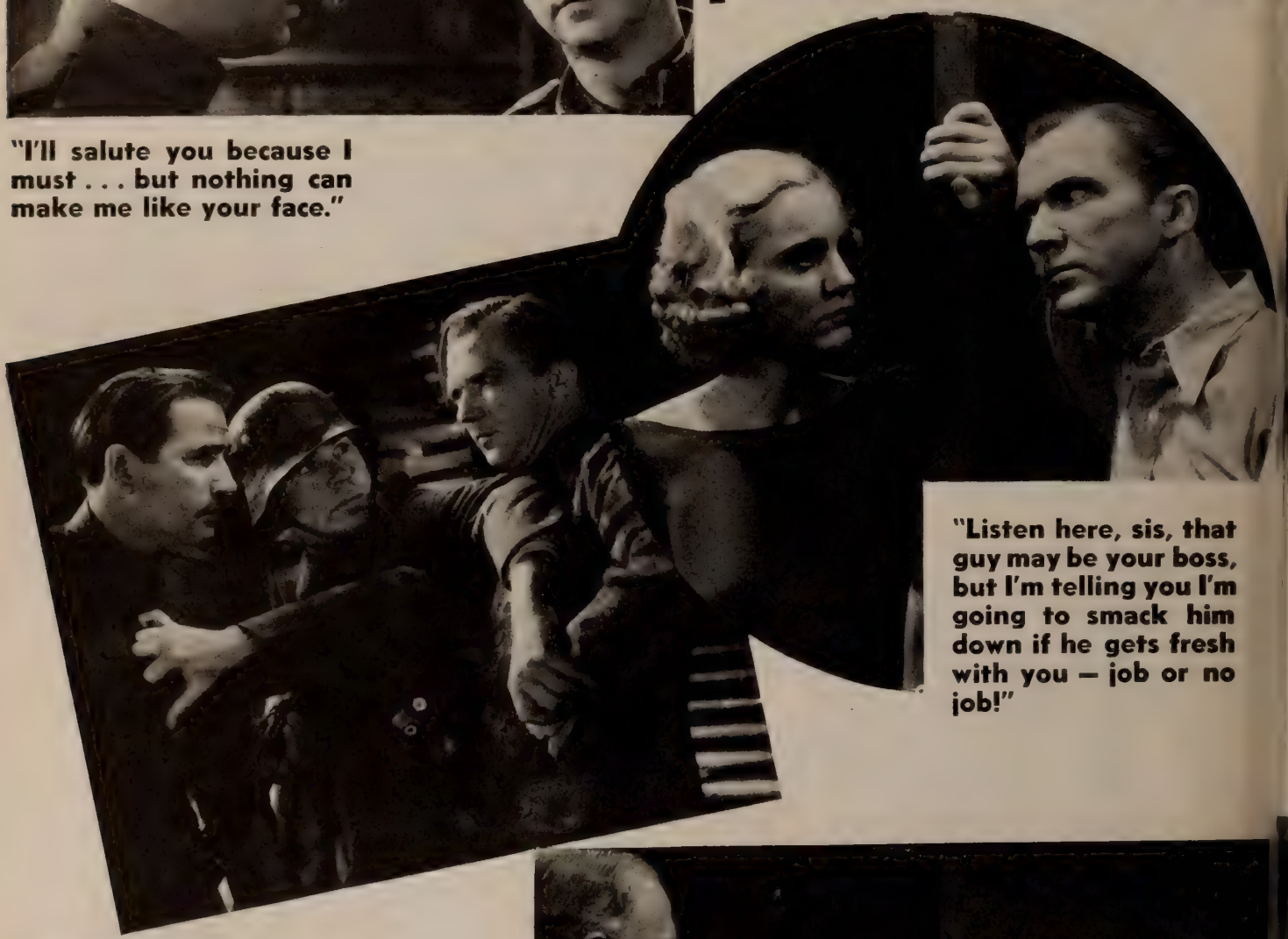
With GLORIA STUART, Donald Cook, Emma Dunn, Shirley Grey, Frank McHugh, Russell Gleason, Walter Catlett. Story by Richard Schayer. Adapted by Samuel Spewack, Bella Cohen, George Jessel. Produced by Carl Laemmle, Jr.
Directed by Russell Mack.
Presented by Carl Laemmle.

"Naw, they can't make you fight. They just shove you up in the front line, hand you a gun—and let you use your own judgment."
"This hero stuff may be all right, . . . but I'd rather be a live pacifist than a dead soldier!"
"I didn't start this war, and I certainly am not going to try to finish it all by my lonesome!"
"They told me I had to be a soldier—and then handed me a pick and shovel!"
Lee
TR
in
Priv
JON

"Say, anything lower than a second lieutenant could hide under a snake's belly... and that's right on the ground!"
"All that this man's army needs is a few million less officers and a coupla hundred more privates!"
"Huh... you're telling ME! Say, what I don't know about rain and mud and cooties you could hide under a canary's toenail!"
"They said I should help make the world safe for Democracy— and me a regular enrolled Republican!"
STEP OUT WITH UNIVERSAL

LEE TRACY

"I'll salute you because I must . . . but nothing can make me like your face."



"Listen here, sis, that guy may be your boss, but I'm telling you I'm going to smack him down if he gets fresh with you — job or no job!"

"Now I'm going to show you just how yellow and afraid to fight I am!"

"You forced me into this, you dirty hypocrite, and when I come back I'm going to - -"

PRIVATE JONES

"Don't tell me that a girl like you could fall for a mutt like that."

"'S all right, mom. Let 'em have their war. They can't get ME into the argument. I'm here to stay with you!"

"If he's a sap they'll have to get a new definition for the word. I like him."

"Well, I'll tell you. The 116th has two million men and three million guns . . . but now that you've got me . . . they're weak."

UNIVERSAL'S

No. 708 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The only pictures worth a rap to you are pictures—good pictures—which are made and delivered!

Pictures advertised and never made are a source of danger to you, because you count on them and they never come.

Universal, from the beginning of the season, has assured you it would make and release twenty-six features suitable for every class of theatre from first run all down the line.

Universal will make twenty-six pictures and they will be strong ones.

Universal is strong enough to carry out its promises.

Since we first announced our plans last May, we have vastly improved them. Every single change we have made has been influenced by its beneficial effect on your receipts.

Even with an economy wave sweeping throughout the world, we have never lost sight of the fact that you must have money-making shows or you will shut up shop.

Now, in addition to such money-makers as "Back Street" and "Okay America" and "The Mummy" and "They Just Had To Get Married" and "Air Mail" and "The All American" and others already released, (and I nearly forgot to mention

STRENGTH

"Once in a Lifetime" and "Old Dark House" and "Afraid to Talk") you will be delighted with these:

"Rome Express," a Gaumont-British production praised to the skies by Variety as "one of the best pictures ever made anywhere." Esther Ralston and Conrad Veidt are the leads in one of the best dramas of the year.

"Nagana," which can only be described as "terrific." Watch for the battle royal of a dozen wild jungle beasts in a scientist's laboratory.

"Private Jones," starring Lee Tracy in the best role he ever had in his life—and how he plays it!

"The Big Cage" will feature Clyde Beatty, the world's greatest wild animal handler, in a stunt never before attempted for any picture ever produced.

"The Invisible Man," from the H. G. Wells story of the same title, and featuring Karloff. Enough said!

"Destination Unknown," with the kick of "Hell's Heroes" and the spiritual quality of "The Miracle Man."

I'll tell about more forthcoming pictures later. And every single one of them will spell STRENGTH!

Carl Laemmle

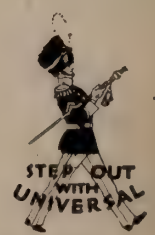
UNIVERSAL AGAIN SPEEDS UP THE NEWSREEL!

The trade has formed the habit of looking to Universal for the newest thing first. It was Universal that solved the problem of adapting sound to newsreels without losing one minute of speed.

So again it is Universal which introduces the newest newsreel improvement—the moving subtitle! Everybody thought the newspaper style of headline could not be beaten. But we have found a way to beat it And now every inch of the best news reel moves with speed, even the titles!

It will be copied. Okay. That's the price of leadership. But you don't want a copy. You want the original. So you'll have to have the smartest and fastest growing newsreel in the world!

ALL ISSUES OF THE UNIVERSAL NEWSREEL FROM NOW ON WILL HAVE THE MOVING SUBTITLES!



(Step out with Universal Newsreel and you'll step faster, faster, faster, faster, faster, faster, faster, faster!)

News From Universal City

Carl Laemmle greeting Dr. Feuchtwanger at Universal City.

Carl Laemmle Entertains Dr. Lion Feuchtwanger

AMONG the experiences which Dr. Lion Feuchtwanger, author of "Power," "Success," "The Ugly Duchess" and the current best-seller, "Josephus," will take back with him to his native land, will be the pleasant reception which he received from Carl Laemmle and the opportunity given him of seeing Universal Pictures in the making. Dr. Feuchtwanger is on a lecture tour in this country, but these learned men and wide-awake authors always combine the assimilation of new ideas, new impressions and new peoples with their lecturing.

The Universal Weekly

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

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Universal Pictures Corp.
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Vol. 32 Feb. 4, 1933 No. 8

Lois Weber Back With Universal

LOIS WEBER is back at Universal City. The woman director who made so many profitable pictures for exhibitors, such as "Shoes," "Where Are My Children?" "The Doctor and the Woman," and "Idle Wives," has been engaged by Carl Laemmle, Jr. to interview and test candidates for the screen and find new faces. This is one of Miss Weber's special abilities. She is credited with having discovered Mary MacLaren, Billie Dove, Claire Windsor, Ella Hall and Mildred Harris.

Incidentally, it will seem like returning home to Miss Weber to be associated with Universal again. Lois Weber started with the Rex organization, in which she co-directed.

Carl Laemmle, Jr. Becomes Judge

BECAUSE of his intense interest in sports of all kinds, his reputation for unbiased judgment and probably somewhat because he made a swell picture out of "The All American," Carl Laemmle, Jr. last fall was appointed a judge, not a legal one, but a member of a committee of awards to determine which sporting page had given the most artistic, complete and unusual layout to the subject of the All American football team selections. The committee, which is pictured below, consisted of Carl Laemmle, Jr., on the left, Charles Owen, artist Los Angeles Times, Sid Ziff, sports editor Los Angeles Herald-Express, and, standing, Harley Davis, layout man of the Los Angeles Examiner. The award was given to the Detroit Times.

Telephone:
Mountview 2961

9 The Grove
HIGHGATE VILLAGE
London, N. 6
January 13th, 1933

Dear Mr. Laemmle,

May I send you a word of congratulation on the twenty-seventh anniversary of your work as a moving-picture producer. It is a heartening thing that the man who has stayed the course with most stamina should have earned the goodwill and friendly regard of all his colleagues and competitors. I hope that for many years to come you will continue to enjoy the rewards of a career that is an honour to the moving-picture business.

With kind regards,

Very sincerely yours,

John Drinkwater

P.S. I was so sorry to miss you in America

This letter from John Drinkwater, eminent British writer, biographer, dramatist and lecturer is one in which Carl Laemmle will take especial pride.

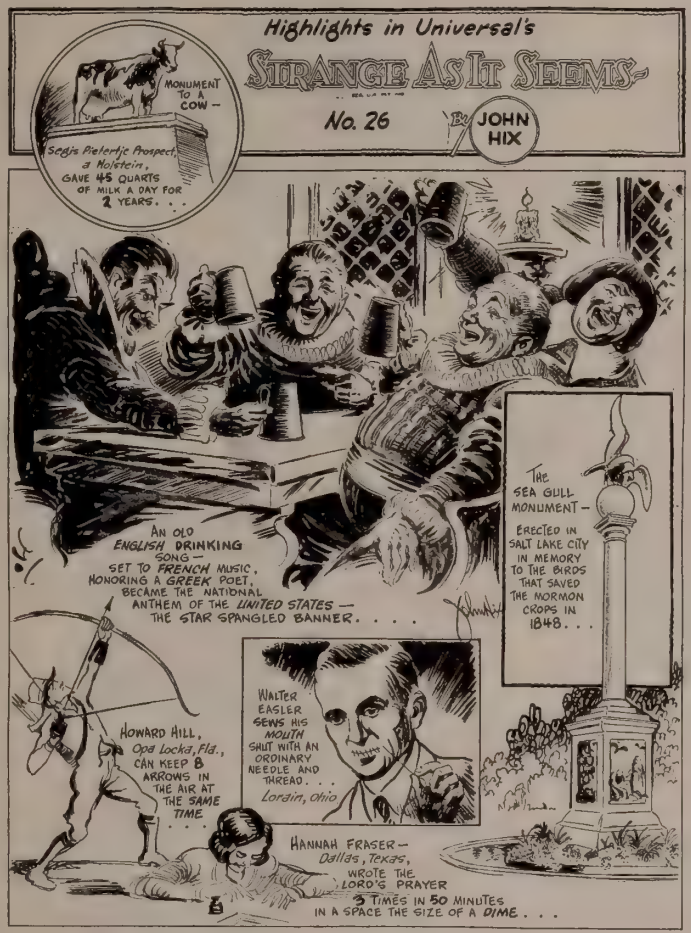
John Hix Illustrates Issue No. 26

THE twenty-sixth issue of "Strange As It Seems" is one of the most strange and interesting that the producers of this John Hix cartoon have ever put together. The film contains twelve subjects, selected from John Hix's daily cartoon service to over two hundred and fifty newspapers. Six of them are illustrated in the cartoon which adorns this page. There are six others in the subject which are not illustrated. Here are appropriate captions for these unillustrated six.

Subject 7. THE SKY SCRAPER HORSE — appropriately named TIMBER LINE. From Chehalis, Washington, Timber Line stands seven feet, eleven inches high and conveys a vague impression of the original horse of Troy.

Subject 8. HERCULES —one of the smallest horses in existence, is five years old and from Vickery, Texas. Hercules wieghs but 100 pounds and is only twenty eight inches in height.

Subject 9. THE FISHING POLICE DOG. Cy Havlick of Astoria, Oregon, has trained the animal to successfully subdue 20 to 30-pound salmon. The dogs parents were killed by the poisonous effect of wounds made by the sharp back fin of the salmon.



For the WEEKLY, John Hix drew this cartoon which illustrates six subjects from the "Strange As It Seems" issue, No. 26. If you used the last cartoon from the Weekly for No. 25, you will want to use this, too. Can be secured at low cost 11 x 14 from the Supply Dept. Universal.

Subject 10. 10,000-PIECE TABLE. Stephen Sailor, 68-year-old cabinet maker of St. Paul, Minn., after 24 years of untiring effort completed the masterpiece, geometrical in design, consisting of 10,000 pieces of wood from all parts of the world.

Subject 11. LADY OF THE WOODS. A natural rock formation. This beautiful life-size form of a weeping woman remains an ever-deepening mystery to those who would discover its origin.

Subject 12. TEXAS PRIDE. From San Antonio, Texas this eight-year-old Brahma Jersey is one of the largest cows in the world. She weighs 2225 pounds and stands six feet high.

Here also is some additional information on the subjects included in the drawing on this page.

Subject 1. ENGLISH DRINKING SONG. The melody of the Star Spangled Banner, our official national anthem, was taken from the old English drinking song "To Anacreon in Heaven" which was composed in 1770. It was set to French music and honored a Greek poet. Francis Scott Key, in 1814, wrote only the words of our anthem.

Subject 2. SEA GULL MONUMENT. In gratitude to the sea gulls for saving their crops, the Mormons erected an imposing granite pillar to the sea gulls and passed a state law protecting them.

Subject 3. THE HUMAN WILLIAM TELL. Howard Hill exerts a pull on his bow of 172 pounds as compared with the best pull of 65 pounds made by the Indians. He scores bulls eyes from every conceivable position. His real forte is the hunting of wild animals that prey on live stock. The sequence shows him slaying coyotes and lynx in their native haunts.

You Get Big Comedy Names Like Slim Summerville—Louise Fazenda—James Gleason and Many Others in
UNIVERSAL TWO-REEL COMEDIES
Produced Under Supervision of WARREN DOANE. Formerly with Hal Roach

"Daring and Unusual"

says Motion Picture Herald. "...vividly and highly dramatic... Bellamy does a splendid job . . . likewise all the other characters, particularly Alan Hale . . . highly effective...lay out a straight from the shoulder campaign that will convince your patrons that they are going to see something starkly unusual."

•

With PAT O'BRIEN, RALPH BELLAMY, Betty Compson, Alan Hale, Russell Hopton, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL
UNKNOWN

Oswald Now Almost Six Years Old. Meets Demand for New Stars With Pooch.

ALTHOUGH Oswald was not officially released as a cartoon personality until September 1, 1927, he was actually shown to the public on July 15th at the Criterion Theatre, Los Angeles. On this historic date, almost six years ago, "Oswald the Lucky Rabbit" as a stellar attraction took his place on a theatre marquee sign with John Gilbert and Greta Garbo. On July 15th of this year, Oswald will be six years old. Universal is planning an anniversary for him, to start on June 30th, at which time Brother Pooch the Pup will be one year old.

And Along Came Pooch

It seemed that when "Oswald the Lucky Rabbit" was five years old, he became lonesome. Walter Lantz, director of cartoons at Universal City and originator of young Oswald, decided to do something about this loneliness. He went into a huddle and evolved Pooch the Pup, unpedigreed and pretty much a tramp, but harmless to rabbits. Oswald has been very happy about this situation because ever since Pooch came, his labors have been cut in half, so to speak. Oswald goes to bat thirteen times a year, instead of twenty-six, and Pooch takes up the cudgels for the other thirteen appearances. Neither of these cartoon characters, as will be easily seen, is superstitious.

With the current release, "Oswald the Plumber," Oswald will have appeared in exactly 135 subjects. This is a stellar accomplishment which only the most popular stars, like Tom Mix, for instance, can possibly equal. But great things are ahead for Oswald. In spite of the splendid record he has made, "Oswald the Plumber" is regarded by many critics as the best Oswald yet.

"In 1933," says Lantz, cartoon director, "it is necessary to step up the quality of animated talking cartoons. In spite of the high standard we have attempted to maintain on Oswald, we are definitely committed to making improvements in his cartoons, and with Pooch we feel that we have an opportunity of unique character, and we are going to take full advantage of it. The other day, we discovered that Pooch looked better with dark ears. The whole lot was enthusiastic about the new sideboards, and we feel that Pooch's admirers will also be greatly amused by the new ears we have given him." (First picture of Pooch in his new ears will be seen on the opposite page. Take a look at them. The new ears will not appear on the screen until "The Lumber Champ," released in March.)

Lots of Hard Work

If anyone thinks that it is an easy matter to turn out animated cartoons, it will be a surprise to them to know that to turn out the thirteen Oswalds and the thirteen Pooch cartoons requires the services of forty people, artists, animators, gag men and musicians. The music is under the direction of James Dietrich.

I'M OSWALD
The Lucky Rabbit

January 20, 1933

Mr. Carl Laemmle, President
Universal Pictures Corp.
Dear Mr. Laemmle:

May I avail myself of this method of showing you my appreciation for the wonderful suggestions and encouragement which are found within the pages of your Universal Weekly.

Your Straight-from-the-Shoulder talk carries a great "punch" and my only regret is that I have never had the pleasure of receiving your Weekly in the earlier years of its existence. I hope my name is kept on your mailing list for each and every copy that is issued. Quote me as freely as you wish on this.

Incidentally, let me further add my best wishes for your continued success in the motion picture industry.

Very sincerely yours,
H. L. GOLDEN
Orpheum Theatre
Indianapolis, Indiana

"Not The Caviar of Comedy, But The Ham and Eggs,"

says John C. Moffitt in Kansas City Star, reviewing "They Just Had To Get Married"

A WISE man recently said something so profound that we are tempted to quote it. He said what the theatres of America needed was less caviar and more ham and eggs. He pointed out the effort to make American audiences appreciate sophistication and satire was a movement that gratified Hollywood's naive desire to be worldly rather than any desire on the part of audiences.

Down to Cases

With due respect to Miss Pitts and Mr. Summerville, we can say that here is the ham—and the eggs, and we don't mean fish eggs.

Here's a picture made for the folks who never get the point in the Lubitsch comedies. To the folks who can't decide what Philip Barry is driving at, it will be as welcome as a relief expedition would have been at the Custer massacre. To those who believe Herbert Marshall is too restrained and who found only bewilderment in the antics of Lunt and Fontanne in "The Guardsman" this will be a thing of beauty and a joy forever.

Since the confusion of audiences is a profitless business for theater men, it is amazing that this element has been neglected so long. The continued success of Loie Bridge in the middle West should have been an indication that there was a large public waiting for such an effort. Whenever the industry makes a picture like this it explains apologetically that it is for the "masses." We are all members of the "masses," whether we like it or not. Half of us just try to act as though we have lost our membership cards.

Sure, for the Masses—

This film was made for the other half.

They will extract much honest enjoyment from this tale of a maid and a butler who inherit their master's fortune and use it to finance their cruise on the sea of matrimony. The scene of Mr. Summervile and Miss Pitts in their nuptial chamber may be painful to a few, but it's pretty sure to set the others ringing peals of bucolic laughter. So will Miss Pitts anatomical woes after riding a horse. So will the sight of Mr. Summerville doing an Apache dance.

It's all obvious, but it has its moments. Even the lofty brows may condescend to a democratic chuckle when Miss Pitts sets out upon her first horseback ride. The groom (like all riding masters) instructs her to let the horse know she's the boss.

They Like This

"I'm the boss—I'm the boss," she quavers while the mustang jumps fences and tears up the countryside with his thundering hoofs in a fast sequence that misses no laugh bets.

The embarrassment of Slim with his valet is none the less laughable because it is broad and his speech upon matrimony should get laughs. The fact that Roland Young and C. Aubrey Smith, two of our most aristocratic farceurs appear as members of this proletarian picture's supporting cast must have caused a gratified glow to sweep the person of Comrade Stalin. Fifi D'Orsay is in the picture, but ZaSu lets no one compete for comedy honors with her querulous self. Querulous women are the most difficult to compete with.

John C. Moffitt

Best He Ever Saw

Max Cohen, Mgr.,
Universal Film Exchanges, Inc.,
Pittsburgh, Pa.

Dear Mr. Cohen:

I consider "Air Mail" a better picture than "Hell Divers" and that is not knocking the latter picture. Believe it's the best air picture (Air Mail) I've ever seen.

Best wishes.

(Signed) Charles Blatt,
Park Theatre,
Somerset, Pa.

The folks tell me they like me better with dark ears. So I've dyed 'em black. Anything to please the customers—what?

POOCH THE PUP

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont Picture distributed by Universal. Presented by Carl Laemmle.

ROME E

A Lifetime of Adventure In

"One of the best pictures ever made."
—Variety.

". . . excellent drama . . . strong entertainment . . . smartly handled . . . highly effective . . . not a moment's lagging of interest."
—Motion Picture Herald

"A 'Grand Hotel' idea, but on wheels . . . rattling good entertainment."
Kann, Motion Picture Daily.

XPRESS

One Night on a Train!

WESTERN UNION

NL PORTLAND, OREGON —1/26/33

UNIVERSAL PICTURES CORP.

MUMMY OPENED RKO ORPHEUM TODAY BUSINESS BEST OPENING DAY SINCE REOPENING CHRISTMAS DAY BEATING ROCKABYE BITTER TEA GENERAL YEN HALF BAKED TRUTH STOP THIS DESPITE SEVERE STORM HEAVY GALE AND ELECTRIC POWER OFF WITH BROADWAY AND ALL THEATRES DARK EIGHT FORTY FIVE AND NINE FIFTEEN ALL INDICATIONS GREAT WEEK

AL O'KEEFE

He Speaks Truly

(From Allied Comments, Chicago)

Walter Babitz of the editorial board of Allied Comments, the publication of the Allied Theatres of Illinois, has this very interesting and illuminating comment to make in his column in the latest issue of Allied Comments:

"We have watched Universal closely this season, and we have had an opportunity to see their productions so far released (it seems that they are not afraid to screen them for the exhibitors). So we have seen them all, and in our opinion, there is not a flop among them. It seems that they are making pictures that the exhibitors have been waiting for for years, and we noticed that after each screening, exhibitors make a "bee" line for the UNIVERSAL office and engage a salesman in very animated conversation, and they are not talking about a pinochle game either."

"AIRMAIL" the BEST

Millen, Ga.
Jan. 11th, 1933

B. Y. Cammack, Manager
Universal Film Exchange
Atlanta, Georgia.

Dear Sir,

We just finished an engagement of "AIRMAIL", and want to say I believe it to be the best air picture made to date, we had many patrons to tell us it was the best picture they have seen yet.

Furthermore all Universal features used on the 1932-33 group have shown up wonderfully, and so far well pleased with the kind of product your company is releasing this season.

Just keep up the good work, and Universal will be on top absolutely.

Very truly yours,
C. H. Simpson
Princess Theatre

"Capital" Says Variety

(From Variety, New York)

The reviewer of Variety caught No. 25 of "Strange As It Seems" in the Universal projection room, showing and this is what he said:

Capital release in this Universal series, which is supplemented with a modest and unassuming off-screen lecture.

Opens with a great spash of color (whole subject is in Technicolor), having to do with scenes in Morocco with special reference to the native dyeing industry and rug making. Half a dozen widely varied clips give it sustained interest and the cameraman has worked with an eye to subjects that called for color interest and striking pictorial effect.

"STRANGE AS IT SEEMS is one of the best short reels on the market. I feature my short reels the same as feature pictures and in many cases the shorts will save the show," says R. W. Reckman, Lyric Theatre, Greenville, Ill., in Motion Picture Herald.

"Red" Kann in the Motion Picture Daily Says:

"The Mummy"
(Universal)

It is a fascinating story that Universal weaves in "The Mummy," latest of the Karloff endeavors into the field of uncanny make-up.

Reminding of the mysterious fate that overtook Lord Carnarvon and Howard Carter, Egyptologists who unearthed the tomb of King Tut, the story gives living form to Karloff, high priest in the days of the Pharoahs, tells of his scheming among twentieth century moderns and his well-deserved end exactly at the moment when he is about to make away with Heroine Zita Johann.

Karl Freund, the German camera expert who photographed that same "Variety" some years ago which sent Hollywood scampering to shifting photographic angles, directed. It is his first American picture and, while occasionally slow-moving, generally emerges as a very good job indeed. His vast knowledge of the camera serves him in good stead and does much for the picture as a whole.

Karloff's make-up is amazing and probably the most unique he has essayed to date. The rest of the cast, which includes David Manners in the romantic lead, does nice work.

"The Mummy" looks like entertainment built along popular lines. The paying line at the Mayfair yesterday was formidable and the house crowded. That proved something.

—KANN

Big Opening Day

"The Mummy" grossed $4,300 at the Mayfair on its opening day. This is big business.

PITTSBURGH, Jan. 9.—"The Mummy," current at the Warner, topped opening day records by $300.

Motion Picture Daily

"Rome Express" Entertains

A "GRAND HOTEL" story idea, but on wheels, "The Rome Express," produced in England by Gaumont British and acquired for the domestic market by Universal is rattling good piece of entertainment.

The action, plenty of it, is compressed between the time the train pulls out of Paris and deposits its assorted human cargo in Rome. Cross purposes trip and then straighten out, in a various fashion, a trio of thieves, a wife about to go unfaithful, a film star tired of press agentry and longing for the life simple, an unscrupulous and pseudo-charitable millionaire, and some others.

The script holds together better than anything we have seen since "The Night of June 13" probably and leaves no loose ends kicking around. Performances by players unknown here with the exception of Esther Ralston and Conrad Veidt, are very competent, in the main. —KANN

"BUSINESS BRISK,"
says Variety of the run at the RKO Albee, Providence. "Looks good at $8,000."

•

"A NATURAL
for this spot" (Liberty, Kansas City) reports Variety.

•

"FINE PICTURE,"
says Exhibitor W. H. Hardman, Royal Theatre, Frankfort, Kansas, in Motion Picture Herald.

AFRAID to TALK

NAGAN

A

ALL THE WILD ANIMAL THRILLS ANY AUDIENCE COULD HOPE FOR IN ONE GREAT BIG PICTURE THAT FAIRLY CRIES FOR EXPLOITATION!

THRI

TOM

TYLER

Jacqueline Wells, William Desmond, Rosalie Roy, Francis Ford, Earl McCarthy. Directed by Ray Taylor.

12 TREMENDOUS CHAPTERS

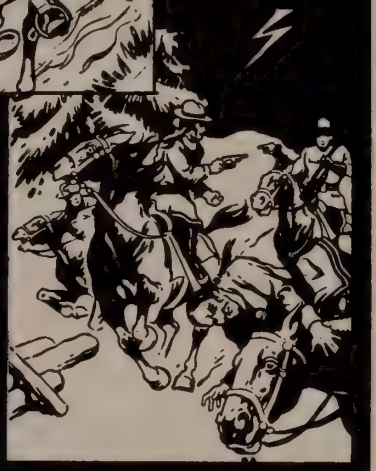
An Adventure Serial distributed by Universal. Suggested by a poem by

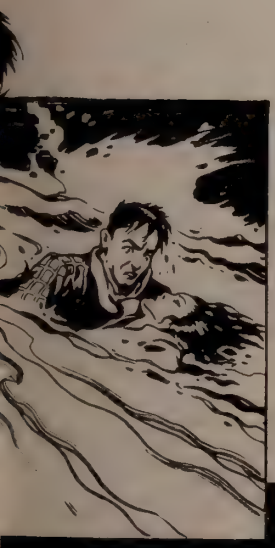
ROBERT W. SERVICE

CLANCY of the

LLS!

Never before have there been screened such sizzling action, such biting drama, such tremendous **THRILLS** as you'll find in this **GREATEST OF ALL SERIALS!** . . . Every inch of every episode is cram-jam packed with bring-'em-back punch that will build business every week you show this tremendous continued feature. It's a worthy successor to — and from the same studios as — such serials as "The Lost Special," "Heroes of The West," "Jungle Mystery," etc. **GRAB IT NOW!**





MOUNTED

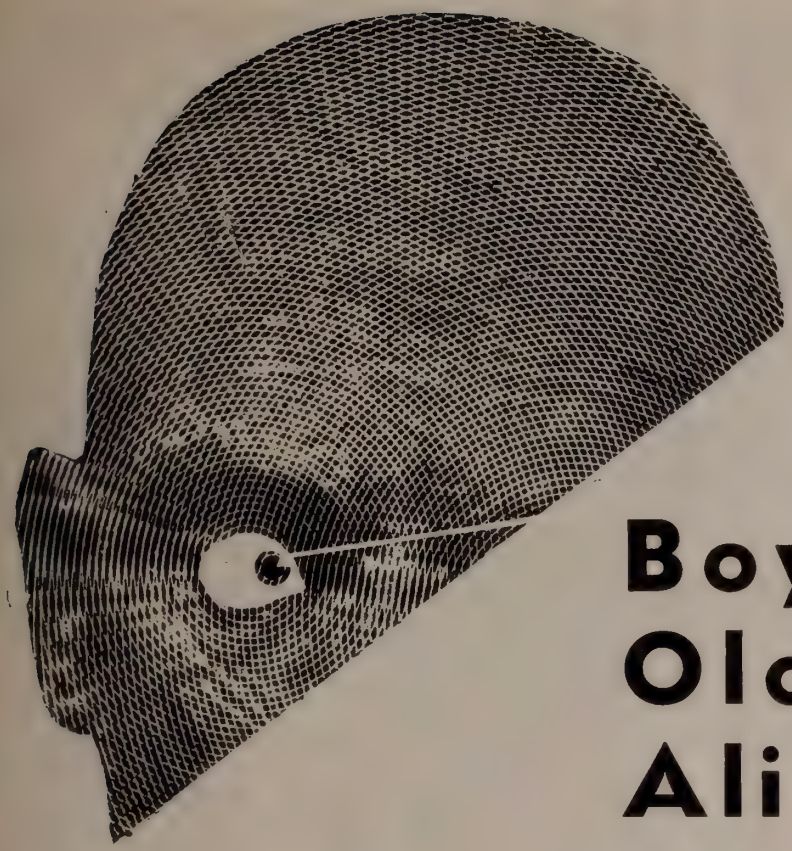
A Tribute from Earl W. Hammons

E. W. Hammons
President
Educational Pictures

MR. CARL LAEMMLE is one of the few who, as great men, have withstood the vicissitudes of the motion picture industry. He has been a great credit to our business, carrying through his splendid career, fine ideals and a sense of fair play which have made him beloved and respected by all who have known him. It has been with great admiration that I have watched Mr. Laemmle's career over a period of more than two decades, in which he has not only developed a splendid company, but has given it a personality that will always be one of the prides of our industry.

On the occasion of the turn of twenty-seven years in Mr. Laemmle's association with the motion picture industry, it is with great pleasure that I extend my congratulations and sincerest wishes for a long continuance of Mr. Laemmle's success.

E. W. Hammons



Boy! Is That Old Mummy Alive! Read:

Variety reports: "Boston, Keith's, big $25,000" — "Pittsburgh, Warner, in the dough at $8,000"—"Philadelphia, Stanton, should get a neat $12,000"—"Denver, Orpheum, okay $11,000"—"Lincoln, Neb., State, an exceptional $2,400" — "Baltimore, Keith's, $5,000, one of the best marks here in weeks" — "Washington, Rialto, going into second week, last week $9,000"—"New York, Mayfair, held over" — etc., etc., etc.

KARLOFF
(The Uncanny) in

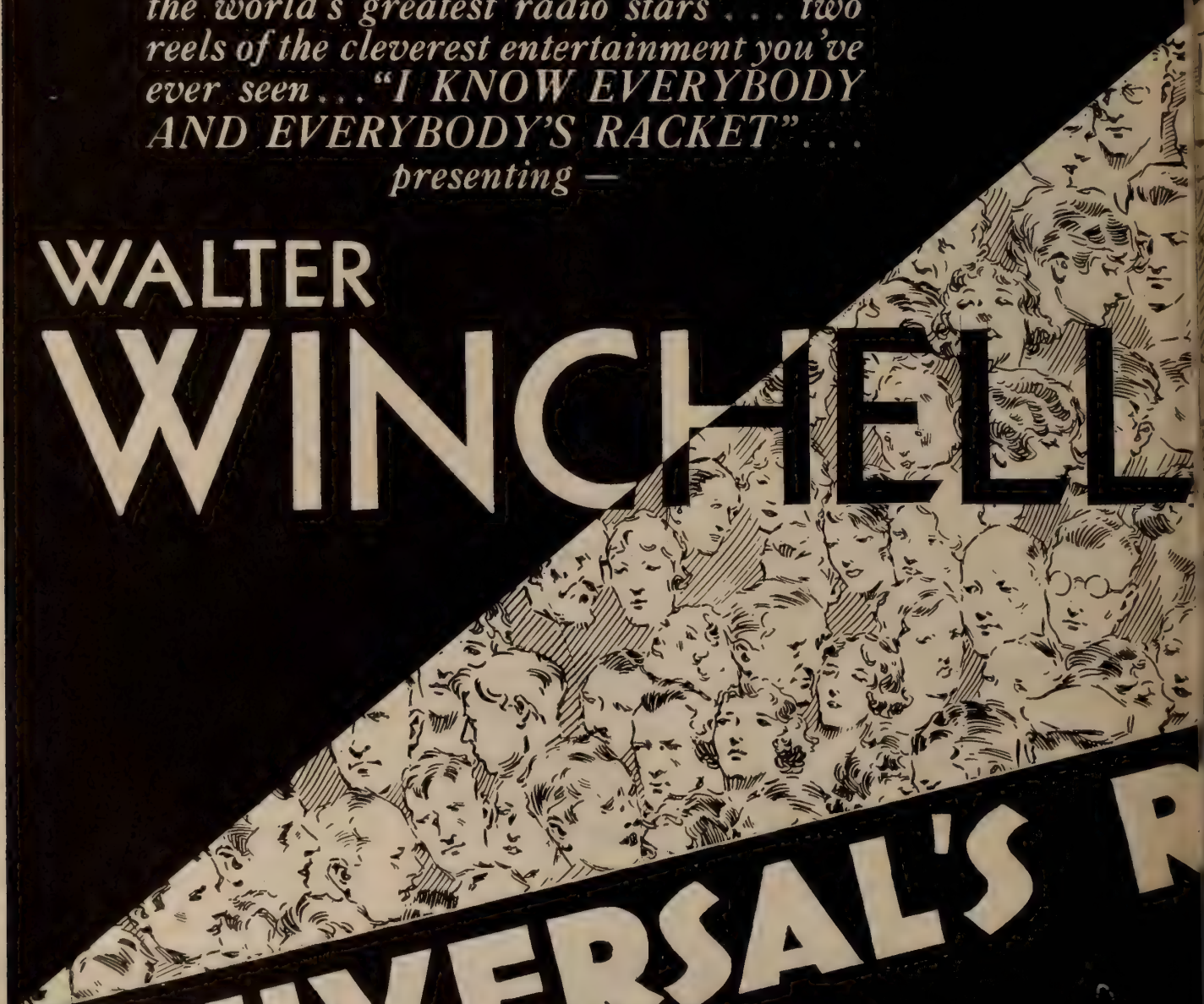
The

MUMMY

Another Smash

in Universal's series of shorts presenting the world's greatest radio stars . . . two reels of the cleverest entertainment you've ever seen . . . "I KNOW EVERYBODY AND EVERYBODY'S RACKET" . . . presenting —

WALTER WINCHELL



UNIVERSAL'S R

Produced by
William Rowland—Monte
Brice Productions, Inc.

ADIO SHORTS

which bring to your theatre such
outstanding radio names as

MORTON DOWNEY
THE STREET SINGER
ART JARRETT
NICK KENNY
VINCENT LOPEZ

LITTLE JACK LITTLE
BOSWELL SISTERS
PAUL WHITEMAN
RUTH ETTING
LOUIS SOBOL

and scores of others

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

FIRST RUN THEATRES: TRY A SERIAL!

Public Taste Runs In Cycles—A New Thrill Era Is Here!

DID you ever hunt high and low for something that you thought was lost, only to find it right at your fingertips? You have been tearing your hair, scheming and figuring many ways to bring extra business into your house: but have you thought of what a good **serial picture** could do for you?

Now don't get excited and say—"Don't bring that up again!" Or, "Serials were all right in first run theatres years ago, but today the public's taste is 'different.'"

Many of us thought that cross word puzzles would die out years ago, but the public is still doing cross word puzzles! We saw bagatelle die out years ago, but the public is playing bagatelle again! Leg-of-mutton sleeves were passe years back, but handsome dollies are strutting down Fifth Avenue and Main Street today wearing leg-of-mutton sleeves! Some of us haven't done jig-saw puzzles since we were kids, but the public has again gone jig-saw crazy today!

The public is fickle, and that goes for their thoughts as well as their actions. Neither you nor I can tell from one day to the next what they are going to like or dislike.

How do **you** know, **until you have tried it today,** whether or not the public of your city is not in just the very frame of mind today to enjoy a sizzling serial picture? How do you know but that the thrills and the daring escapades in the chapter play are the very things they want to whet their film appetites. How do you know, but that the wild serial thriller is the very thing that will make even the first-run-theatre high-brows enjoy themselves as well as the mob of so-called low-brows?

Do you know that many first run houses have found the serial picture a perfect show opener that brings the people back week after week? And do you know that the first run audiences too, men and women as well as children literally "eat up" the desperate adventures of the daring hero, the pursued heroine and the vile villain?

Look at a serial to day. You'll be surprised at the great strides made in chapter-play production. They're finely directed and marvellously well acted.

Maybe the serial picture is the very thing to put that extra pep into your programs! If you are running a high-brow first run theatre try it. Kid it along if you have to. Tell the town:

Come on down for a real good old-fashioned eat 'em alive chapter play. G-r-a-a-n-d T-h-r-i-l-l--s! Cheer the hero! Hiss the villain! The chapter-play has come into it's own again! The Capitol Theatre offers you the chance to enjoy yourself to the limit just as you did when you were boys and girls! Kids from 6 to 60! You will get a great kick out of following the adventures of "CLANCY OF THE MOUNTED!"

This serial presentation each week might mean plenty of extra money at the box office! You can get grand newspaper publicity out of it because of the novelty of presenting it at this time. The critics will ride along and play it up in the right way.

Set in a serial and campaign the "new" idea in rip-rousing fashion. We believe that in four cases out of five, where showmen have the guts to try a chapter-play and put it on in the right style, their public will go for it in a big way! It's worth trying, isn't it? JOE WEIL

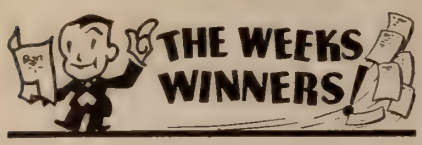
Do You Rate One?

You will find this coveted diploma hanging in the private offices of the country's leading showmen who have earned it by crackerjack showmanship in tough situations. Showmanship on serials and shorts receives the same consideration as on features. Send the details of your campaigns or stunts on Universal Pictures together with photographs, if available, to SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 FIFTH AVE., NEW YORK CITY.

$100 IN PRIZES! SEE PAGE 30 FOR DETAILS "NAGANA" Showmanship Contest

VARIED APPEAL IN THESE SHOWMAN ADS!

(1.) 3 columns by 6½" from the Adams, Detroit. (2.) Snappy single column, 2½" type ad from RKO State-Lake, Chicago. (3.) Neat arrangement of type and illustrations in single column, 2½" ad from Rialto, Washington. (4.) In 3 columns by 7" the Rialto, Washington, invites the public to a party. (5.) A well balanced double column, 9" ad from the Alhambra, Milwaukee. (6.) In 3 columns, 7" the Warner, Pittsburgh, dramatizes a famous line. (7.) Liberty, Wheeling, takes advantage of current newspaper publicity in this double column, 4" ad. (8.) This neatly arranged, double column, 5" ad from Pantages, Los Angeles, is easy to read. (9.) Effective double column, 3" spot from Stanley, Jersey City, N. J. (10.) Double column, 8" ad from Spreckles, San Diego, Cal.



Here are five more exhibitors who have earned the CERTIFICATE OF MERIT. Take a bow, fighters, and step up for your showmanship diplomas.

DAVE ITZEL and FRED SCHADER, manager and publicity manager of the Fox Theatre, Detroit, for their fine campaign on "The Mummy."

KEN COLLINS, manager of Dolle's Apollo Theatre, Indianapolis, for exceptional work in the exploitation of "Air Mail."

J. C. MOHRSTADT, manager of the Missouri Theatre, Hayti, Mo., for his showmanship ballyhoo on "They Just Had To Get Married."

EDWIN B. RIVERS, manager of the Granada Theatre, Lewiston, Idaho, for his smash double truck "co-op" on the New Baby Contest for "They Just Had to Get Married."

Congratulations! Your certificates, signed by Carl Laemmle, are in the mail. We'll be watching for your campaigns on "Nagana!" Better grab some of that $100 in cash prizes!

The eye-catching front at the Broadway Theatre, Charlotte, N. C., designed by Walter Morris, manager. It's a representation of the Mummy's tomb. Heiroglyphics, that do no show up in the reproduction, were used for decoration. The cut-out head of Karloff, at the left, had blinking eyes.

$100.00 IN PRIZES!

FOR THE BEST EXPLOITATION CAMPAIGNS ON

"NAGANA"

GET YOUR PLANS SET, NOW!

Don't miss out on one of these SIX CASH AWARDS which Universal is offering for the best all-around exploitation of "NAGANA!" Get your copy of the pressbook, study it carefully and set your plans, now! It will be much easier for you to put over a winning campaign if you plan well ahead and get your front and ads in work.

"NAGANA" is an exploitation natural! With its two big angles—THE TERRIFIC WILD ANIMAL THRILLS and EXOTIC LOVE IN THE JUNGLE—it is a challenge to the ability of any showman!

Materials Ready For Work!

As you will see in the pressbook, there is a great line up of accessories all ready to help you put over the big "NAGANA" campaign. We call your attention to the following showmanship aids: Two 24 Sheets, a pictorial stand and a circus "24"—also special roadshow threes and ones in addition to the regular line of pictorial posters; the striking rotogravure herald; a 15 minute radio script and numerous other accessories.

FIRST PRIZE
$50.00

SECOND PRIZE
$25.00

THIRD PRIZE
$10.00

3 PRIZES OF
$5.00 EACH

CONTEST CONDITIONS

1. Prizes will be awarded by Universal Pictures Corp.
2. Any persons actually executing a campaign on "NAGANA" may enter.
3. Awards will be made for the best all-around campaigns, which include newspaper advertising, lobby display, publicity stunts, etc. (Prizes noted in box at left.)
4. Entrants should submit ad clippings, samples of publicity, photos of stunts, and a typewritten summary of the campaign.
5. All entries must be mailed not later than April 15th, 1933.
6. Awards will be announced in the Universal Weekly within two weeks thereafter.
7. The judges will be Charles E. ("Chick") Lewis, Editor of the Managers' Round Table Club of Motion Picture Herald; Epes W. Sargent, Exploitation Editor of "Variety"; Joe Weil, Director of Exploitation, Universal Pictures Corp.
8. Address all entries to "NAGANA" Showmanship Contest, c/o Universal Pictures Corp., 730-5th Ave., New York City.

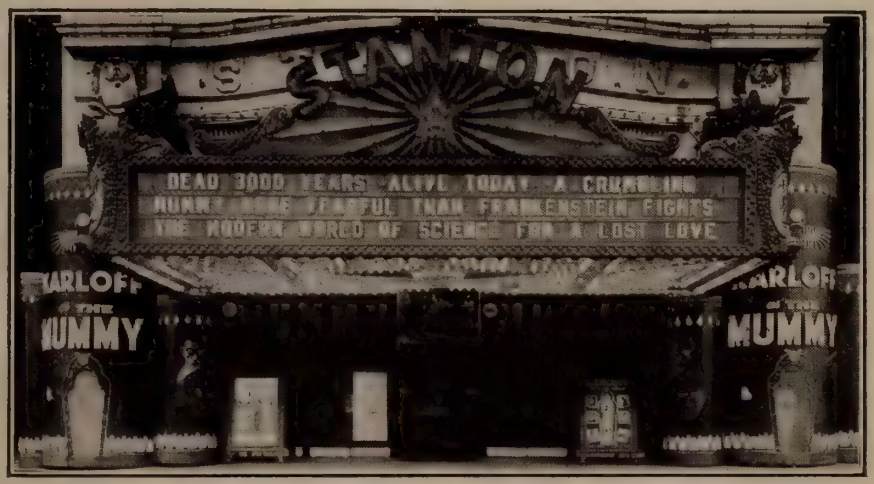
PHILLY'S MUMMY ROVES CITY — MAKES FRONT PAGES — DRAWS BIG CROWDS!

LEFT: Crowds like this trailed the Stanton Theatre's mummy in a different part of Philadelphia every night for a week. The stunt, put over by Sid Davidson, manager of the theatre for his "Mummy" campaign, was a tie-up with the Daily News. The paper ran daily streamers on the front and back pages and daily announcements and photographs. Each night the mummy came to life in a different section of the city, pointed a finget at one of the crowd, and if that person carried a copy of the News, presented him with an envelope containing a dollar bill or two tickets to the Stanton.

MAKING THE MARQUEE ATTRACTION SIGN TALK!

RIGHT: Note how the marquee sign has been set with seat-selling advertising punch lines; the use of giant cut-out heads of Karloff as the Mummy with flashing lights in the eyes. The title is mounted across the top of each entrance in giant cut-out letters.

BELOW: Lucky girl! She had a copy of the News and when the mummy came to life he pointed his finger right at her! She's shown receiving her prize. At the extreme right bottom is shown flashes of the great publicity the "NEWS" gave to the MUMMY stunt.

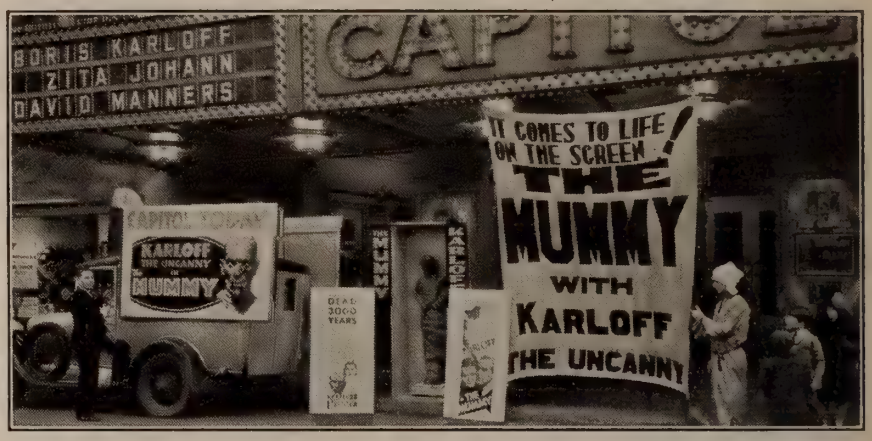


A PRIZE FROM MUMMY

DISCOVERY OF BURIED MUMMY LANDS IN PAPERS BRINGS LARGE CROWDS TO CAPITOL, BINGHAMTON

THE number of adaptations of the "lost mummy" stunt, suggested in the press book, is increasing daily. Mummys have suddenly been discovered in cemetaries, old excavations, in the street and in other unexpected spots. Now we have a report from Fred Perry, manager of the Capitol Theatre, Binghamton, N. Y., that a mummy was found buried on a farm in the outskirts of the city!

Perry made a deal with the farmer and had his art department make the mummy. Later the farmer reported to the sheriff that he and his family heard queer noises every night and had seen a phantom disappear across the farm. The newspapers wrote up the incident and the sheriff came out and found the mummy. An undertaker was called and old "Im-Ho-Tep" was taken downtown and put on display in a prominently located window.



Fred Perry's giant banner, ballyhoo man, mummy display and sound truck ballyhoo in front of the Capitol Theatre, Binghamton, N. Y.

Other stunts in Perry's campaign included a sound truck, (shown at left of picture) which covered all nearby towns; 5,000 book marks distributed in all branches of the public library; a mummy ballyhoo man on the streets; 5,000 heralds; 5 illuminated 24 sheets and 200 window cards.

Blinking eyes in a giant papier-mache mummy atop the marquee attracted attention for blocks on the main street.

Here They Are—

OSWALD

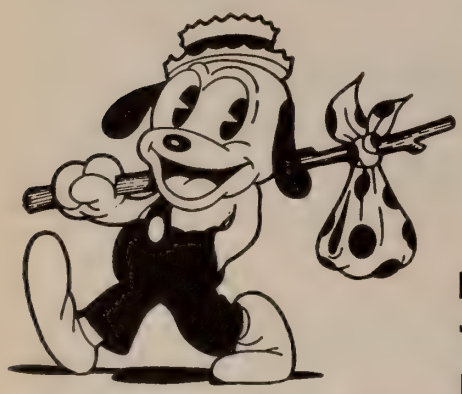
The LUCKY RABBIT

AND

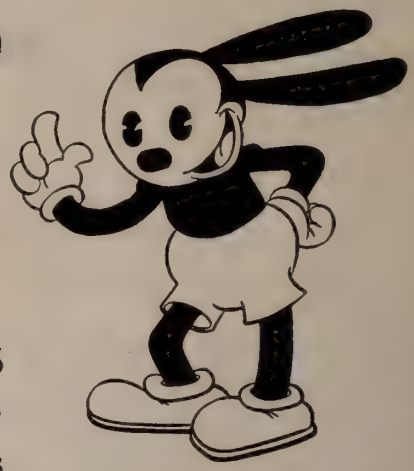
POOCH

The PUP

DRAWING CONTESTS TO EXPLOIT THESE TWO Popular Cartoon Characters



This Is Pooch, the Pup



This Is Oswald, the Lucky Rabbit

A BUSINESS BUILDING STUNT

Universal has arranged drawing contests, to help you exploit OSWALD and POOCH. They are great for the kids, will start the grown-ups talking. They are ready made stunts—complete in every detail. All you need to put them over are the special Exploitation Campaign Kits available on either one of the popular cartoon characters. The price of the campaign kit includes FOUR SPECIAL AUTOGRAPHED photos to be used as prizes and the material listed in next column. NO WORK FOR YOU! Simple to do! Try it!

COMPLETE CAMPAIGNS

YOUR CHOICE OSWALD OR POOCH, FOR **$3.50 EACH**

THIS IS WHAT YOU GET

Two 22 x 28 lobby posters announcing contest. 1,000 heralds with contest details. One 1 sheet stock poster. One 1 column and one 2 column newspaper mat—to use in tying stunt to newspaper. The prizes of four 8 x 10 autographed photos mailed direct to the winners. Order your campaign, now! Remember to specify either the OSWALD or POOCH campaign, or if you wish to run both, you may so order. Each campaign is $3.50. Address EXPLOITATION DEPARTMENT, UNIVERSAL PICTURES, 730 FIFTH AVE., NEW YORK CITY.

CONTEST CONDITIONS

1—The contest must be based on the 1-sheets of Oswald and Pooch which should be displayed in lobby.

2—All drawings must be copies of the poster.

3—All entries must be submitted to Exploitation Department, Universal Pictures, 730-5th Avenue, New York City, not later than March 30, 1933.

4—All photograph awards will be sent DIRECT to winners from Universal.

5—All children are eligible without entry cost of any kind.

6—The prize autographed photos will be awarded **for merit only.**

"Say, ZaSu, did you see what our new picture (*) did at the State Theatre, Cortland, N. Y.? It outgrossed 'Back Street,' which is the best business the house has done since 'Frankenstein.' We played to better than 40% over the house's average . . . and they tell me similar reports are coming in from all over the country."

*THEY JUST HAD TO GET MARRIED

"Yes, Slim, I heard about that. But have you read the wires from Des Moines, where our picture was held over? And from Charlotte, where it played to the biggest business in eight months, and Seattle, where it lined 'em up all week long—and all the others? Oh, isn't it all just TOO thrilling?"

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

MANAGER
MELROSE THEATRE
MELROSE MASS

S·O·S ICEBERG

Printed in U.S.A.

UNIVERSAL WEEKLY

JULY 15, 1933
VOL. 33, NO. 5

OK

Mr. Exhibitor——

"Be Mine Tonight"

is making new long-run records in big cities and small towns all over the country. It can do the same for you.

—Universal

UNIVERSAL'S NEW DEAL *for* 1933-1934

BOX-OFFICE

BLOSSOM TIME

The most popular musical romance ever staged. The tremendous Shubert stage hit by Sigmund Romberg brought to life on the screen.

•

ONLY YESTERDAY

From the novel by Frederick Lewis Allen. A great woman's story directed by JOHN M. STAHL.

•

ZEST

This year's biggest best-seller novel by CHARLES G. NORRIS, author of SEED. The story of one man and the women in his life. Directed by JOHN M. STAHL.

•

IMITATION OF LIFE

The latest novel by FANNIE HURST, author of BACK STREET. A sensational best seller. Directed by JOHN M. STAHL.

•

THE ALL-AMERICAN GIRL

Universal's 1933-34 football picture. Story by LUCIAN CAREY. . . . Tremendous exploitation tie-ups to be announced.

•

TAKE A CHANCE

The greatest musical comedy smash that New York has known in years. Schwab and De Sylva's production that made history at the Apollo Theatre this year.

WHEN THE TIME COMES

A smash dramatic story from the pen of WILLIAM ANTHONY McGUIRE, author of "Kid From Spain," "Whoopee," etc.

•

THE GREAT ZIEGFELD

By BILLIE BURKE and WILLIAM ANTHONY McGUIRE. A sensational musical based on the life of America's greatest theatrical producer.

•

THE MAN WHO RECLAIMED HIS HEAD

From the Broadway stage success by Jean Bart. A powerful, dramatic story with a highly unique theme.

•

I GIVE MY LOVE

From the sensational story by VICKI BAUM, author of "Grand Hotel." A daring drama of clashing human emotions, with a prize winning title.

•

NERVOUS LOVERS

SLIM SUMMERVILLE AND ZASU PITTS, that great box-office team, in an hilarious comedy.

•

OH, PROMISE ME!

SLIM SUMMERVILLE and ZASU PITTS in an adaptation of the Broadway stage play of the same title, by Howard Lindsay and Bertrand Robinson.

FEATURES 1933 1934

HAPPINESS AHEAD

SLIM SUMMERVILLE and ZASU PITTS in a comedy made from a story by the one and only RING LARDNER.

•

SLIM SUMMERVILLE AND ZASU PITTS

The team that makes your box-office smile, in a fourth picture, as yet untitled.

•

GLAMOUR

EDNA FERBER'S great Cosmopolitan Magazine story.

•

MA CINDERELLA

HAROLD BELL WRIGHT'S tremendously popular novel. A powerful modern drama.

•

THE GOOD RED BRICKS

From the widely read novel by MARY SYNON. A dramatic story of self-sacrifice—of a girl, her loves and loyalties. (Title to be changed).

•

ONE GLAMOROUS NIGHT

From the story, "Bagdad on the Hudson," by VARD MOREHOUSE. A dramatic romance with a terrific kick.

RIGADOON

From the stage play by CHARLES KNOX ROBINSON. A startling drama with new box-office and exploitation angles.

•

THAT'S GRATITUDE

From the New York Stage success by that brilliant author and actor, FRANK CRAVEN. A comedy as only Craven knows how to write them.

•

THE LEFT BANK

From the smash stage play by ELMER RICE, author of "Street Scene," "Counsellor at Law," etc.

•

DAUGHTERS OF THE SEA

A fascinating tale of the sea, with fifty of the best-formed and most beautiful girls in America in the cast.

•

MYRT AND MARGE

A smash box-office attraction built around the radio favorites of millions upon millions of listeners. From a story by WILLARD MACK.

NOTE: Universal will release thirty-six features for 1933-34. There are twenty-three listed here. Watch UNIVERSAL WEEKLY for further announcements.

6 KEN MAYNARD PRODUCTIONS

with

TARZAN

5

OF THE GREATEST SERIALS EVER PRODUCED

BUCK JONES

– IN –

GORDON OF GHOST CITY

Suggested by a story by PETER B. KYNE

•

The ADVENTURES of ANNE

The First Musical-Mystery-Thriller Ever Produced

•

RICHARD TALMADGE

– IN –

PIRATE TREASURE

•

The VANISHING SHADOW

•

The PERILS OF PAULINE

From the Story by Charles W. Goddard

BOX-OFFICE SHORT

Universal Newsreel

With GRAHAM McNAMEE, N. B. C. Ace, as the Talking Reporter

•

TWO-REEL COMEDIES

26 WARREN DOANE PRODUCTIONS

Real quality comedies starring such box-office personalities as LOUISE FAZENDA — JAMES GLEASON — VINCE BARNETT — HENRY ARMETTA — STERLING HOLLOWAY — EDDIE PEABODY and many others.

•

13 RADIO PERSONALITIES

Subjects presenting the biggest names in radio—voices known to millions brought to your theatre in the specialties that make them famous.

•

13 MENTONE MUSICAL SHORTS

Variety entertainment in its spiciest form. Famous folks from musical comedy, vaudeville, legitimate stage and radio doing their specialties for YOU.

PRODUCT

ONE-REEL SUBJECTS

26 OSWALD THE LUCKY RABBIT

The well-known and justly celebrated cartoon star in the funniest antics of his career!

•

13 STRANGE AS IT SEEMS

Oddities from all over the world to amaze and thrill. Backed by John Hix's drawing in scores of newspapers.

•

13 GOOFYTONE NEWSREEL

The newest and brightest and funniest idea on the screen. Screaming burlesques of "almost" news events.

•

7 AROUND THE WORLD WITH MARK HELLINGER

A trip to the most interesting and thrilling out-of-the-way spots of the globe with one of the most famous columnists in America.

"THE KING OF JAZZ"

No. 730 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Forget all your fears about a re-made, re-cut version of a great picture success.

Keep in mind one thing, namely, that "The King of Jazz" as newly issued by Universal is meeting with a hearty welcome and a sensational success wherever it is shown.

Note our experience, for instance, in Beaumont, Texas, where the Jefferson Amusement Company ran it three days to such exceptional business that it decided to give it preferred time on the whole circuit.

That is just one of our experiences. Nothing could speak more practically, from the box office angle, than this. It means that the exhibitor has found something he can grab hold of, exploit and make a good profit in so doing.

Pictures as good, as lavish, as elaborate and as rich as "The King of Jazz" are not being turned out in these days of depression.

All studios are fighting budgets with all their heart and soul because they are compelled to do so.

But when "The King of Jazz" was first produced, studio budgets were merely something to laugh at. We busted the budget into smithereens when we made it.

A GLORIOUS SUCCESS

We started out to make a picture for half a million dollars, but it kept getting bigger and better until we finally spent $1,750,000 on this baby. Yes, a million and three quarters!

It shows on the screen!

That's why I want you to judge it solely on what is in it in the form of entertainment, and not be hidebound by that funny old fear of re-issues.

Putting "The King of Jazz" out in its new form, with its new prints in full color, its riotous luxury, its gorgeous splendor was nothing short of a happy thought.

It will remind the people that there is happiness, and beauty in a world whlch has been all too solemn for three or four years. It will lift them up with its sheer stunningness and make them glad they are alive.

Packed full of radio and screen performers who have become famous and enormously popular, it gives you a hundred angles with which to advertise. Go to it and wake up your whole lot of fans!

Carl Laemmle

UNIVERSAL NEWS
From Universal City and London

Carl Laemmle Guest at Chicago Pageant

CARL LAEMMLE stayed over from the Universal convention at the Congress Hotel in Chicago. He was an honored guest at the Jewish Day pageant entitled "Romance of A People," which was held at Soldier's Field on July 3rd. Standing directly behind Mr. Laemmle is Chaim Weitzmann, Zionist leader. At Mr. Laemmle's left, in the white coat, is Judge Nathan Fischer and Governor Horner.

INTERESTED

YOU can't blame Paul Lukas. Here he is in the Lieutenant's uniform that he wears in "Secret of the Blue Room," and maybe he is divulging a secret to Diana Damerell, who plays "Marge" in the famous radio team of "Myrt and Marge," on a set at Universal City. Myrt and Marge are making a picture for Universal under the direction of Al Boasberg. It is being produced by Brian Foy. Its title for release has not been chosen. It was adapted from Willard Mack's play "My Lady's Legs."

• •

Laemmle, Jr. Throws Party for Ernst Udet

AMONG the 180 guests when the dauntless flyer of "S.O.-S. Iceberg" was given an informal "brunch," are the following: Rear row, standing: Carlos Borcosque, German Consul Gyssling, Lieut. John A. Macready, Col. Arthur Goebel, Capt. Irvine. Second row: Edward Everett Horton, Russell Simpson, Neil Hamilton, Ernst L. Frank, Chester Morris, Mabel Marden, Russ Colombo, Harold Lloyd, Joe E. Brown, Charlie Murray, Hugh Enfield, Major Udet, Clarence Brown, Carl Laemmle, Jr. and John Farrow. Seated: Anita Page, Mary Brian, June Knight, Madge Bellamy, Benita Hume, Mary Carlisle, Dorothy Burgess, Gloria Stuart, Maureen O'Sullivan, Alice Joyce.

Stars of "S. O. S. Iceberg" and "The Rebel" Do London

WHEN Rod LaRocque, star of "S.O.S. Iceberg," started back for Universal City, he decided to come all the way by water. He also decided to bring Vilma Banky with him. Miss Banky is one of the stars of "The Rebel," just to be released in this country, but already a tremendous rage in Europe. They embarked on the steamer Damsterdyk, bound for Los Angeles via Bermuda and the Panama Canal. They made a stop of two days in London, where they spent their time being interviewed and seeing the sights.

In the illustration at the top of this page, Rod is photographing Vilma on the top of the Savoy Hotel which commands a marvelous view of the Thames, with Cleopatra's Needle in the immediate foreground. Below, the stars of "The Rebel" and "S. O. S. Iceberg" are welcomed by Universal Pictures Ltd.'s publicity and exploitation department,—J. Leslie Williams, Bader and Cooper. As will be seen, Dave Bader has been to Hollywood and knows all of the posing technique, looking straight into the camera, however impolite this might seem to the lovely Vilma Banky. "The Rebel" is about to be previewed in London, and Vilma Banky was very anxious to stay over.

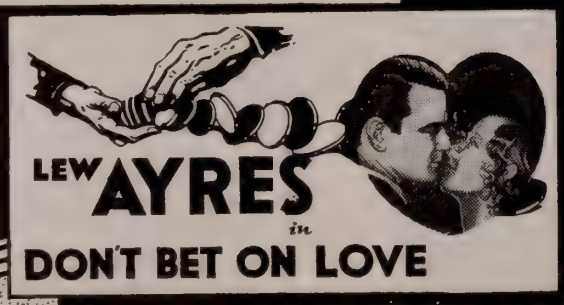
On A Dare

LONDON is in a bicycle craze. From a workman's necessity, it is on the verge of becoming a fashionable sport, as it was in the old days in this country. Rod LaRocque, star of "S.O.S. Iceberg," on a dare not only rode a bicycle around the square in front of the Savoy, but he did it in the rain, holding up an umbrella. In the photograph above, he is shown with Vilma Banky, featured with Luis Trenker in "The Rebel."

Use You

He gambled on the races against happiness—and won—and lost—and won again in a romance-drama that will hold you spellbound. See—
LEW
AYRES
with
GINGER ROGERS
DON'T BET ON LOVE
It's 100 to 1 you'll like it!
With Shirley Grey, Charles Grapewin, Tom Dugan, Merna Kennedy, Lucille Gleason, Robert Emmett O'Connor. Screenplay by Murray Roth and Howard E. Rogers. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

LEW AYRES
DON'T BET ON LOVE


LEW AYRES
in
DON'T BET ON LOVE

Happiness at stake with fast women and slow horses pitted against Youth in Life's greatest race!
100 to 1 you'll like it!
LEW AYRES in DONT BET ON LOVE
with
GINGER ROGERS
Shirley Grey, Charles Grapewin, Tom Dugan, Merna Kennedy, Lucille Gleason, Robert Emmett O'Connor. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle.
A UNIVERSAL PICTURE

Youth's Dramatic Gamble with Happiness!
LEW AYRES in DONT BET ON LOVE
with GINGER ROGERS
With Shirley Grey, Charles Grapewin, Tom Dugan, Merna Kennedy, Lucille Gleason, Robert Emmett O'Connor. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle.
A UNIVERSAL PICTURE

Press Sheet!

Here are reproductions of newspaper ads made direct from the press sheet on "Don't Bet On Love." Use them for all you're worth. You'll find ads for big or little campaigns, with a patron-pulling punch in every single ad!

LEW AYRES

DON'T BET ON LOVE

Slow horses and fast women pitted against Youth in Life's greatest race!

with GINGER ROGERS

Shirley Grey, Charles Grapewin, Tom Dugan, Merna Kennedy, Lucille Gleason, Robert Emmett O'Connor. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

FAST HORSES got the plunging plumber into fast company...When he was "in the money" he hit life high, wide and handsome...The little girl who loved him didn't mean a thing any more ...But one slow horse and one fast woman taught him more about life in a few days than most folks see in a decade!

Lew AYRES

with GINGER ROGERS

in

Don't Bet on Love

With Shirley Grey, Charles Grapewin, Tom Dugan, Merna Kennedy, Lucille Gleason, Robert Emmett O'Connor. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

LEW AYRES

DON'T BET ON LOVE

with GINGER ROGERS

Shirley Grey, Charles Grapewin, Tom Dugan, Merna Kennedy, Lucille Gleason, Robert Emmett O'Connor. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle. A UNIVERSAL PICTURE

LEW AYRES DON'T BET ON LOVE

LEW AYRES in DON'T BET ON LOVE

He gambled on the races against happiness—and won—and lost—and won again in a romance-drama that will hold you spellbound. See—

LEW AYRES

with GINGER ROGERS

DON'T BET ON LOVE

It's 100 to 1 you'll like it!

With Shirley Grey, Charles Grapewin, Tom Dugan, Merna Kennedy, Lucille Gleason, Robert Emmett O'Connor. Screenplay by Murray Roth and Howard E. Rogers. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

CARL LAEMMLE

Presents

"MOONLIGHT AND PRETZELS"

a Romantic Musical Comedy

Produced under the Personal Supervision of
STANLEY BERGERMAN

with a Distinguished Cast

STORY BY
SIG HERZIG AND ARTHUR JARRETT

Continuity by SIG HERZIG

a Rowland and Brice Production

●

CAST

SALLY	MARY BRIAN
NICK	LEO CARRILLO
GEORGE DWIGHT	ROGER PRYOR
POWELL	HERBERT RAWLINSON
ELSIE	LILLIAN MILES
BERTIE	BOBBY WATSON
MACK	WILLIAM FRAWLEY

Jack Denny and His Orchestra, Alexander Gray, Bernice Claire, Mary Lange, Max Stamm, James Carson, John Hundley, Richard Keene, Doris Carson, Frank and Milt Britton Band, The Four Eton Boys, Geraldine Dvorak, and Chorus of 50 of New York's Most Beautiful Show Girls

Directed by KARL FREUND

Dialogue Director
MONTE BRICE

Photographed by
WILLIAM MILLER

Dances Staged by
BOBBY CONNOLLY
who staged "Good News," "Follow Thru," "Flyin' High," "Take A Chance" and all the Ziegfeld Shows for the last seven years.

MUSIC SUPERVISION by JAY GORNEY

Composer of "Americana," Earl Carroll's "Sketch Book" and "Merry Go Round."

MUSIC AND LYRICS by Jay Gorney and E. Y. Harburg

Who wrote "Brother, Can You Spare a Dime," "What Wouldn't I Do for That Man," "Isn't It Heavenly" and "A Girl in Your Arms is Worth Two in Your Dreams."

ADDITIONAL NUMBERS by

Herman Hupfeld — *Who wrote "Let's Put Out the Light and Go to Sleep," "Sing Something Simple," and "When Yuba Plays the Tuba."*

Sammy Fain — *Who wrote "Was That the Human Thing to Do," "You Brought a New Kind of Love to Me," and "Let a Smile Be Your Umbrella."*

Al Siegel — *Who wrote "Hey, Hey," "Satan's Holiday" and "Get Hot."*

●

MUSIC NUMBERS:

"DUSTY SHOES" by Harburg & Gorney. *Sung by Alexander Gray.*

"I TOOK YOUR PICTURE OFF THE DRESSER" by Al Siegel. *Sung by Lillian Miles.*

"AH, BUT IS IT LOVE?" by Gorney & Harburg. *Sung by John Hundley.*

"MOONLIGHT AND PRETZELS" by Gorney and Harburg. *Sung by Stamm & Carson.*

"BABY, IN YOUR HAT" by Gorney & Harburg. *Sung by Roger Pryor.*

"LET'S MAKE LOVE LIKE THE CROCODILES" by Gorney & Harburg. *Sung by Roger Pryor.*

"ARE YOU MAKING ANY MONEY." Words and Music by Herman Hupfeld. *Sung by Lillian Miles.*

"THERE'S A LITTLE BIT OF YOU IN EVERY LOVE SONG." Music by Sammy Fain. Words by E. Y. Harburg. *Sung by Roger Pryor and Mary Brian.*

"I GOTTA GET UP AND GO TO WORK." Words and music by Herman Hupfeld. *Sung by Doris Carson and Richard Keene and company.*

●

Sets by **WALTER KELLER**

Unique Lighting Effects by **KARL FREUND**

CARL
LAEMMLE
Presents—
MO
P
Beauty!
Music!
Romance!
Fifty Gorgeous Girls!
Six Big Song Hits!
Dozens of Stars!
Box-Office!

ONLIGHT AND RETZELS

A WILLIAM ROWLAND-MONTE BRICE Production

•

With ROGER PRYOR, MARY BRIAN, LEO CARILLO, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Alexander Gray, Bernice Claire, Jack Denny and his orchestra, Frank and Milt Britton and Band . . . Story by Sig Herzig and Arthur Jarrett . . . Screenplay by Sig Herzig . . . Dances staged by Bobby Connolly . . . Music supervision by Jay Gorney . . . Songs and lyrics by Jay Gorney, Herman Hupfeld, Al Seigel, Sammy Fain, E. Y. Harburg . . . Directed by Karl Freund . . . Dialogue direction by Monte Brice.

•

Produced under the personal supervision of Stanley Bergerman.

Pete Harrison says

That "THE REBEL" has "some melodrama in it that is more thrilling than that seen in other pictures for some time."

HARRISON'S Reports of July 1 carries an enthusiastic review of "The Rebel." In this review, he says: "There is some melodrama in it that is more thrilling than that seen in other pictures for some time. Tyroleans are shown defending their country against the invaders by letting loose dammed rocks on them down the mountainside, timing the hurling of these rocks so as to either fall on the passing soldiers or to block exit of these troops. The action unfolds in the days when Napoleon invaded Tyrol; yet the picture does not convey the impression of being a costume play except in the scenes where Napoleon's troops are seen in the action. There is sympathy for Trenker, who takes the part of the leader of the rebels, for Napoleon's soldiers had murdered his family for no valid reason. One feels sympathy also for Vilma Banky, for although she is the daughter of the magistrate, she risks even her life to give the hero, with whom she is in love, information about the invading troops. The scenes in which the hero is shown, disguised as a staff officer, attending the ball so as to dance with the heroine, are extremely suspensive; one holds his breath out of fear lest he be detected and arrested.

"The picture was photographed in the Tyrolean Alps, and shows some very beautiful natural scenery.

"The last part shows the Tyroleans battling desperately Napoleon's troops in an effort to drive out the invaders. But it is all in vain, for the invaders are too many for them.

"Good for the entire family."

Karloff Sign With Univers "Return Of

"THE MONSTER" will stalk the dark passage ways and village streets of Britain again.

Karloff, leading claimant to the crown of the late Lon Chaney, who won stardom by his uncanny performance as the man-made monster of "Frankenstein" nearly two years ago, has signed a new contract with Universal Pictures Corp. and will be starred next in "The Return of Frankenstein," Carl Laemmle, Jr. has announced.

The outstanding delineator of grotesque and weird screen characters Karloff returned to Hollywood a month ago after several months in England making "The Ghoul" and his appearance in "The Return of Frankenstein," will be his first on the American screen in nearly eight months.

Decision to make a sequel to the

"FOUR WISE GIRLS" Is New Title Of "Lilies of Broadway"

THE "FOUR WISE GIRLS" Left to right: Dorothy Burgess, Mary Carlisle, Sally O'Neill, June Knight. Some kidnappers!

"FOUR WISE GIRLS" has just been selected as the release title for the musical play by William Hurlbut, called heretofore in the studio "Lilies of Broadway." It will mark June Knight's debut in moving pictures, to be followed shortly by the role she created on Broadway in "Take A Chance," for which she is flying back to New York next week.

The other three girls in support of this great box-office title are Mary Carlisle, Dorothy Burgess and Sally O'Neill. The balance of the cast includes Neil Hamilton, George E. Stone, Virginia Cherrill, Berton Churchill, Oscar Apfel, Richard Carle, Maude Eburne, Arthur Hoyt, Eddie Kane, Rosita Marstini, Allan Fox and Ken Howell. Music for the picture, which is being directed by E. A. Dupont, was written by Lynn Cowan. Sam A. Jacobson is the associate producer in charge.

New Contract ll: Will Make ankenstein"

memorable "Frankenstein" with Karloff playing the role of the man created by science, was made after Tom Reed, Universal scenarist found the inspiration for a new story with even greater thrill possibilities than the original, in a certain chapter of the Mary Shelley horror novel written nearly 100 years ago. Reed not only wrote the original screenplay but also continuity and dialogue for "The Return of Frankenstein" and if present plans carry, Colin Clive, now back in London, after three trips to Hollywood, will cross the Atlantic again to play Frankenstein, the scientist, which he created on the screen. Whether Mae Clarke and John Boles will be re-engaged to play the roles they assumed in "Frankenstein" has not been determined by Mr. Laemmle, Jr.

"King of Jazz" Clicks

Variety Reports First Runs of Re-Juvenated Universal Musical Cleaning up in Widely Separated Situations

FEW pages of Variety are as carefully read by exhibitors as those which give box-office reports on new pictures in the principal cities of the United States. The current issue of Variety, out on Tuesday, was virtually a press book for "King of Jazz."

For instance, in Pittsburgh, "King of Jazz" was booked into the Shea-Hyde Fulton Theatre." Variety says:

"Another re-issue and another surprise click. Sky-rocketting house to $4,700 in spite of heat and lack of cooling system, which certainly is indicative of something. Pittsburgh had two surprises this week, both of them musicals and both of them re-issues. They proved the biggest kind of surprises, knocking all previous prognostications into cocked hat.

"The Fulton had 'King of Jazz,' off to a flying start, and showing signs of hitting above $4,600, a great figure with everything considered, while David had its biggest opening day of the summer with 'Sunny Side Up' —looks like a $3,300 week."

Again at the Grand Theatre in Cincinnati, Variety says of "King of Jazz:"

"Trade on opening day for this musical revival was best theatre registered for many weeks and rush continued over week-end. Looks like $2,800, with prospects of holding over for a second week. Front flash an artistic pip."

"In San Francisco at the United Artists Theatre, revival of 'King of Jazz' last week all right at $7,500."

"In Detroit at the Fisher, 'King of Jazz' okay at $5,500."

WESTERN UNION

NL PORTLAND OREGON
JUNE 15

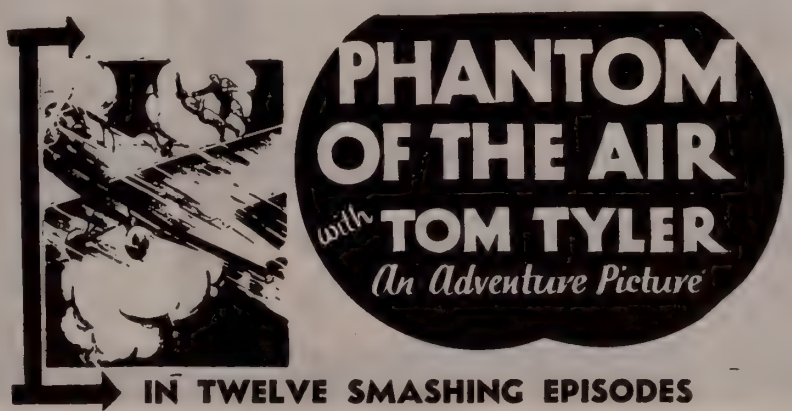
UNIVERSAL PICTURES CORP.
NEW YORK CITY

KING OF JAZZ OPENING TODAY THURSDAY LIBERTY PORTLAND TREMENDOUS STOP RECEIPTS MORE THAN TRIPLED AVERAGE THURSDAY PAST SIX MONTHS STOP HOMER GILT GAVE PICTURE SPECTACULAR CAMPAIGN WITH TYPICAL HOLLYWOOD PREMIER OPENING AUDIENCE REACTION MARVELOUS PRESS AND PUBLIC ACCLAIM PICTURE AS GREATEST OF ALL MUSICALS

REGARDS
A J O'KEEFE

Book The TOM MIX Pictures

NOW is the time to book Tom Mix pictures. The kids are home on vacation and father always did like 'em. There are eight Tom Mix pictures, and any one of them is worth playing in any theatre, and worth playing twice. Several have played on Broadway and they are the only Tom Mix pictures to be had for the millions of Tom Mix fans.



UNIVERSAL'S 10-STAR MYSTERY DRAMA

✚

LIONEL ATWILL
PAUL LUKAS
GLORIA STUART

EDWARD ARNOLD + ONSLOW STEVENS
WILLIAM JANNEY + RUSSELL HOPTON
ELIZABETH PATTERSON + MURIEL KIRKLAND + JAMES DURKIN
in a compelling and suspenseful picture of the type that always means success at the box office!

✚

Screenplay by William Hurlburt. Produced by Carl Laemmle, Jr. Directed by Kurt Neumann. Presented by Carl Laemmle.

T OF THE ROOM

KARL FREUND DIRECTOR of the FROTHY GIRLEY, MUSICAL HIT
"MOONLIGHT and PRETZELS"

No. 30 of "Strange As It Seems" contains an unusual amount of interesting and unbelievable shots compiled by Nathan Hahn and Fairbanks from the famous newspaper cartoon by John Hix. It is graphically described as usual by Gayne Witman. It starts off with an interesting man who is upholding a family tradition.

John Hix, creator of "STRANGE AS IT SEEMS" draws the illustration for No. 30. It can be had for your lobby, from the Supply Department.

1. For 60 years various members of the family of Charles Gableman have held important offices in Waverly, Ohio. They have also been the town's newsboys. Gableman is now both the Mayor and the newsboy, the newsboy part being perhaps the most important with over 800 deliveries to be made every day.
2. The sacred bull of Japan draws thousands of people from all parts of the country every day. It is said to have strange healing properties so that when an afflicted part is toughed by the hand which rubbed the sacred bull, a miraculous cure is effected.
3. An unusual scene of the home life of the octopus. Mama octopus standing guard over the millions of eggs from which will presently emerge the baby octopii. Her sinuous tentacles weave in among the mass of eggs and pluck out all foreign matter or egg eating parasites. A microscopic view is shown of the embryo octopus inside the egg.
4. In Imperial Valley, California, where 100 degrees in in the shade is nothing unusual, a natural well of dry ice freezes any object brought near it. Its normal temperature is 110 degrees below zero.
5. The first pictures ever taken of the Hopi Indians as they perform their secret rites in an underground chamber in the region of the Grand Canyon of the Colorado, include some remarkable views of the Canyon itself. The walls of the Canyon were formed by a river never on a higher level than it is now, the Colorado. The river never eats its way any lower because that part of the U. S. is constantly pushing upward.
6. The Yucca plant, a hardy form of cactus of our own western deserts, depends for its propagation on a tiny white moth. The moth cannot live without the plant.
7. The horned toad about whose longevity fabulous tales are supported by facts, is shown as it is being hermitically sealed in a brick mortar. Ninety days later, the brick is broken open, and Mr. Toad hops out, apparently none the worse for its imprisonment.
8. Mexico, land of queer foods, has one very popular delicacy which is cut from the heart of a form of Mexican cactus—soft little worms very much like a denuded American caterpiller. These worms are cooked in oil, done up in little packages and sold.
9. Arthur Hubell, an Oklahoma City youth, can expand his waist full 40 inches without any discomfort by the simple expedient of inserting the tube of an auto pump into his mouth and having himself pumped up.

THE VERY TOP

UNIVERSAL'S MARVELOUS TWO-REEL SPECIAL!

•

Edited by Allyn Butterfield.
Highlighted by the voice of
GRAHAM McNAMEE.

The World's

IN SCREEN THRILLS!

THE very tiptop in screen thrills has at last been achieved!...No person anywhere has ever seen its equal . . . It is the very finest collection of daring and unique shots made, sometimes at the risk of life and limb, by those gay, nervy, ever-ready musketeers of the motion picture business—the newsreel camera men...It is the grandest of entertainment...It is all true, real, right from life . . .While you and your fans sit safely in your theatre, you will view events which were photographed at terrific hazard and under the most trying conditions...You will see the biggest thrills in modern history just as they happened—not faked, but so real as to bowl you over . . . If you want to be in first on probably the greatest sensation of recent years, get an early booking on "The World's Greatest Thrills" and then advertise it for all you are worth!

Real Variety of Action Makes Good Western

KING of the ARENA

UNIVERSAL WESTERN

Hollywood Herald

Ken Maynard has delivered here a western that combines the customary hard-riding melodrama with some Wild West Show performances, including bucking bronchos, roping stunts and hippodrome races. Ken has learned a lot about what is considered standard Western entertainment, and he keeps this moving consistently enough to make it register as a very good Western.

The story is one of those things about Ken's conflict with the murderous gang of bank robbers known as the "Black Death." Ken comes back to his old position as star of a Wild West Show while still serving as a "ranger" because he suspects that some men in the show have something to do with the criminal gang.

Of course, there is the charming young lady, Lucille Browne who interests Ken, and finally she is kidnapped and he has to rescue her in a grand melodramatic fight, embellished with hard riding, action, a gun battle in the mountain pass and even an airplane that uses a machine gun trying to kill Ken. As an added touch, Ken uses the slingshot belonging to his young buddy to shoot some nitroglycerine at the airplane, and he makes a perfect bullseye—which finishes that!

The house in the woods where the leader of the "Black Death" held forth had trick compartments, trap doors, a periscope and a laboratory filled with high explosives. What more could anyone ask for a spot to stage the grand knock-'em-down-and-drag-'em-out fight which always properly concludes the rescue of the fair lady in a good Western?

Because this moves away from the action formula of cattle thieves and barroom conspirators who work for the young lady's father, and becomes the Wild West Show offers some good entertaining action, this rates much better as a good movie than many more costly production that have more elaborate sets, production values and other trimmings, but lack movement and basic elements.

"Be Mine Tonight" Keeps Minne

Al Steffes Putting in $30,00

in 13th Week of

WITH two houses completing their thirteenth week and going as strong as ever, "Be Mine Tonight" is more and more the sensation of the year. There is no let-up in the business of Al Steffes' World Theatre in Minneapolis. The only difficulty is that Minneapolis is getting pretty hot. This theatre always closes in the summer. With the proceeds of this run and the promise of its indefinite continuance, Mr. Steffes decided to keep the theatre open all summer instead of closing as he usually does the latter part of June. With this decision, he bought himself a $30,000 cooling plant and is right now installing it.

There is no telling how long "Be Mine Tonight" will run in Minneapolis, with the conditions made so ideally suited to it. It is a certainty that every theatre-goer in Minneapolis will have seen "Be Mine Tonight" before it closes. Many of them have already seen it five and six times.

One of the amusing commentaries on the run is in connection with passes. A lot of pains was taken with these passes to make them look individual and important. They were all of that. Last week, after seeing the picture five and six times, the holders of these passes began to accuse Mr. Steffes of holding out on them by keeping "Be Mine Tongiht" in the theatre so long. What is the use of a gold-plated pass in a leather case

Sterling Holloway

"HE COULDN'T TAKE IT."

STERLING HOLLOWAY

KAY DESLYS

Among the most consistently successful show fillers of last year were the series of twenty-six comedies produced by Warren Doane. They were not arty, they were not over people's heads. There was humor, spice and splendid entertainment in these—

UNIVERSAL REEL COMEDIES

From the Moti

Four Times Average Business

"COHENS" AND 'SCANDALS' BIG IN CLEVELAND

CLEVELAND, June 29.—George White's "Scandals" at popular prices coupled with "The Cohens and the Kellys in Trouble" culled $18,000, or more than four times average business at the Hippodrome.

"THE COHENS AND THE KELLYS IN TROUBLE" (Univ.)

HIPPODROME—(3,800), 25c 50c. 7 days. *Gross:* $18,000. (Average, $4,000.)

apolis House Open All Summer

Cooling Plant in World Theatre

Unprecedented Run

when you have already seen the picture four and five times?

In Los Angeles, the Filmart Theatre is still packing them in, also in its thirteenth week, with no sign of any letdown whatever.

"OUT ALL NIGHT," Great Film

SILSBEE TEXAS

UNIVERSAL FILM CO
308 SOUTH HARWOOD DALLAS TEXAS
OUT ALL NIGHT IS TAILOR MADE FOR ANY THEATRE IN ANY TOWN BETTER THAN NINE OUT OF TEN HIGH PRICED SPECIALS MORE LAUGHS THAN ANY HAROLD LLOYD I HAVE EVER SEEN AND IVE SEEN THEM ALL THANKS FOR THE BEST BOX OFFICE PICTURE IVE RUN IN MANY A MOON

WALTER STOEPPLEMAN PALACE THEATRE

Picture Daily

PORTLAND, July 6.—"King of Jazz" at the Liberty in the second week had an intake of $3,000, or $1,000 over average. Also in its second week at Hamrick's Oriental" Be Mine Tonight" grossed $3,400, or $1,100 over average, and was moved to the "Blue Mouse" and continued for a third week's run. Other houses were average and under.

Total first run business $16,200. Average is $15,300.

Estimated takings for the week ending June 30:

"BE MINE TONIGHT"

HAMRICK'S ORIENTAL — (2,040), 25c-35c, 2nd week, 7 days, *Gross:* $3,400. (Average, $2,300.)

"THE LITTLE GIANT" (F. N.)

UNITED ARTISTS—(945), 25c-35c-40c, 7 days. *Gross:* $5,000. (Average, $5,000.)

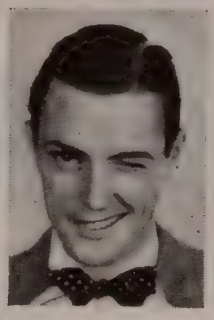
"KING OF JAZZ" (Univ.)

LIBERTY—(1,800), 15c-25c, 2nd week, 7 days. *Gross:* $3,000. (Average, $2,000.)

"HE COULDN'T TAKE IT."

Holloway's First

DOROTHY WARD



EDDIE NUGENT

Now comes a new star in the two-reel comedy field. He is Sterling Holloway of the sad sad eyes and chysanthemum hair. In his first comedy, "He Couldn't Take It," he is supported by Dorothy Ward, Key Deslys and Eddie Nugent. It is a

UNIVERSAL TWO REEL COMEDY

Universal Praised for Best Record

IN this reviving period of moving pictures, praise such as Mrs. McClure has showered upon Universal is sweet, indeed.

This praise is contained in a letter to Henry Herbel, manager of Universal's Chicago exchange, and congratulates Universal upon producing so many pictures on what she refers of as the family type. Family type pictures are going to be mighty popular this year, as a return to normalcy on the part of picture producers. There have been too many salacious dramas, too many unrelieved sex pictures, and too much sophistication in the films.

Appended to Mrs. McClure's letter there was a list comprising the number of pictures from each company reviewed. The pictures were made by nine different companies. Out of the pictures reviewed from Universal, exactly fifty percent were classified as "for the family."... No other company had an average of above 33-1/3%, and one of them was as low as six percent. No wonder Universal is to be congratulated.

Here is Mrs. McClure's letter:

THE BETTER FILM COUNCIL OF CHICAGO AND COOK COUNTY

June 29, 1933

UNIVERSAL PICTURES,
CHICAGO.

My dear Mr. Herbel:

Yesterday at the Annual Meeting of the Better Films Council of Chicago and Cook County a report was made that I thought might be of interest to you and your organization.

Of the 290 pictures reviewed by our previewers during this past year twenty-six were Universal productions. Of this number thirteen were classed as Family pictures. Knowing that we are particularly concerned with that type of entertainment, I wanted to pass on to you the very great appreciation of the Better Films Council for the policy of Universal Films to make clean entertainment for the family.

We shall always be happy to assist you in any way that we can and shall wish for you and your organization a most successful production year, which I believe is just ahead.

Most cordially,
(Signed) Mrs. Richard McClure,
President.

The Sure-Fi
Team In T
Picture Of T

SLIM SUMMER
ZASU PI
in

HER FIRS

e Box-Office
he Funniest
heir Career!

VILLE
TTS

With Una Merkel, Henry Armetta, Berton Churchill, Warren Hymer, George Marion . . . From the stage play by Daniel Jarrett and John Golden. Produced by Carl Laemmle, Jr. Directed by William Wyler. Presented by Carl Laemmle.

T MATE

SHOWMANSHIP

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Here Comes "MOONLIGHT AND PRETZELS"

Grand For Exploitation and Stunning Showmanship!

As this is being written the final cutting is being given to Universal's smash musical production "MOONLIGHT and PRETZELS." And WHAT a picture that is going to be for Showmen! Tuned right to the minute—reaching the public at the very peak of the demand for musical's—containing many novel production angles that will make the public talk—***packed with eye-appeal and ear-appeal as well***—"MOONLIGHT AND PRETZELS" is bound to be the summer's most talked about release.

So we're passing on to you a few of the high-spots of this picture so that you can start in RIGHT THIS MINUTE to plan your campaign on it and get your advance working for you at once.

The CAST is made up of STAGE and RADIO as well as SCREEN stars. Look it over: Roger Pryor (he starred in "Blessed Event" to the stage); Mary Brian; Leo Carillo (now he's famous on the radio as well as the screen); Lillian Miles (wait'll you hear her sing those blues); Herbert Rawlinson; Alexander Gray (that great radio singer); 4 Eton Boys; Bernice Clair; Jack Denny and his Waldorf-Astoria Orchestra; Frank and Milt Britton orchestra and others which lack of space prevents us mentioning.

IN ADDITION YOU HAVE 50 OF NEW YORK'S MOST BEAUTIFUL SHOW GIRLS PICKED BY FAMOUS ARTISTS FROM THE OUTSTANDING MUSICAL HITS OF THIS SEASON.

IN ADDITION YOU HAVE 8 HIT SONGS SPECIALLY COMPOSED FOR THIS PICTURE—WRITTEN BY THE ACE SUCCESS SONGSTERS OF TODAY!

NATIONWIDE RADIO NETWORKS ARE ALREADY BEGINNING TO POPULARIZE THESE TUNES FOR YOU . . . "I've Gotta Get Up and Go To Work" (by the composers of "Brother Can You Spare A Dime"), "Dusty Shoes," "Ah, But Is It Love?" "Moonlight and Pretzels," "Are You Makin' Any Money?", etc.

There will be nationwide Mary Brian and Lillian Miles style tie-ups with the greatest department stores; Shirt, hat and neckwear tie-ups on Pryor; pretzel and beer tie-ups; special music ballyhoos and a score of exploitation angles that will be a cinch to put over. We'll tell you more later.

Pencil "MUSIC AND PRETZELS" in now for some of your famous special handling. It's one of those pictures you're going to "shoot the works" on! And you're going to be glad you did!

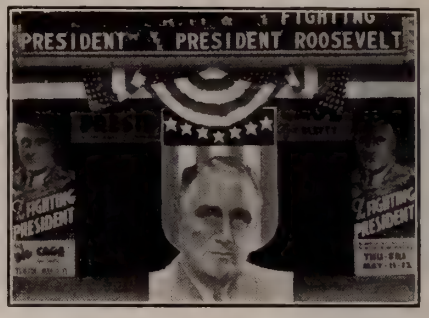
JOE WEIL

"CLANCY" CONTEST PEPS ROXBURY KIDDIES

Using three publicity mats, Saul Goldstein, manager, printed up a special contest herald for his campaign on "Clancy of the Mounted," Adventure serial, playing at the Ideal Theatre, Roxbury, Mass.

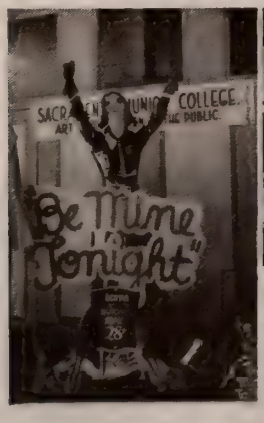
Prizes of a pair of roller skates, a baseball and a bat and free tickets to the theatre, were offered boys and girls who could name the characters in the pictures and tell the episode in which the action took place. As helpful hints for the contestants, Goldstein listed the chapter titles and the names of the characters in the film.

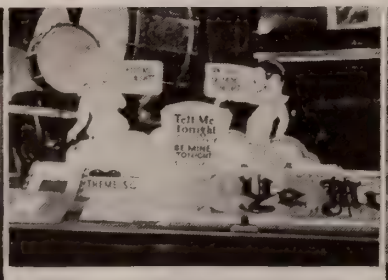
Poster Cut-outs Make Front



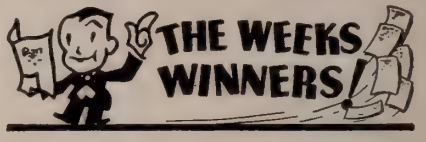
Poster cut-outs used by Abe Cohen, manager, for his "Fighting President" display at the Massena Theatre, Massena, N. Y. Just a few days before the opening Mrs. Roosevelt stopped off for a visit in Massena and Cohen covered his attraction sign with a big welcome banner. The immense popularity of "The Fighting President" makes exploitation easy for the picture. Smart showmen everywhere are playing up this timely feature to the limit.

3 OF 3 DOZEN SACRAMENTO "BE MINE" WINDOWS





C. Heaton, of the Sierra Theatre, Sacramento, Calif., landed three dozen window displays for his campaign on "Be Mine Tonight." Above are reproduced three of them. Note the use of poster cut-outs and the cartoon display in the centre window.



Once more we present a list of four wide awake managers whose work in exploiting Universal pictures has won them UNIVERSAL WEEKLY CERTIFICATES OF MERIT. Here they are:

HERMAN C. BAMBERGER, manager, Taft's Paramount Theatre, Middletown, O., for his unusual display on "The Big Cage."

ARTHUR FREUDENFELD, manager of RKO Downtown Theatre, Detroit, Mich., for his "hall of mirrors" lobby on "The Kiss Before the Mirror."

HOMER GILL, manager of the Liberty Theatre, Portland, Ore., for an exceptional campaign on "The King of Jazz."

AL HARRIS, manager of the Avalon Theatre, Olympia, Washington, for very successful exploitation of "Be Mine Tonight."

Congratulations, men! Your certificates are in the mail!

SICCARDI STEPS OUT ON "BE MINE" CAMPAIGN FOR HOLD-OUT OPENING AT LIBERTY, PLAINFIELD

BY boosting his campaign budget for newspapers and direct mailing, Joseph Siccardi, manager of the Liberty Theatre, Plainfield, N. J., put over an attention-getting campaign on "BE MINE TONIGHT" that resulted in a hold-out opening and fine business for the week, despite the intolerable hot weather.

Post cards reached every one of the ten thousand homes listed in the phone book well in advance of the opening. This was followed with a house to house distribution of five thousand heralds made by Boy Scout troop leaders on bicycles.

German, Polish and Italian organizations were reached through foreign language newspapers and special letters to the members. Music and social clubs and fraternal organizations were circularized with a letter.

The posting of 24 sheets, 3 sheets and window cards and the placing of several special window displays, completed the campaign. Albert S. Nathan, Universal exploiteer, assisted Siccardi on the exploitation.

Attractive front display used by Sherrill Cohen, manager of the Tremont Theatre, Boston, Mass., for the engagement of "Be Mine Tonight."

SOLD PLAINFIELD!

A neat three column by nine inch display. One of the series of large space newspaper ads used by Joseph Siccardi in his "Be Mine Tonight" campaign at the Liberty Theatre, Plainfield, N. J.

SOBLER'S "BE MINE" CAMPAIGN CASHES IN ON THREE SANTA BARBARA CONVENTIONS

BEN SOBLER, manager of the California Theatre, Santa Barbara, Calif., took good advantage of three conventions held during his run of "BE MINE TONIGHT."

On his opening day the town started their celebration of Fleet Week, during which they entertained 10,000 sailors and officers. An arrangement made through the Chamber of Commerce resulted in an announcement to the sailors of additional shore leave privileges for those men who wished to attend Sobler's Navy Midnight Matinee.

Announcements of the engagement were made at all sessions of the district convention of the Lions Club as well as at the sessions of the convention being held by the District Attorneys of California.

Word of mouth advertising was started with a morning preview the day before the opening. This was attended by local music leaders and other prominent persons. Station KDB broadcast the hit song, "Tell Me Tonight," daily for a week in advance of the opening. The number was preceded by an announcement of the engagement at the California Theatre of "BE MINE TONIGHT." Sobler also broadcast the song from his lobby in advance and during the run.

The mailing of letters to music lovers, the distribution of several thousand heralds, and a score of window displays on the music, completed the campaign. Ben Westland, Universal exploiteer, assisted.

Entertainment Insurance Policy For "Be Mine"

Providing entertainment insurance to a selected list of patrons in each town proved a seat-selling idea for H. A. McClure, district manager for Fox Theatres in Kansas, in his circuit campaign for "BE MINE TONIGHT."

The stunt was a variation of the money back guarantee, but was handled in such a way that it roused enthusiastic interest in every one of the fourteen openings on which it was used. Attached to each letter was a coupon, printed on "bank note" paper, insuring the holder against wasting his money on poor entertainment. Box-offices were kept open until after the last show so that any patron who so desired, could take advantage of the insurance and get his money back. McClure did not have to redeem a single coupon!

BEST ADS OF THE WEEK

(1.) Playing up Banky and spectacle in 2 columns x 8½″ from Alhambra, Milwaukee. (2.) Strong two column x 5″ from Filmarte, Los Angeles. (3.) Cartoon treatment in 2 columns x 5″ from Palace, Cleveland. (4.) Liberty, Seattle sells Mix big in 2 columns x 10″. (5.) Smash opening announcement in 2 columns x 15″ from State, Spokane, Wash. (6.) New Roxy, Seattle uses title hot-spot in 2 columns x 10″. (7.) Third week ad in double column x 5½″ from Aldine, Philadelphia. (8.) Attractive 2 column x 8″ ad from Blue Mouse, Portland featuring a third week hold over. (9.) Three column x 8″ from Lyceum, Minneapolis. (10.) United Artists, San Francisco announcement of the return of the King of Musicals in 2 columns x 12″.

THE REBEL

Starring
LUIS
TRENKER

•

"This picture is worth seeing twice," says Nancy Lee in the Milwaukee Journal. "It has romance of a high type; it brims with action. It has a story . . . The scenes have some of the year's supreme camera triumphs . . . It is what they call a 'natural' in the theatre."

•

With VILMA BANKY, Victor Varconi. Directed by Edwin Knopf and Luis Trenker. Presented by Carl Laemmle.
A UNIVERSAL SPECIAL

Pete Harrison says: "Thrilling —Unusual —good for the entire family!"

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

Major Ernst Udet,

German war ace and fearless hero of the skies, whose daring and breath-taking stunts are just one thrilling part of the dramatic picture—

S. O. S. ICEBERG

Printed in U. S. A.

Universal Weekly

BRITISH EDITION
VOL. 33 ★ ★ No. 2
AUGUST 26th, 1933

Vilma Banky
supporting Luis Trenker
in "THE REBEL"

Slim SUMMERVILLE and *Zasu* PITTS

"HER *in* FIRST MATE"

A Riot at its London Trade Show!

Faster .... Funnier than "They Had To Get Married" and "Out All Night"

Karl Freund, director of

"MOONLIGHT and MELODY"

(Trade Show: Tuesday, August 29th, Prince Edward Theatre, 8.30 p.m.)

POUR GOLD

No. 711 Straight-from-the-Shoulder Talk by Carl Laemmle, Chairman, Universal Pictures, Ltd.

One of the best showmanship stunts in the world is to do just the opposite from what the people anticipate.

Shock 'em!

It's an old idea and it never fails to work.

Right now, the people of the world are saving, stinting, scrimping, cheating themselves down to the last penny. They are living on the very least they can spend.

Exactly now is the time to shock them with a display of lavishness, richness, gorgeousness and expense!

Show them the "King of Jazz."

Startle them with the picture that cost nearly four hundred thousand pounds to produce.

Stun them with the eye-filling beauty of womanhood, costume and scenery which none but John Murray Anderson would have the creative imagination to produce and none but a reckless producer (in them thar good old days) would have the nerve to pay for!

OVER THEM

One of the greatest numbers ever staged — "The Song of the Dawn" — with the voice of John Boles augmented by an outstanding male chorus — in its very self is a big show. It will haunt your memory and delight your soul.

Another magnificent piece is "The Melting Pot" in which the choruses of all nations, in costumes and colourings that will fairly stun you, stage a never-to-be-forgotten pageant which words cannot hope to describe.

The whole production is better than originally. It has been snapped up. It is all like a flow of gold and precious jewels.

It comes at a time when the people had forgotten that there ever was such a thing as luxury and grandeur.

It comes at a time to gladden their eyes and make them realize that this old world has beauty and happiness and cheer in it in spite of any signs to the contrary.

Dump this golden flood on the laps of your fans and whip up your advertising campaign to fit the occasion.

Carl Laemmle

What a Letter!

PARADE CINEMA
MARGATE

Telephone - - MARGATE 299

July 31, 1933

Dear Mr. Ditcham,

As you will see by the returns, we have done very excellent business with "THE BIG CAGE" this week, but it will interest you to know, I am sure, that these exceptional figures were netted during the hottest weather of the year.

"THE BIG CAGE" is a really fine film and one of the very few I have played which have beaten the weather.

Let me thank you for providing a picture, together with a publicity campaign to back it up, which absolutely beat every opposition, including brilliant sunshine.

Yours sincerely,

W. L. Johns.

UNIVERSAL ENDLESS CO-OPERATIVE DEALS TO HELP CINEMAS

Tremendous Tie-up With Kodak Latest Scheme

NATION-WIDE tie-ups, bringing Universal's stars and pictures before millions of English men and women regularly each week, both through paid advertising spaces and editorial columns, have recently been completed by the Laemmle English company.

The greatest beauty product company in the British Isles, Messrs. Icilma, devotes a large space in their national advertising and publicity exclusively to Universal stars and their films, their paid advertising schedule being in the region of £100,000 a year. An associated company in the giant Lever combine, Atkinson's hair cream, also devotes much space to Lew Ayres in connection with the product.

The "Sunday Pictorial" with its circulation of nearly 2,000,000 is running a splash two-page feature weekly on "The Big Cage," Clyde Beatty's vivid story on which the Universal film was based, while Messrs. Appleton, the publishers, have a special edition of "The Big Cage" book in circulation. Further newspaper publicity of excellent value is being given by the "Sunday Dispatch," through its serialisation of the life story of Victor McLaglen, star of Universal's "Laughing at Life," which recently played a two-weeks premiere at the Regal Theatre, W. The McLaglen newspaper life story reads like the story of the star's latest film, insofar as both stories tell of a world-wanderer who falls into and manages to laugh his way out of a hundred-and-one dare-devil adventures.

"The Mummy," Karloff's current Universal release, is also getting big spaces in the new Kodak film stock advertising campaign in the national and leading provincial Press and it is likely that "The Big Cage" will also be included soon.

A further publicity arrangement of inestimable value is the tie-up with the "Daily Express" Northern Edition and the "Scottish Daily Express" for the Universal British Talking News. Under the terms of the arrangement, the two "Express" daily publications, which cover half the British Isles, publicise and advertise the newsreel, two 12-inch advertisements per week being devoted by each edition to the Universal newsreel, which is growing rapidly.

One of many posters issued in giant tie-up.

"INVISIBLE MAN"

Almost 100% British

Universal's British-adapted British story, "The Invisible Man," will be almost as British as an Elstree production before it is finished, judging by the way home talent is being signed at Universal City.

Crauford Kent is the latest English-born player to join the cast, others being Claude Rains (title role) Una O'Connor, Merle Tottenham, Donald Stuart, Forrester Harvey and Dudley Digges. Gloria Stuart is the leading lady with William Harrigan, Henry Travers and Harry Stubbs featured.

Other English angles to the film are its story origin—H. G. Wells—its direction by James Whale and its adaptation by R. C. Sherriff.

Production is almost finished.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors of the U.K.

Published by Universal Pictures, Ltd., Film House, Wardour Street, London, W.1

S. F. Ditcham, Managing Director

Editors:
David Bader
J. Leslie Williams

Vol. 33 August 26, 1933 No. 2

Tivoli Books "World's Greatest Thrills"

Universal's Epic of Newsreel Work to Play Gaumont Circuit

Universal's "The World's Greatest Thrills," an epic of the newsreel cameraman's daring, has been booked for a premiere at the Tivoli Theatre, Strand, announces Mr. S. F. Ditcham. Following the premiere the film will play the Gaumont-P.C.T. circuit.

"The World's Greatest Thrills" is a clever compilation of the many thrilling scoops obtained by Universal cameramen all over the world, from taking shots under fire in the recent Shanghai warfare to photographing sky-scraper fires, floods, land, sea and air disasters, the most remarkable item of which is possibly the sinking of a German battleship.

THE REBEL

— unprecedented bookings following the record-breaking two-weeks run at the Regal Theatre, London! (During the hottest fortnight in years).

A UNIVERSAL SUPER

WITH

LUIS TRENKER, VILMA BANKY, VICTOR VARCONI

JAMES WHALE STAYS WITH UNIVERSAL FOR LONG TERM

Carl Laemmle, Jr., has advised S. F. Ditcham that he has re-signed James Whale on a further contract which will keep him employed in Universal City, Hollywood, for at least a year.

Whale, who made "Journey's End," has directed "Waterloo Bridge," "The Impatient Maiden," "Frankenstein," "The Old Dark House" and "The Kiss Before the Mirror," all of which have been shown publicly in England, for Universal, and is now making "The Invisible Man," with Claude Rains, Una O'Connor, Merle Tottenham, Dudley Digges, Donald Stuart and other English artistes and Gloria Stuart, Henry Travers, William Harrigan and Forrester Harvey, Americans, in the cast.

The story is of course from H. G. Wells' famous novel and was adapted by R. C. Sherriff.

James Whale is on the left, with S. F. Ditcham on the right, a photograph taken during Whale's visit to London.

AMY AND JIM FILMED BY "U"

Newsreel Achievement

With the publication of the pictures of the Mollison crash on their landing in America in the Universal British Talking News, Universal add yet another newsreel achievement to their already formidable list.

The way in which the pictures were received makes cinema history.

Immediately on hearing of the crash, Mr. S. F. Ditcham cabled to New York for a rush negative. The result was that, finding the Bremen had already sailed, Universal's New York office flew a copy of the film to the boat and delivered it from the air. To complete the special attempt at speedy delivery, a seaplane was launched from the Bremen while the boat was still a good distance from British shores and a copy of the newsreel film flown to England, arriving 20 hours ahead of the Bremen.

The film is unusually graphic and gives vivid impressions of the way in which the Mollisons arrived and the anxiety of the Bridgeport authorities to do everything in their power for the stricken aviators.

(Reprinted from "Onlooker's" Gossip column in "The Cinema.")

U's Press Breaks

Must congratulate Universal on getting the big Press breaks these days, what with the "Daily Express" regularly publicising and advertising the newsreel and a good part of the last "Sunday Pictorial" devoted to Universal's picture interests.

The "Pictorial" is of course giving big space to "The Big Cage," the story on which the film was based. On top of that I noticed a good middle-page picture break on the success of the Adelphi, Slough's, wagon in the local trade advertising parade. The wagon, an elaborate affair, complete with displays and a group of gaily costumed circus performers, as well as live bears and monkeys, was devoted to "The Big Cage," which is playing at the house this week.

On the top of which I spotted a neat four-column spread devoted to the Great Barrier Reef, many oddities in the cartoon being featured in Universal's Great Barrier Reef nature series. Nice work and all good for the industry.

"LAUGHING AT LIFE" BOOKING STRONGLY

Universal's Mascot Production, "Laughing at Life," is showing its box office strength everywhere, judging from bookings which are coming in to Film House each day.

"Laughing at Life" is the 20 star picture which strong cast is headed by Victor McLaglen, Noah Beery, Lois Wilson and others.

"Era" Reviews

VICTOR McLAGLEN'S "LAUGHING AT LIFE"

A vehicle to carry the big boy, Victor McLaglen, into scrapes, hairbreadth and otherwise, all round the world.

Each adventure means another alias. The incident developed mainly here is the making and unmaking of a revolution in a South American Ruritania.

Noah Beery and Regis Toomey have smallish parts. Fast and funny, and will find favour among all fans.

"Laughing at Life." Universal. Director, Ford Beebe. Cast as above. Certificate "U." Length 6,342 feet. General appeal: Very good.—H.H.H.

ONLY FROM UNIVERSAL CAN YOU GET
☆ TOM MIX PIX! ☆

KING O
LOOK WHA
JOHN BOLES
BING CROSBY
JEANIE LANG
SLIM SUMMERVILLE
• • •
Produced by Carl Laemmle, Jr.
Directed by John Murray Anderson
Presented by Carl Laemmle
A UNIVERSAL PICTURE.
STEP OUT WITH UNIVERSAL

F. JAZZ

T YOU GET!

THE RHYTHM BOYS • LAURA LA PLANTE
JEANETTE LOFF .. .. THE SISTERS "G"
BROX SISTERS .. .. .. NANCY TORRES
MERNA KENNEDY .. .. WILLIAM KENT
CHARLES IRWIN .. .. .. NELL O'DAY
STANLEY SMITH .. .. .. HARRY BARRIS
RUSSELL MARKERT DANCERS
and scores of other stage, screen and radio stars

• • •

The most glorious musical ever produced . . . . Filmed entirely in Technicolour . . Reissued when you need it most! Presenting—

PAUL WHITEMAN

AND HIS BAND—BING CROSBY and others!

UNIVERSAL SERIALS

are money-makers!

"The Lost Special"

"Phantom of the Air"

"Clancy of the Mounted"

and other big ones! Play them—and get ready for the 1933-34 smashers!!

Photos of theatres where "The Mummy" was given excellent exploitation.

"THE MUMMY" CONTINUES TO PILE UP RECORDS EVERYWHERE

"The Rebel" Does Sensational Business At Premiere Run

Bumper Bank Holiday business was reported from the Regal Theatre, Marble Arch where Universal's greatly acclaimed spectacular romance, "The Rebel," opened up for its British premiere run.

Mr. Will Pepper, General Manager of the Regal, stated that probably the most remarkable aspect of "The Rebel" business was the way in which large queues formed each day before the opening at noon. Not only that, he said, but as the temperature soared in the hottest Bank Holiday for years, the box office receipts soared similarly, due, to a large extent, to the fact that Londoners are conscious of being able to enjoy modern cinema programmes in coolness and comfort, despite torrid street temperatures.

The reaction to Vilma Banky's return to the screen has been unusually fine, Mr. Pepper adds, and the film has made a big hot-weather hit. The national Press critics have given a welcome to "The Rebel" which few modern films have enjoyed. Vilma Banky, the ingenious and stirring spectacle and the great romance each receiving high praise.

Theatre Royal Gives "The Mummy" Royal Showing

Notwithstanding the heat wave, F. Basil Boddington, general manager for Universal, at the Theatre Royal, Bolton, in spite of strong counter-attractions, reaped the benefit of a wide campaign for "The Mummy" (Universal).

Special throwaways were distributed, a lobby and foyer display of Egyptian relics shown, circulars sent to local Egyptologists, talks made to Bolton boys and girls on the lore of Egypt, tie-ups effected in linen, scarab ornaments, kneeling mats—as used in Egypt—books on travel in Egypt and the Sudan, travel tours in the East, and many other angles.

The house interior and presentation was specially made to fit the picture, so that the atmosphere of the film fitted in with the atmosphere of the theatre, especially in-so-far as the closing sequences of the film were concerned.

Mr. Boddington, having travelled and hunted in Egypt and the Sudan, was most fitted to exploit such a vehicle, and the business that accrued proved that the angles exploited were of real showmanship value.

Big Birmingham Campaign for "The Mummy" Wins Acclaim

Manager F. Hardy has been awarded a Certificate of Showmanship by Universal for his remarkable campaign. It will be remembered that with each certificate a cheque for one guinea is also awarded.

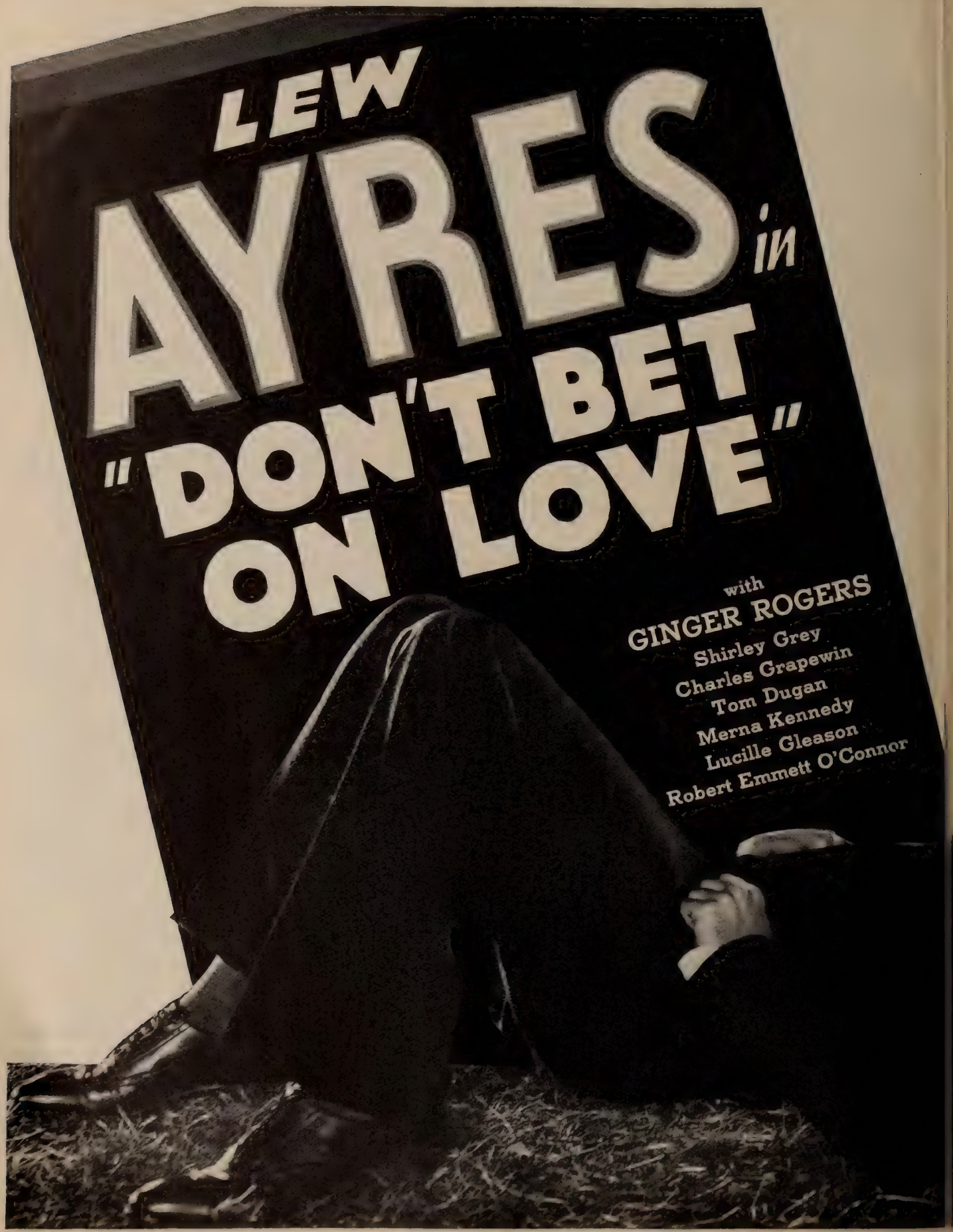
In the Personal Column of the Birmingham Mail, there appeared an advertisement which read as follows: "EGYPTIAN MUMMY REQUIRED, for hire; must be at least 3,000 years old. Apply MANAGER, WEST END CINEMA, BIRMINGHAM."

In reply to this strange advertisement dozens of letters were received offering all kinds of mummies of various ages. The one selected was a real mummy loaned by Mrs. George Cadbury, of the Manor House, Northfields. It was acquired by the late Mr. George Cadbury, while on a visit to Egypt some thirty years ago.

The mummy was brought to the theatre in full ceremony and pressmen and photographers were present at the reception.

The mummy and sarcophagus were put on exhibition in an anteroom at the theatre with a uniformed nurse in charge and Universal's exploiteer, F. B. Boddington, gave lectures regarding "The Mummy." 12,900 people visited the anteroom during the week.

LONDON PREMIERE: TIVOLI



THEATRE, STRAND !—NOW ! !

Fast horses got the plunging plumber into fast company . . . When he was "in the money" he hit life high, wide and handsome . . . The little girl who loved him "wasn't good enough" any more . . . But one slow horse and one fast woman taught him more about life in a few days than most folks see in a lifetime . . . IT'S GREAT BOX-OFFICE!

Screenplay by Murray Roth and Howard E. Rogers. Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle.

(Reprinted from "Screenland," where under the heading of "Best Pictures," Delight Evans, the Editor, reviewed "The Big Cage")

"The Big Cage"

(Universal)

The family film of the present season ! I congratulate Universal on being the one movie company to recognise the tremendous appeal of a circus picture starring Clyde Beatty, (the world-famous trainer). Here's a refreshing novelty and a relief to worried parents who, when Junior and Sis want to go to the movies, have to put the neighbourhood theatre manager through the third degree to find out if the current screen attraction is suitable juvenile fare. Clyde Beatty's sensational lion-tiger act is even more thrilling when seen on the screen than under the big top. You can hear Beatty whistle his commands; you can see the huge cats close-up. Beatty himself is an ingratiating, natural personality. Not too much plot; humour by Andy Devine and Vince Barnett; romance by Anita Page and Wallace Ford; and those marvelous "lines and taggers." Beatty puts his savage "pets" through their paces with unbelievably beautiful precision.

H. Bushell, manager of Universal's branch in Manchester, has the years of a veteran behind his record of one of the industry's best informed film men. He is showing his mettle in Manchester, by working closely with exhibitors in that territory.

"Bert" Bushell's reputation for fair dealing makes him one of the most popular film men in the North.

"KISS BEFORE MIRROR" CONTINUES TO PLAY TO PACKED CINEMAS

James Whale Masterpiece Pleases Everywhere and Everyone

Following its successful premiere recently at the Capitol Theatre, W., Universal's "The Kiss Before the Mirror" was booked for second West End presentation run at the Dominion Theatre, W., recently.

Following the London premiere runs, this brilliant drama is doing phenomenal business in other first run showings !

James Whale directed this story of cheating wives and jealous husbands, in which Paul Lukas, Nancy Carroll, Frank Morgan and Gloria Stuart have the starring honours.

On its initial showing, the picture was heralded as an unusually brilliant drama and a triumph for James Whale, the entire national Press according it high praise.

IN THE BIG MONEY CLASS!

"AIRMAIL" "BIG CAGE"

"THE MUMMY" "NAGANA"

"PRIVATE JONES"

"KISS BEFORE THE MIRROR"

FROM THE STUDIO OF HITS!

THE UNIVERSAL WEEKLY

SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"THE BIG CAGE" GETS GALA EXPLOITATION; HINKS' LATEST STUNT FOR "U"

Bernard M. Woolley put over his greatest stunt to date with "The Big Cage" (Universal) at the Adelphi Theatre, Slough. The week before screening he arranged a big vestibule display of wild animals loaned from Chapman's and made an attractive display of posters and cut-outs. Prior to the trailer, he made a microphone speech to his patrons announcing that the film was coming next week and describing the story. Following this, music of the fairground type was played by the organist and the noise of a lion roaring was made. Posters from the "Sunday Pictorial" were displayed outside newspaper shops all over the county, and tie-ups were arranged with local gun and sports shops.

On an ordinary kitchen chair displayed in the vestibule was a whip. A card underneath read: "How does he do it, with this whip and chair Clive Beatty faces 20 lions and 20 tigers." Mr. Woolley also advertised in the local papers in the personal columns the following: "Wanted, a lion or Bengal tiger tame enough to walk out with a young lady to advertise 'The Big Cage,' all next week at the Adelphi."

A special item was the tie-up with forty schools in the district. Schoolmasters showed bills and distributed handbills to the children, and Mr. Woolley arranged a special Saturday morning matinee, at which over 2,000 children attended.

(Concluded in column 3)

Bernard M. Woolley, Manager Adelphi Theatre, was awarded a Certificate For Showmanship (plus one guinea in cash) for a "The Big Cage" campaign

During the week of showing Mr. Woolley had a huge marquee erected in front of the theatre, and from the road it gave appearance of a big circus. Loud speakers were erected in front, and circus music was played all day. At periods announcements were made through a microphone by Mr. Woolley, who acted as a circus showman. All the live animals were displayed outside the theatre, and attendants attired as clowns, cowboys, trainers, etc., gave the real atmosphere to the film.

On the Saturday prior to the screening, Mr. Woolley entered a lorry into the annual carnival of the Slough Joy Week. This lorry was decked with flags, and had on it a big cage of monkeys and bears.

★ ★ ★

"Were You a Private Jones?"

"Were you a Private Jones?" Under this heading the Regent Cinema, Beacontree, obtained fine newspaper space in connection with their presentation of Universal's brilliant Lee Tracy comedy, "Private Jones."

The newspaper stories carried an invitation to every ex-Private Jones who served in the war to present the necessary credentials at the theatre and obtain complimentary tickets.

DEATH FROM LAUGHTER

Walter Hinks' Insurance Enterprise

"You'd die laughing" is an expression that has apparently put the fear of the loss of patrons into the mind of Walter Hinks, manager of the New Alex, Paisley, for, in exploiting Universal's hilarious Summerville - Pitts comedy feature "They Just Had to Get Married," he insured his patrons for £100 against death from laughter.

Needless to say, the bright showmanship got excellent local newspaper breaks.

Bing Crosby, who sprang to fame because of his performance in "King of Jazz" and who is now one of the biggest names in gramophone, radio and moving pictures.

CARL LAEMMLE'S GIFT TO ITALIAN HERO

Armada Flight Record

Inspired by the sight of the giant Italian air armada sweeping down the Hudson, Carl Laemmle gave orders for a complete film record of Air Marshal Balbo's epic flight to be prepared and offered to the Italian air chief.

Despite being avalanched by hundreds of appointments and thousands of hero-worshippers in New York, the Air Marshal saw the film privately and accepted a copy.

"I am terrifically delighted to see and to have this motion picture," he said to Allyn Butterfield, Universal's American Newsreel Editor. "What a difference it is to sit here in an easy chair and see what one has gone through under much more trying conditions. I shall always cherish this gift from Mr. Laemmle."

"WORLD'S GREATEST THRILLS" TO TAKE ITS PLACE AS THRILLING FEATURETTE

"2 Reels of Suspense"

AT LAST the real story of the newsreel cameramen is to be told.

Two thousand feet of thrills have been gathered from the four corners of the earth, from the air, the sea and the land with Graham McNamee, Universal's U.S.A. star newsreel screencaster, giving a dramatic commentary to the hair-raising events.

"World's Greatest Thrills" certainly lives up to its name! No one has ever lived such a breathless twenty minutes as this picture provides. Appropriately enough the film opens with the clanging of the fire engine. There is a great fire at the docks. Newspaper reporters and newsreel men alike hurtle to the scene, some in planes. They risk injury and worse to get their shots to feed the thrill-hungry and news-hungry world.

War! Right into the midst of the Sino-Japanese conflict go the intrepid cameramen, braving shot and shell to get the footage. Locusts! Millions of the insects in dark clouds right in front of the cameras. A skyscraper fire. People trapped on the eighth floor jump for their lives. . . . . Into the midst of a hurricane, beside a great dam that is blown up in front of the lens, a trick performer doing his act on top of the Woolworth Building tower, in New York, with a cameraman perched precariously on a narrow girder.

A lion tamer attacked and mauled in the cage, two trains in a head-on collision, the break-neck recklessness of the Grand National, 20 parachutists leaping from one plane, a great warship turning turtle in front of the lens, the worst tragedy of speed when an airplane spun round and round and burst into flames at 300 miles an hour.

Those are only some of the world's greatest thrills brought together in this one picture, which should prove one of the most popular shorts in recent years.

ZASU PITTS' NEW CONTRACT WITH UNIVERSAL

Success of "They Just Had To Get Married," "Out All Night" and "Her First Mate"

ASSURING the continuance of the series of features which have proved to be among the most popular film fare since the advent of talking pictures, ZaSu Pitts has signed a long term contract with Carl Laemmle, Jnr., for Universal Pictures. Miss Pitts will be co-starred with Slim Summerville in feature-length productions, three and possibly four of these pictures being contemplated for the 1933-34 Universal programme.

Miss Pitts' signing with Universal means that she will concentrate on feature films in the future and that her screen appearances will not be so frequent as in recent years. The sad-faced comedienne appeared in 38 pictures in 1932 and has been featured in 16 so far in 1933.

Last week, Summerville and Miss Pitts completed "Her First Mate," adapted from the Frank Craven stage hit, "Salt Water," and within a fortnight are scheduled to begin "Love, Honour and Oh, Baby!" which Norman Krasna is preparing for Eddie Buzzell's direction.

Miss Pitts has enjoyed one of the most remarkable careers in motion pictures. Recognised as one of the screen's finest tragediennes the popular star has gone from comedy to tragedy in her film work three different times. During the past four years her distinctive comedy characterisations have been so much in demand that, temporarily at least, the girl who brought tears from audiences with her appealing dramatic roles in "Greed," "The Wedding March," and other films has devoted herself to humorous roles entirely, her 'teaming up' with the equally popular Summerville proving a most happy film union.

Release Schedule to Dec. 1933

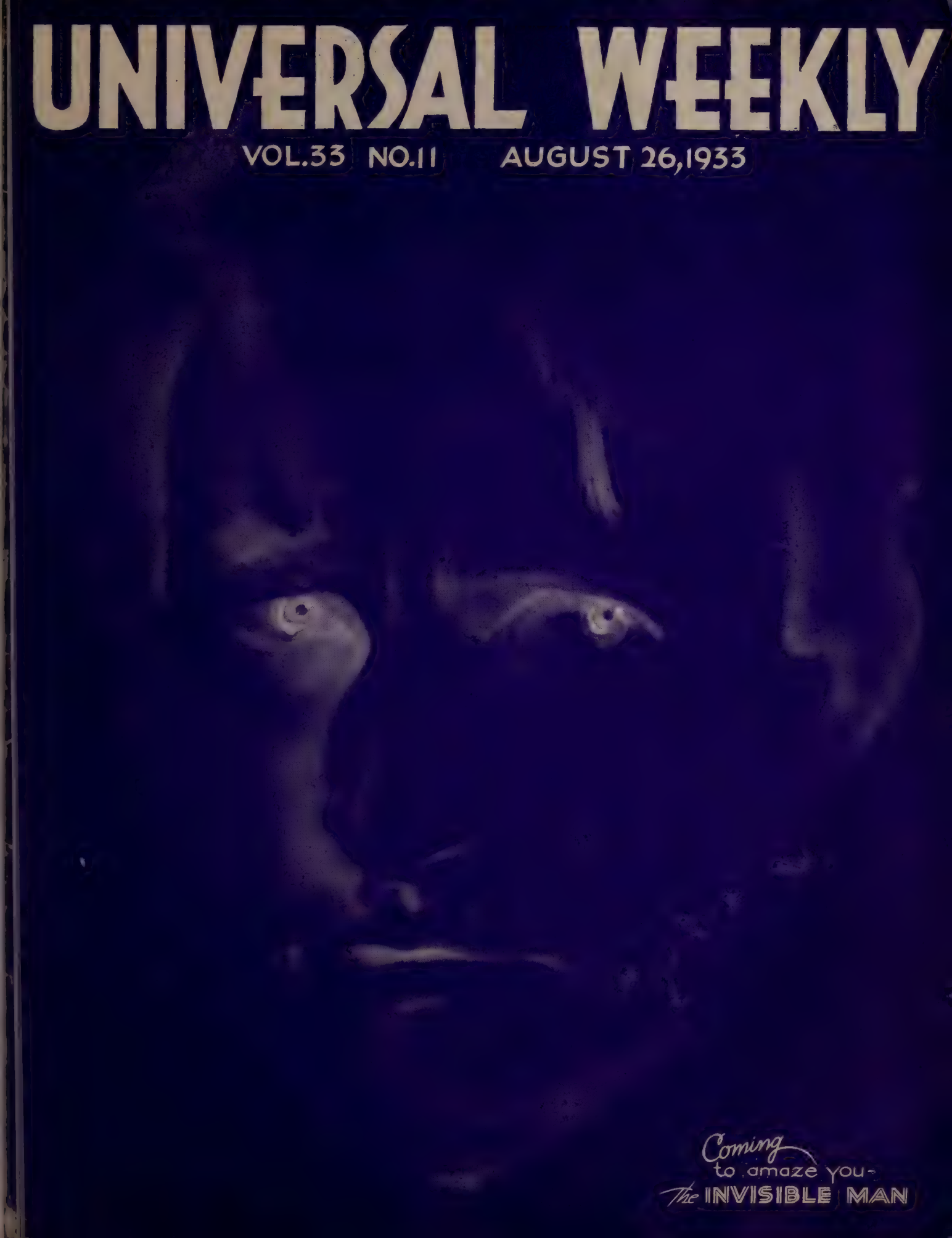
TITLE	STARS	Cert.	Length	Reg. No.
HIDDEN GOLD	Tom Mix, Judith Barrie	U	5141 ft.	F. 8054
THE MUMMY	Karloff, Zita Johann, David Manners	A	6532 ft.	F. 8325
THEY JUST HAD TO GET MARRIED	Slim Summerville, Zasu Pitts, Fifi D'Orsay, Roland Young, Guy Kibbee, C. Aubrey Smith	A	6000 ft.	F. 8375
ROUGH RIDING ROMEO	Tom Mix, Ruth Hall	U	5217 ft.	F. 8376
LAUGHTER IN HELL	Pat O'Brien, Gloria Stuart, Tom Brown	A	5899 ft.	F. 8333
TERROR TRAIL	Tom Mix, Raymond Hatton, Naomi Judge	U	5198 ft.	F. 8473
Re-issue of ALL QUIET ON THE WESTERN FRONT	Lew Ayres, Slim Summerville, Louis Wolheim	A	9142 ft.	F. 4238
NAGANA	Melvyn Douglas, Tala Birell	A	6295 ft.	F. 8517
PRIVATE JONES	Lee Tracy, Gloria Stuart	A	7693 ft.	F. 8590
RUSTLERS' ROUND UP	Tom Mix, Diane Sinclair, Noah Beery, Jnr.	U	5098 ft.	F. 8558
KING OF JAZZ (Re-issue)	Paul Whiteman and his Band, John Boles, Bing Crosby	U	9388 ft.	F. 4266
COHENS AND KELLYS IN TROUBLE	George Sidney, Charles Murray, Maureen O'Sullivan, Andy Devine	U	6194 ft.	F. 8638
OUT ALL NIGHT	Slim Summerville, Zasu Pitts	A	5802 ft.	F. 8695
LUCKY DOG	Chic Sale, Buster, the Wonder Dog	U	5252 ft.	F. 8749
THE SHADOW LAUGHS	Rose Hobart, Hal Skelly	A	5957 ft.	F. 8861
BIG TOWN	Frances Dade, Lester Vail	A	4918 ft.	F. 8862
STRANGE PEOPLE	Hale Hamilton, Gloria Shea	A	5962 ft.	F. 8894
MIDNIGHT WARNING	William Boyd, Claudia Dell	A	5349 ft.	F. 8868
DESTINATION UNKNOWN	Ralph Bellamy, Pat O'Brien, Betty Compson, Alan Hale	A	5309 ft.	F. 8867
THE BIG CAGE	Clyde Beatty, Anita Page	U	6685 ft.	F. 8631
THE KISS BEFORE THE MIRROR	Nancy Carroll, Paul Lukas, Gloria Stuart, Frank Morgan	A	6149 ft.	F. 8708
FORGOTTEN	June Clyde, William Collier, Jnr.	U	6260 ft.	F. 8877
THE KING MURDER	Conway Tearle, Natalie Moorhead	A	6133 ft.	F. 8888
SECRETS OF WU SIN	Lois Wilson, Grant Withers	A	5898 ft.	F. 8907
LAUGHING AT LIFE	Victor McLaglen and 20 Star Cast	U	6259 ft.	F. 8999
KING OF THE ARENA	Ken Maynard, Lucille Brown	U	5607 ft.	F. 8893
THE REBEL	Luis Trenker, Vilma Banky, Victor Varoni	A	6614 ft.	F. 8913

OVER a year in the making . . . . the year's biggest of big productions . . . . the kind of picture which only Universal can give you . . . will make you glad that you are in the movie business! ☆ ☆ ☆

Rawlings & Walsh, Ltd., Printers, Chertsey, Surrey.

UNIVERSAL WEEKLY

VOL.33 NO.11 AUGUST 26,1933



Coming!

Universal's 1933-34 Football Picture

SATURDAY'S MILLIONS

Bigger than "The Spirit of Notre Dame" — Bigger than "The All American"

"Takes Screaming Precedence Over The Dramatic Feature!"

— Los Angeles Times

" 'The World's Greatest Thrills,' a collection of newsreel shots made by Universal, is one of the most exciting pictures I have ever seen," says Philip Scheuer in the Los Angeles Times. "It is at the Criterion, where it takes screaming precedence over the regular dramatic feature. With Graham McNamee's staccato comments to hold it together, this astonishing compendium of death and destruction fairly rips through the projection machine—a holocaust in celluloid. Burning buildings, careening racers, crashing planes, floods, hurricanes, riots, and the horrific spectacle of a cruiser catapulting hundreds of wriggling humans into the sea as it turns over—these are some of the petrified moments caught by the cameramen. Many of them, I gather, were withheld from circulation when the events they illustrated were 'news.' The effect of all of them is to give one a feeling of dizzy insecurity in a transient world."

ANNOUNCING THE

No. 736 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Who has a better right to kid the newsreels than the company which makes the smartest newsreel of all?

The question answers itself.

So, Universal is going to release a series of burlesque newsreels known as "The Goofytone Newsreel."

It will give you all the laughs you have hoped for.

It will lighten up the heaviest program and displace the stodgy, routine comedies of past years.

There is nothing funnier than burlesque when well done. It brings a laugh from the brightest as well as the dumbest.

I ask you to make it a point to see "The Goofytone Newsreel."

See the woman who broke all the floating records.

See the winner of the basket ball game and hear her

GOOFYTONE NEWSREEL

describe through rather loose teeth how she made the winning point.

See the foreigner who stumblingly explains why his country is not going to pay its debt to the United States.

Remember, "The Goofytone Newsreel" will not put your regular newsreel off the program. You cannot possibly make up a more clever program than to run "The Goofytone Newsreel" right after your regular newsreel.

It will bring gales of laughter. We have tried it out and we know.

It is just slapstick enough to be perfect.

Once a month Universal will release a "Goofytone Newsreel" and you can take my word for it that after you show the first one, there will be a clamor for the others.

This is proof that there IS something new under the sun, and, as usual, Universal is the first to bring it out.

Carl Laemmle

Remarkable Versatility In Unive

ADELAIDE HALL

"Hot from Harlem" is the number contributed to the first Mentone musical production by Adelaide Hall, star of the recent "Black Birds" musical comedy. The first Mentone production will be "On the Air—And Off.

Unprecedented Power In Serials

WITH the selection of Evalyn Knapp to play the title role, and the supporting cast complete, Universal's serial, "The Perils of Pauline," will go into work Saturday (August 19th) under the direction of Ray Taylor. In recognition of his work in "Gordon of Ghost City," "Phantom of the Air," and "Saturday's Millions," Hugh Enfield will head Miss Knapp's supporting cast, being on hand to rescue her at least once in each of the 12 chapters. Enfield's name is changed to Robert Allen.

The name is the combination of the first names of his grandfathers, of whom he was very fond.

Enfield to date has appeared in two serials, "The Great Air Mail Mystery," and "Gordon of Ghost City," as well as several feature pictures, including "Saturday's Millions," the football picture, and "Only Yesterday, now in production.

Revised by Ella O'Neill in such a way that "Pauline" will talk and travel to the far corners of the earth, the new chapter-play will be made under the supervision of Henry McRae.

"Perils of Pauline" is the second serial for the year. Its cast in addition to Evelyn Knapp and Robert Allen include James Durkin, John Davidson, Sonny Ray, Frank Lackteen, Richard Hemingway, Charlie Stevens, Philip Sleeman.

Buck Jones in "Gordon of Ghost City" is just starting its first runs within a week or so. When it does the country will realize that in this serial Universal is putting in the hands of exhibitors one of the greatest money makers in years.

Buck Jones is a tremendous drawing card and he was never better than in "Gordon of Ghost City."

The third serial will be Richard Talmadge in "Pirate Treasure" which will get under way within the month, to be followed by "The Adventures of Ann" and "The Vanishing Shadow."

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Morton Downey Second Radio Short Ready

THE second Universal Radio Reel starring Morton Downey, famous singer of the stage and radio, is ready for release. It was produced in New York by Rowland and Brice, and in addition to Downey, it features George Givot, the comedy waiter, whose reputation is nation-wide; Peggy Healy, Paul Whiteman's latest discovery; and Harold Stern's Hotel St. Moritz Orchestra. During the course of the picture, Morton Downey sings in his golden-toned tenor many of the numbers for which he is internationally popular, including "A Boy and a Girl Were Dancing."

First Mentone Comedy

UNIVERSAL is almost ready to release its first Mentone musical production entitled "On The Air—And Off." The cast of this unique two-reeler includes Nick Lucas, Adelaide Hall, Leon Belasco and his orchestra, Eddie Carr, Hizi Koyke, dainty Japanese primadonna of the Metropolitan Opera Company, Bovard Sisters and Murray, Sam Liebert, Lord Oliver Wakefield and Kelvin Keech.

Adelaide Hall, the Blackbird's star, interpolates her fascinating number, "Hot from Harlem." Miss Koyke sings the popular San Toy number. Eddie Garr does an impersonation of Maurice Chevalier and Ed Wynn.

Nick Lucas as his part of "On The Air—And Off," contributes a song written for and dedicated to him by Milton Schwarzwald and Ballard MacDonald. It is called "The Moonlight Troubadour."

An Eternal Delight

Oswald the Lucky Rabbit is a household word in every language and every country. This impish and utterly delightful rabbit has a way of coming out alright in the end no matter what impossible experiences happen to him or how much unholy mirth he creates.

sal's List of Splendid Short Product

Universal Will Release Mark Hellinger Shorts

RECENTLY Mark Hellinger, versatile columnist of the Daily Mirror made a trip around the world. He wanted to have a permanent record of it, so he took a camera and a cameraman with him. Hellinger cannot be any place without something interesting cropping up. Excitement thrives where he is. Strange as it seems, most of this excitement was captured by Mr. Hellinger's cameraman. He went to Paris, Monte Carlo, Rome, Berlin, Spain, Vienna. And everywhere he went he was pursued by pretty girls who wanted to get into the movies.

Of course, Hellinger and a girl-gaited camera like this excited a lot of interest. When he got back, a lot of film companies tried to secure the rights to Hellinger's round-the-world experiences, but Universal was far, far ahead of them. The day Hellinger sailed on his trip, he signed a contract with Universal to release seven pictures, all one-reelers, of his interesting experiences. They are now being cut and the finishing touches put on them for early release this fall under the general title, "Round the World with Mark Hellinger."

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DON'T FAIL

to take advantage of this opportunity.

Because of its unique possibilities, its tremendous drawing power and its widespread booking, National Screen service has created a trailer for "The World's Greatest Thrills." This is an unprecedented distinction for any short subject. This trailer has been modestly priced at $2.50 and can be obtained from any National Screen Exchange. Don't fail to take advantage of it.

New Kind of Newsreel

Goofytone Newsreel is a satirical comedy newsreel for up-to-date audiences. The illustration above was posed by a society lady and represents the accidental winner of the basketball team who won because the ball bounced off her head and into the basket. The ladies' make-up is a work of art.

Another Big Paper for "Strange As It Seems"

UNDER the new syndicating arrangement of John Hix's cartoon, "Strange As It Seems," the latest newspaper to take it on as a circulation builder is the Indianapolis News. This paper is arranging a trailer tie-up with about fifty theatres in and around Indianapolis which use the film version of this popular newspaper feature. "Strange As It Seems" No. 31 is playing this week at the RKO Radio City Music Hall in New York.

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Louis Sobol Featured in "Peeping Tom"

"PEEPING TOM," a two reel comedy now in production at the Astoria Studios under the direction of Joseph Santley, features: Louis Sobol, New York Journal Columnist. In the cast are Mildred Bailey, Roy Atwill, John Fogarty, Bill Berton, Gertrude Nissen, all prominent radio names and Mrs. Lawrence Schwab, formerly Mildred Brown of the musical comedy stage.

Louise Fazenda in the first of her Warren Doane Universal comedies for next season. It is entitled "Nature in the Rough." Bert Roach is the other player in the rough.

Louise Fazenda Starts on "Mountain Music"

LOUISE FAZENDA starts today, her second two-reel Universal comedy produced by Warren Doane. It is entitled "Mountain Music," was written by Vernon Smith and James W. Horne and will be directed by W. P. Hackney. The cast will include Victor Potel, Milton Wallace, Geoffrey Gill, Nelson McDowell, Noah Young and Jack Pennick.

The first of Miss Fazenda's comedies was finished a short time ago. It is entitled "Nature in the Rough." The cast includes Bert Roach, Raymond Hatton, Olive Cooper and Wally Howe.

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Star Henry Armetta in Warren Doane Comedy

Henry Armetta, explosive Italian comedian, who has just completed a role in Universal's "Her First Mate," will make his debut as a comedy star at Universal City. He will be featured in the two-reel Universal comedy, "Open Sesame." James W. Horne will place it in production at Universal City on Monday.

THE BIGGEST W

With Cecelia Parker, William Gould, Frank Rice, Bob Norman, Fern Emmett. Story and Direction by Alan James. Produced by Ken Maynard Productions, Inc. Presented by Carl Laemmle.

Ken

ESTERN in YEARS!

At last the talking screen can boast its epic Western . . . Tremendous in scope, furious in action, and terrific in drama, it gives you the opportunity to play it up on a par with the biggest feature you've ever presented! . . . PLAY IT UP AS THE GREAT SHOW IT IS ! ! !

MAYNARD
in
THE TRAIL DRIVE

Universal's New Deal!

•

MID-STATES THEATRES, Inc., OF DETROIT

Ray Moon, General Manager,
Embracing 70 theatres in Detroit and vicinity

•

FAMOUS PLAYERS CANADIAN CORPORATION

N. L. Nathanson, President,
Including 171 theatres from the Atlantic to the Pacific

•

A. H. BLANK THEATRES

Omaha, Sioux City, Davenport, Waterloo, Rock Island
Cedar Rapids and Grand Island

Sign for

UNIVERSAL

Features, News, Serials and Short Product for 1933-34

•

Thanks, Messrs. Moon, Nathanson, Blank and associates, for your confidence in Universal Pictures.
We will do our part!

N-E-W-S

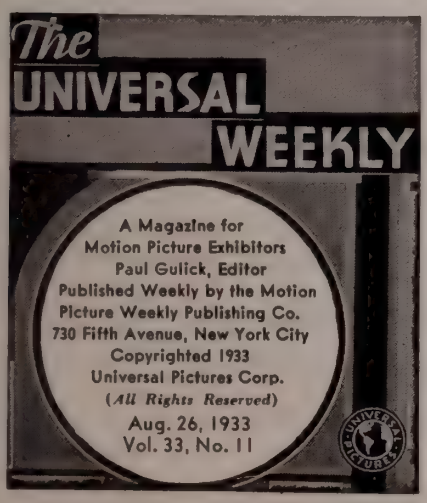
• Alice White signs long term Universal contract.

• A. H. Blank Theatres in Iowa and Nebraska contract for Universal Produts.

• Elmer Rice flies to Universal City to assist William Wyler on "Counsellor at Law."

• Sparks Circuit of Florida, 70 theatres, contract for Universal features, shorts, newsreel and serials.

(Continued on Page 28)



Ken Maynard Jumps Into An Epic

Fore! Avast! Hey! Hello! Look Out!—or any other expression which will indicate to exhibitors that they get ready for a sensation! Ken Maynard in "The Trail Drive" sneaked up on everybody in Universal Home Office. Don't let it sneak up on you. Get ready for a great, big, joyous surprise. It's the greatest Western you ever saw in your whole life! Don't muff it. Get ready now to take advantage of this western classic. Prepare this minute to put all of your exploitation brains at work so that you can make yourself more money than you ever made on a Western before. Get ready for "The Trail Drive."

Elmer Rice Flies To Universal City To Help On "Councellor At Law"

ELMER RICE, Pulitizer prize winner and outstanding Broadway playwright of the last decade, arrived at Universal City this week for a conference with Carl Laemmle, Jr. and William Wyler on the picturization of his sensational New York stage hit, "Counsellor at Law."

Last week Director Wyler flew to Mexico City to discuss the filming of "Counsellor at Law" with Rice, vacationing in the Mexican capital, and after a three-day huddle the playwright agreed to accompany Wyler back to California.

"Counsellor at Law" will enter production as one of the season's most elaborate productions just as soon as Universal makes a decision as to the actor assuming the titular character. One of the most dominant roles ever offered a screen actor, the studio is exercising extreme care in selecting the man for this assignment. Three times the difficulties preventing Paul Muni, who created the role in the stage version, from playing the part for Universal seemed to be surmounted. But three times the well-laid plans came to nothing. At the moment Laemmle, Jr. has four well

(Continued on Page 28)

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Two More Added to "Special Investigator"

WITH the addition of Skeets Gallagher, veteran stage and screen comic, and Onslow Stevens to the cast, "Special Investigator," Bert Kelly's initial picture under his recent producing agreement with Universal,

(Continued on Page 28)

A LOW DOWN DIRTY TRICK BY OUR STUDIO

• • We, the staff of the Universal home office advertising and reviewing departments, protest most resentfully against the low-down dirty trick which has been perpetrated on us by the Universal studio.

• • The studio folks have just sent us an epic—an absolute epic—an epic, no less—without one word of advance hooey or blah or exaggeration.

• • It is a Ken Maynard picture. It is called "The Trail Drive." That's all we knew about it before we saw it just now in our projection room. So it didn't mean any more to us than it does to you.

• • But the darned thing knocked us right out of our chairs. Old Chris Columbus discovering America never felt so much like a discoverer as we did when this epic was flashed before our eyes, all unprepared as we were.

• • Book the darned thing. If you must see it first before booking it, then see it.

• • And when you run it and it knocks your audience cuckoo and makes money for you, give the whole credit to the studio and none to the advertising, because we didn't know a darned thing about it until this very minute and now it's too late for us to ballyhoo it as it deserves.

UDET, THE GREAT FLYER OF "S. O. S. ICEBERG" THRILLS MILLIONS HERE AS HE DID THE GREENLANDERS WHILE FILMING GRIM DRAMA

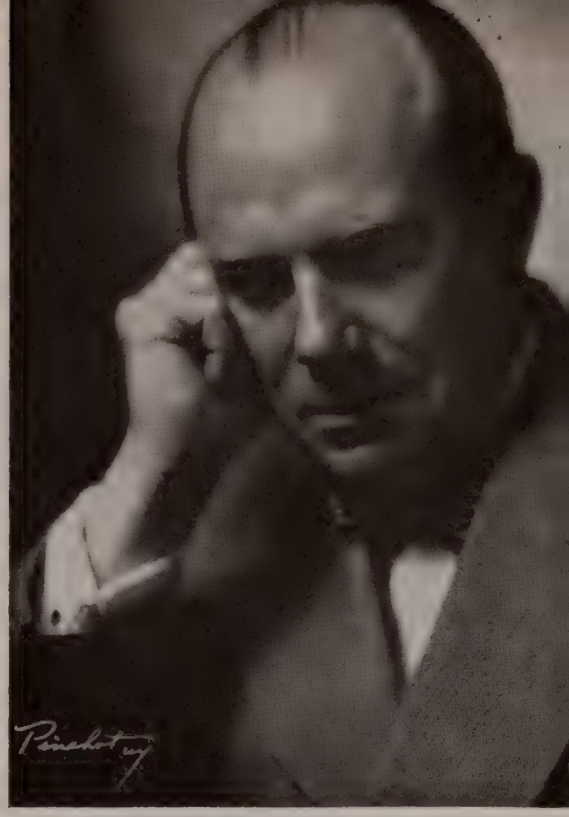
MAJOR ERNST UDET, premier stunt flyer of the world, has probably thrilled more millions of people in this country since he came here two months ago than any other flyer of history. Every flight he makes is an advertisement of that epic of the North, "S. O. S. Iceberg." Udet is one of the featured players in this epic drama made in Greenland and the treacherous icebergs and ice floes which surround it. His work was of two kinds. His principal business was being an actor, playing a vital part in this grim drama of courage and sacrifice in the Arctic. His second role was that of rescuer to those who were lost or taken suddenly ill on this six months' expedition to an inhospitable land, where no film was ever made before.

During the Great War, Udet was one of the most talked-of and idolized flyers in the German air forces. His record stands second only to that of the famous Baron von Richthoffen. Sixty-three allied flyers were brought down by this intrepid and resourceful air man. It is no wonder that Udet was chosen by the German government as its representative to the Los Angeles Air Meet. At this meet, he was the hit of the entire show. He handled his airplane, a ship designed and built by himself, in a way to send the thrills down the spines of the thousands of people watching the races. Will Rogers wrote a very humorous article about Udet, almost implying that he could pick a handkerchief off the ground in full flight as easily as a cowboy swings from his saddle to perform this neat trick.

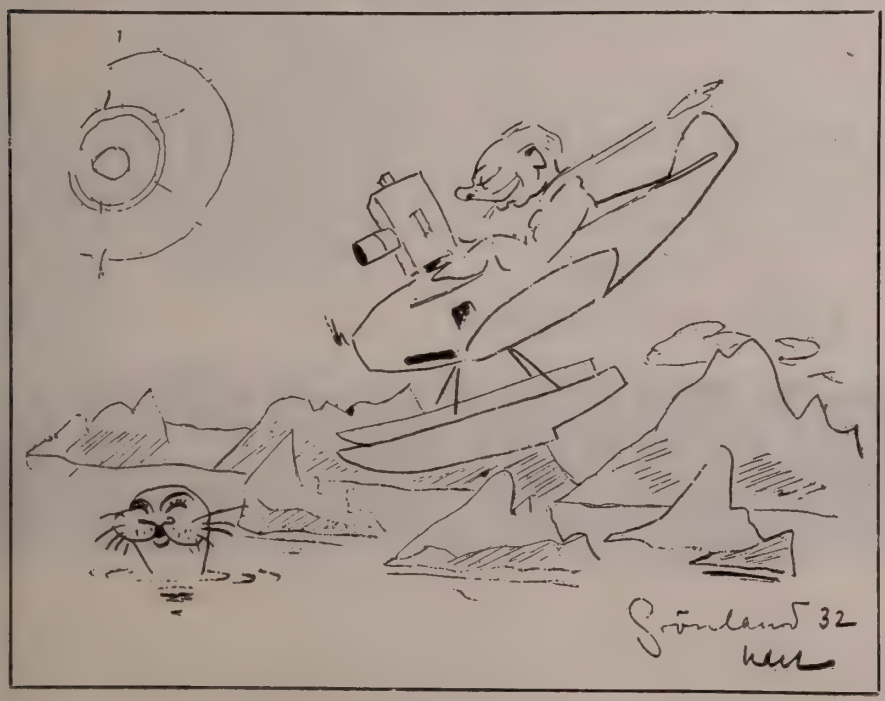
Major Udet will also be the star of the official International Air Meet in Chicago early in September. Wherever Udet goes, however, he is a flying advertisement of Universal's picture, "S. O. S. Iceberg," soon to be released in this country.

While in Greenland, Udet not only performed his sensational flying manuevers over the ice fields for the cameras, but also accomplished a number of daring rescue flights, once saving the film company from starvation when they were isolated by a glacial slide, and later accomplishing the hitherto unheard of feat of landing his plane on a floating iceberg.

In the short time Udet has spent in this country, he has picked up a very useable vocabulary of English. Strangely enough, he has no guttural or German accent in his voice whatever. The words he uses, limited as they are, are spoken as an Englishman would speak them. In the studio scenes taken by Tay Garnett in Berlin, his dialogue is as perfect in its English intonations as that of Rod La-Rocque, who plays the lead, or Gibson Gowland, who is the heavy. Udet expresses an amazing admiration for Garnett and for the easy and efficient manner in which he secures results in the directing of the picture.



Major Ernst Udet, flying star of "S. O. S. Iceberg," photographed in New York by Ben Pinchot.



Amusing cartoon drawn by Ernst Udet, representing his activities in Greenland for "S. O. S. Iceberg," with his signature and date.

HONEY, ARE YOU MAKIN'

A
WILLIAM ROWLAND
-MONTE BRICE
Production
Presented by
CARL LAEMMLE

MOONLIGHT

ANY MONEY?

Theatres playing Universal's great musical ARE making money—plenty of it ! . . . For instance, these reports from Motion Picture Daily: "Minneapolis—'Moonlight and Pretzels,' playing day and date at the RKO Orpheum here and across the river, took $10,-500, about $500 above average in each house."

"Oklahoma City—'Moonlight and Pretzels' set in at the Liberty, a two-change-a-week house, proved highly successful and was given a week's run, grossing $3,400, which was $400 above par."

And this one from Variety: "Lincoln, Neb.—Last week 'Moonlight and Pretzels' took town like wildfire, exceptional $1,700."

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With Leo Carrillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Alexander Gray, Bernice Claire, Jack Denny and his orchestra, Frank and Milt Britton and Band . . . Story by Monte Brice, Sig Herzig and Arthur Jarrett . . . Screenplay by Sig Herzig . . . Dances staged by Bobby Connolly . . . Music Supervision by Jay Gorney . . . Songs and Lyrics by Jay Gorney, Herman Hupfeld, Al Siegel, Sammy Fain, E. Y. Harburg . . . Directed by Karl Freund. Dialogue direction by Monte Brice.

Supervised by Stanley Bergerman.

ND PRETZELS

Gloria Stuart, the busiest bee in films, who will have the lead in "Madame Spy" as soon as she completes her role with Eddie Cantor in "Roman Scandals."

LATEST PRODU

"MME. SPY" SELECTED FOR GLORIA STUART

CARL LAEMMLE, Jr. has just announced at Universal City that Gloria Stuart will have the lead in a 1934 spy story. As soon as this Universal leading lady finishes as the lead opposite Eddie Cantor in "Roman Scandals," Universal production chief will cast her in the feminine lead of "Madame Spy." This picture is now being adapted from the play by Max Kimmick entitled "Under False Flags." It will be directed by Karl Freund. It will have a Continental atmosphere and will deal with the kind of spying which has recently been causing so much disturbance between Austria, Poland, Russia and Roumania. Miss Stuart completed her role in "The Invisible Man" several weeks ago to be free to join the Cantor company. "Madame Spy" will start on September fifth.

EDWARD EVERETT HORTON AND EDNA MAY OLIVER TO BE TEAMED IN THREE

SO successful have been the Universal feature comedies co-starring Slim Summerville and ZaSu Pitts that Carl Laemmle, Jr. has decided to form a similar team in Edward Everett Horton and Edna May Oliver. These two popular players have been signed to make a series of three full-length features of the same scrappy type that have brought Summerville and Miss Pitts to the fore.

In signing with Universal Horton will return to the studio where he first came into film prominence several years ago. Since 1930 he has supplied the comic relief for a dozen box-office hits, among them being "Kiss Me Again," "Reaching for the Moon," "The Front Page," "Trouble In Paradise," and "A Bedtime Story," Miss Oliver returns to the screen after several months absence during which she appeared in the late Flo Ziegfeld's New York revival of "Show Boat," as she was in the original.

John Bright, veteran screen writer, and Dale Van Every, Universal story chief, are working on the first Horton-Oliver, feature, scheduled to go into production early in October.

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Teddy Joyce, Best Master of Ceremonies, in Short

TEDDY JOYCE, stage entertainer, celebrated his birthday this week with a hard day's work before the cameras at Universal City where he is featured in "Talent on Parade," film variety featurette, which Warren Doane is producing with Eddie Peabody, The Hudson Sisters, The Three Cheers, Alfred Latell, Lorraine and Digby, and King, King and King. Joyce, who gained recognition as the country's most versatile master of ceremonies, made his screen debut in "The Crooner." The novel entertainment short is being directed by James W. Horne.

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Edmund Lowe Signed For "Bombay Mail" By Universal Pictures

AS soon as he completes his series of personal appearances in the East, Edmund Lowe will return to Hollywood and begin work immediately in "Bombay Mail" for Universal, Carl Laemmle, Jr. announced this week. This week Lowe is appearing on the Steel Pier at Atlantic City.

"Bombay Mail" is being prepared for the screen by Lawrence Blochman, well known scenarist, who is writing both the continuity and dialogue.

TION NEWS FROM UNIVERSAL CITY

Kiepura To Make "A Song For You"

MARIAN NIXON, heroine of a score of outstanding screenplays, has been engaged by Universal for the feminine lead in Jan Kiepura's first starring picture under his long term contract with that company. "A Song For You." Miss Nixon will leave Hollywood next week for London where the picture will be produced because Kiepura cannot come to Universal City this Fall. His concert and opera engagements cannot be cancelled.

The recent signing of Kiepura by Carl Laemmle came as the result of the tremendous acclaim which the handsome young Polish tenor received for his performance in the screen musical hit, "Be Mine Tonight," which enjoyed successful runs at both the Paramount and Criterion Theatres in New York. The picture broke box office records all over the country, running for seventeen weeks alone at the Filmarte Theatre in Los Angeles, and is still going strong in Minneapolis, Buffalo and Cleveland.

Tay Garnett, who has been abroad for several months putting the finishing touches on Universal's forthcoming Greenland drama, "S. O. S. Iceberg" will direct "A Song For You." Actual shooting is scheduled to get underway sometime around September 15th.

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"Be Mine Tonight" Reaches Unbelievable Heights

NEVER since the advent of talking pictures has a feature picture hung up such records as "Be Mine Tonight" is hanging up in scores of cities. It closed in Los Angeles last week in its seventeenth week. It closed last week in Cincinnati in its twelfth week, a record not only for Cincinnati, but for Ohio and the entire Middle West, with the exception of Minneapolis, where the picture is now in its nineteenth week. Incidentally, the eighteenth week at the theatre exceeded by $500. the receipts of the fifth week. Nothing like the run of this picture in Minneapolis has ever been approached by a talking picture.

In Buffalo, N. Y., too, this Universal musical is still going strong. It has just entered its fourteenth week.

Such remarkable records are having a tremendous effect throughout the country. "Be Mine Tonight" is being re-booked by theatres which already have had successful runs and its second-run records are almost as impressive as its first-run prestige.

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CAUTION TITLE

IN response to a number of suggestions from exhibitors, Universal Pictures yesterday sent out an additional title to be inserted in all prints of "The Secret of the Blue Room." This title is to be inserted at the end of the final scenes of "The Secret of the Blue Room." It reads as follows:

"Please do not disclose to your friends the identity of the guilty so that they, too, can come in and enjoy this picture, prolonging their suspense to the end. Thank you."

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Tremendous Cast For "Kid Gloves"

ONE of the largest casts of the year is being assembled for "Kid Gloves," the William Anthony McGuire story which is scheduled to go into production this week, under the direction of Kurt Neumann at Universal City.

Chester Morris, Alice White, Helen Twelvetrees, and John Miljan, substituted for Alan Dinehart because of a conflict in the latter's schedule which wouldn't allow him to play the part, have leading roles.

Additions to the cast within the last day or two include Grant Mitchell, George Meeker, Frank Albertson, George E. Stone, Warren Hymer, Harlan Tucker, Adrian Morris, Harry Galfund, Clarence H. Wilson, Dorothy Grainger, Mabel Marden, Maxie Rosenblum, Walter Miller, Wade Boteler, Matt McHugh, Robert Ellis and Edward Peale.

Rosenblum, nationally known fighter and world's official light-heavyweight champion has been signed for the job of knocking Morris out to give the sequence authenticity. Rosenbloom has always had screen aspirations. Now he has his big chance.

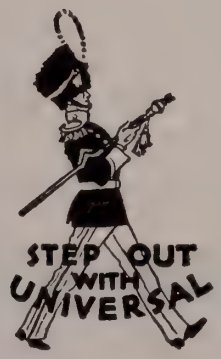
Chester Morris

PORTRAIT OF A LADY · 1933 ·

Ladies M

Your Screen's Been Crying For a Picture Like This!

ON the strength of its story alone it would be a smash comedy-drama; on the appeal of its music and songs alone it would be a smashing musical . . . BOTH COMBINED make it a grand piece of entertainment . . . Brilliant in dialogue and situation; sparkling with comedy and romance; bubbling over with music that includes four potential hit songs. GRAB IT!



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With JUNE KNIGHT, NEIL HAMILTON, SALLY O'NEILL, DOROTHY BURGESS, MARY CARLISLE, Oscar Apfel, George E. Stone, Virginia Cherrill. Suggested by a play by William Hurlbut. Produced by Carl Laemmle, Jr. Directed by E. A. du Pont. Presented by Carl Laemmle.

Regina Crewe in N. Y. American Says "Mo

IT'S a hit! In fact, it's twenty hits in one! A big name cast, beautiful girls, tuneful melodies, bright, refreshing dance numbers, combined in a production such as Broadway used to boast about in its most dazzling days. High-powered entertainment all the way.

Yes, there's a plot. It's about Roger Pryor, a song-writer and Mary Brian, his small-town sweetheart, and Leo Carillo, a big-shot, and Herb Rawlinson another, and Lillian Miles, a star, and how they all get entangled when Pryor makes good in the big city and produces his own revue. Of course, there are all sorts of complications, but meantime the show on the screen of the Rialto goes on in splendid fashion.

There is that "Dusty Shoes" number, sung by Alexander Gray, and Milt Britton's band, and the Four Eton Boys, and Geraldine Dvorak, one-time Garbo double, at the head of a half-hundred beauties. There are a half dozen other hit songs, and Bernice Claire, Jack Denny and his orchestra, Bobbie Watson, Bill Frawley, more Broadway names than you can find outside of Hollywood. And they all contribute the specialties that make them the class of the entertainment world.

Every once in a while the story comes along to tell how Roger Pryor loses his show, and how Mary wins it back again with the toss of a coin, and how everything finally comes out

The company which made "Moonlight and Pretzels" made its own advertisement as shown here. They should have been at the New York opening at the Rialto.

"Moonlight and Pretzels" Says Wanda Hal

Composed by four of our leading songsmiths, the tuneful melodies in this musicomedy reflect the spirit of the times in an unique manner. "Dusty Shoes" is by Jay Gorney and E. H. Harburg and it is a cavalcade of American life from 1928 to 1933. The highlights depicted in song and action are the boom year, the crash, the depression years and the New Deal. "Moonlight and Pretzels," a drinking song, is also by Gorney and Harburg and tells a lyrical story of peace and contentment since the legalization of beer. "I Gotta Get Up and Go to Work," depicts various types rising in the morning and preparing for their jobs with new hopes and new hearts. It is by Herman

"Moonlight and Pretzels" at the Rialto Se

So says William Boehnel in N. Y. World-Telegram

LILTING songs, cleverly staged dance numbers, expert performances and a more than serviceable story—these are the ingredients from which "Moonlight and Pretzels," which opened last night at the Rialto Theatre, is fashioned and the result is perfectly swell entertainment.

A musical made in the East at a cost which should make Hollywood sit up and take notice—it is said that it was produced for about $100,000 *(Oh, if that were only so, Mr. Boehnel.* Ed.)—it bears comparison, and favorable comparison, too, with any of the song-and-dance films that have come out of the Western studios. True, some of Hollywood's musical films may have been more elaborate, but few, if any, have been more imaginatively staged.

"Moonlight and Pretzels" is the story of a small-time song writer who comes to New York and makes good. That, briefly, tells the plot. The embellishments are the customary snags in his rise to fame and fortune and the usual misunderstanding with the ingenue.

But these embellishments have been treated with more than the customary amount of ingenuity and freshness that goes into the making of pictures of this type.

For the composers it can only be said that they have written a score which is considerably above the aver-

...light and Pretzels" Is Twenty Hits In One

right with all hands stepping out for the grand finale!

This is Roger Pryor's movie debut and Herb Rawlinson's return to the screen, double cause for rejoicing. Bill Frawley gives a sample of what we may expect from him in his camera career. Mary Brian is a lovely ingenue, and Lillian Miles plays a star role so well that she must remain one, while Leo Carillo brings down the house with every word he utters.

Indeed, to cite each individual contribution to the gayety of the occasion would mean merely to list all who appear, as well as Monte Brice, William Rowland, Bobby Connolly and the rest who made "Moonlight and Pretzels" possible by their work behind the scenes. Congratulations to all concerned. *Regina Crewe*

..." Filled With Appeal ...n The Daily News

Hupfeld. Other infectious numbers are "Ah, But Is It Love?" "There's a Little Bit of You in Every Love Song," "Are You Making Any Money?" and "Baby, in Your Hat."

Roger Pryor is swell in his role as Nick, Leo Carillo is a panic, Mary Brian is her sweet self and Lillian Miles puts over her songs satisfactorily.

Besides the featured players the picture is filled with radio, stage and former picture players of the old musical comedy days. There are, for instance, Alexander Gray, Bernice Claire, and Richard Keene, also Jack Denny and his Orchestra, Mary Lange, Max Stamm, James Carson, Frank and Milt Britton and the Four Eton Boys.

...High Film Mark

age musical comedy score. The dances have been expertly staged by Bobby Connolly, the chorus is as comely as any Hollywood can boast of and the principals are excellent . . . particularly Roger Pryor as the young song writer and Leo Carillo as the gambler who comes to his aid.

Perhaps there are flaws in the picture, but what of it? It's swell entertainment of its kind. So, if you like musicals, then "Moonlight and Pretzels" is one that you should see by all means.

ALEXANDER GRAY

Famous Radio Stage and Vaudeville Star, who sings "Dusty Shoes" number in "Moonlight and Pretzels," now packing 'em in all over the country.

ENTIRELY NEW
"Strange As It Seems" No. 30
(*Universal*)

Something entirely new is shown in this one. It is an octopus guarding its eggs, a million or so of them. It includes a microscopic view of an octopus inside an egg. Another subject is a natural well of dry ice that freezes things instantly. New views of the Grand Canyon, a Yucca plant, a horned toad sealed in cement for 90 days that comes out alive, and odd uses of cactus as food are also a part of the reel. It is very interesting. Running time, 10 mins.

Review in the Motion Picture Daily

"Swell Entertainment" Says P. C. Hammond in The Evening Post

UNIVERSAL slipped neatly into the front ranks of the cinema's "back to musicals" movement last night with the premiere showing of "Moonlight and Pretzels," which from this section of the gallery looks as though it would be at the Rialto for some time to come.

Loaded down with excellent players and considerably above the average bunch of chorus girls, to say nothing of a lively and engaging score, "Moonlight and Pretzels" is swell entertainment on a rainy day or any other kind of night. Its occasionally lagging and sometimes naively written book is satisfactorily redeemed by several first-rate performances—notably those of Leo Carillo, Roger Pryor, who makes his screen debut in this picture; Bobby Watson, Mary Brian and Lillian Miles—and by a handful of catchy and lingering tunes.

Having agreed that it was time to bring back the musical shows, the Universal people have spent a lot of money and summoned some of the best available talent to make this picture one of the best of its kind. And I think they have succeeded.

Leo Carillo, as the gambling Greek, who wins and then loses the show, might have stolen the acting honors had it not been for the strength of the surrounding cast. Roger Pryor, as the song writer who almost forgot, is perfectly cast and should be seen plenty in the future. Mary Brian is her own lovely self in a rather thankless role. Lillian Miles does very well as the goodhearted hotcha they call Elsie and Bobby Watson, Herbert Rawlinson and William Frawley round off an exceptionally good cast.

To these not very ancient ears, "Ah, But Is It Love" is one of the catchiest tunes written in several seasons, and "Dusty Shoes" sung by Alexander Gray, will be heard often.

The picture was made here in New York under the supervision of Stanley Bergerman. It was directed by Karl Freund and produced by William Rowland and Monte Brice. The songs and lyrics are work of Messrs. Harburg, Gorney, Hupfeld, Siegel and Fain.

Slim Summerville and ZaSu Pitts in their forthcoming Comedy, "Oh Promise Me," from the well known Broadway play.

"WORLD'S GREATEST THRILLS" TAKES SCREAMING PRECEDENCE OVER REGULAR DRAMATIC FEATURE

"World's Greatest Thrills" Intensely Exciting Feature at Criterion.

"WORLD'S GREATEST THRILLS" made by Universal, is one of the most exciting pictures I have ever seen. It is at the Criterion, where it takes screaming precedence over the regular dramatic feature, "Clear All Wires," starring Lee Tracy.

With Graham McNamee's staccato comments to hold it together, this astonishing compendium of death and destruction fairly rips through the projection machine — a holocaust in celluloid. Burning buildings, careening racers, crashing planes, floods, hurricanes, riots, and the horrific spectacle of a cruiser catapulting hundreds of wriggling humans into the sea as it turns over—these are some of the petrified moments caught by newsreel cameramen.

Many of them, I gather, were withheld from circulation when the events they illustrated were "news." Some will be recognized for what they were; the effect of all of them is to give one a feeling of dizzy insecurity in a transient world. For this is a history of violence.

BY PHILIP K. SCHEUER,
LOS ANGELES TIMES,
AUGUST 5, 1933

Here's Your

Radio Stars, Ted Healy and Stooges in Theatre Yarn

Hollywood Herald Review of "LAUGHTER IN THE AIR" August 17, 1933 issue

THROUGHOUT America there are millions of radio fans who are very much interested in Myrt and Marge. Eddie Cantor, who really ought to know, stated at a dinner in Hollywood recently, that he considered the radio act of Myrt and Marge to be one of the most popular on the air today. Universal will certainly cash in on this screen presentation of these radio favorites.

Without doubt the presentation of this comedy of the theatre starring Myrt and Marge means the possibility of collecting real money at the box office. This should be particularly successful in the smaller towns where community folk are particularly keen about radio personalities as was proved in the first great success with radio players, "The Big Broadcast."

FROM VARIETY

"First Mate" Rates First In Indpls., No Competish

Indianapolis, Aug 21.

Summerville and Pitts in "Her First Mate" are faring better at the Apollo than they would have if the other theatres were offering any competition. Advertised heavily, this comedy will probably do a very good $4700 for the best business in several dismal weeks at the Apollo.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40) "Her First Mate" (U). Pitts and Summerville have always been good at the Lyric here with vaude. to help, but this is their run at the Apollo. First choice of the neighbors this week in face of poor competition is enabling them to put the business up out of the depths to a good $4600. Last week "No Marriage Ties" (RKO) very sad at $2700.

Guide To Universal Picture Quality

"KING OF JAZZ" IS THE FINEST STRICTLY MUSICAL FILM EVER OFFERED

New Orleans States Review

SAENGER

That Paul Whiteman is still the master of modern rhythmic music is again proven by the revival of the "King of Jazz" on the Saenger screen. The great musical melange, which thrilled its viewers years ago has been re-issued and again thrills its audiences.

In support of Whiteman are John Boles, Jeanette Loff, Bing Crosby, Jeannie Lang, Jack Fulton, Nell O'Day, Stanley Smith, Stadler and Rose, Harry Barris, Al Rinker, Billy Kent, Sisters G, Brox Sisters, Grace Hayes, Jacques Cartier, the Russell Markert Dancers and many others.

The film is the finest strictly musical film enjoyment ever offered on the screen and still easily ranks that. It makes no attempt at story—but is presented episodic. Boles and Jeanette in their song number are still outstanding and "It Happened in Monterey" still thrills its hearers at the theatre.

George Gershwin's "Rhapsody in Blue" will never be forgotten as the blue harmony emanates from the screen's kaleidoscopic pianos. The great "Melting Pot" scene still stands out as one of the finest mass musical productions ever filmed—as the representatives of nations step forth following the mighty tom-tom to offer the melody of their land.

The film is a seething musical, rumbling, rhythmic movement of ever gaining proportions—that could not have been completely understood from a single viewing or hearing and will amaze those that see it again for its increased scope in their understanding. It is a mighty milling maelstrom of color, the entire film is done in excellent color and music.

We recommend the film again as when it first showed here and recommend a second view by those who have seen it. They will be surprised how little of the film they really grasped the first time.

THEY WERE ALL WRONG; SO ITS GOOD

From Box-Office (Aug. 17th)

Universal **67 Minutes** **Aug. 17, '33**

A stormy night, a gloomy-looking castle in which is a blue room where three murders had been committed 20 years before. A birthday dinner for the heroine, who has three suitors as her guests. The story of the blue room is told. The men decide that each will sleep in the room on three successive nights. Tragedy befalls the first two, but the third, Paul Lukas, escapes and solves the mystery. The idea has been worked before and your patrons are familiar with the ghostly sets and atmosphere. However, it's good hokum and holds interest. At a private screening four circuit bookers bet 50 cents they knew who the killer was before the end of the picture. They were all wrong, so it is evident that the mystery is well developed. Directed by Kurt Neumann.

Paul Lukas, Gloria Stuart, Lionel Atwill, William Janney.

SECRET OF THE BLUE ROOM

Mystery Drama

Three And A Half Stars for "The Rebel"

IN her review of "The Rebel," Kate Cameron, the new reveiwer of the Daily News, gave this Universal picture 3½ stars.

"The Rebel," she says, "is a grand picture. It is full of action. It has beautiful Austrian Alpine country as background. It has been expertly photographed and directed, and it serves to return the beautiful Vilma Banky to the screen after too long an absence.

"A love story between Anderlan and the daughter of the town magistrate heightens the drama of the struggle between the professional soldiers of the invading army and the Austrian civilians.

"The acting is fine throughout. Vilma Banky is as lovely as ever and she plays her part with assurance and reserve. Trenker is a splendid actor, a good photographic subject and a clever director. His agility in climbing up and down sheer precipices, over crags and onto peaks is just a little less marvelous than the photographing of these stunts. The camera follows him and his pursuers up and down the rugged mountain sides, catching some remarkable action scenes and gorgeous scenery as it is moved expertly about.

"Victor Varconi, who was also in 'The Doomed Battalion,' is competent as the French commander."

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A REAL PUNCH

Here's an excerpt from the motion picture page of the Pittsburgh Post Gazette, which will be of interest to exhibitors.

". . . If you run into that two-reel Universal release "The World's Greatest Thrills," which played the Stanley last week, at any of the neighborhood houses, don't miss it. The thing carries a real punch . . ."

YOU'LL HARDLY BELIEVE—

—what your own eyes won't see!
—what your own ears will hear!
—what your own sense tells you is impossible . . .

—YET WHAT UNIVERSAL HAS ACTUALLY ACCOMPLISHED AND PUT ON THE SCREEN TO GIVE YOUR CAPACITY CROWDS THE BIG THRILL OF THEIR LIVES ! ! ! . . .

•

With Gloria Stuart, Claude Rains, William Harrigan, Dudley Digges, Una O'Conner, Henry Travers, Forrester Harvey. Screenplay by R. C. Sherriff. Produced by Carl Laemmle, Jr. Directed by James Whale. Presented by Carl Laemmle.

The INVISIB

H.G.WELLS'
Fantastic Sensation—

STEP OUT WITH UNIVERSAL

LE MAN

"Chic" Lewis Sizes Up Universal For 1934

EDITOR OF *SHOWMAN'S ROUND TABLE* IN SERIES OF ESTIMATES OF PRODUCING COMPANIES GIVES UNIVERSAL HIGH RATING ON ITS RECORD AND ANNOUNCEMENT FOR 1933-1934.

Charles E. (Chic) Lewis is not only the editor of *Showman's Round Table* and formerly the conductor of a round-table department in *Motion Picture Herald*. He is a showman, an exhibitor, manager, booker, exploiteer, and has had experience in the production branch of pictures as well. In fact, the first job that young Mr. Lewis ever had,—and he isn't so old now,—was in Universal studio at the time Mary Pickford, Tom Ince, King Baggot and Owen Moore were Universal stars.

Mr. Lewis' estimate of Universal is carried in his August 19th Issue. It is too long to be quoted in its entirety as it deserves to be. Herewith are excerpts—as many as this and page 28 will permit.

The Company

TO us, Universal is more than a company; it's an institution, and, an institution with which the industry could ill afford to dispense.

For years exhibitors in all parts of the country depended upon Carl Laemmle to deliver the real meat to the box office and for too many years than we want to admit to, (it would make you think we were bent with age) we have looked upon this company as being the most consistent of all. They had more than just pictures to deliver, they had "tradition," and that's something some of the others, called "leaders" cannot point to with any great amount of pride.

"Uncle Carl" has never let the exhibitor down yet and we doubt whether 1933-34 will witness anything so radical in that company's plans or productions. They will continue to be the same dependable, reliable, never-failing Universal.

And that's not so hard to understand when you look over the roster of this company and the personnel

DUDLEY DIGGES

This English actor plays one of the most important roles in "The Invisible Man" with Claude Rains, Gloria Stuart, William Harrigan and the big cast collected by director James Whale at Universal City for the H. G. Wells masterpiece. Though Dudley Digges was born an Englishman, he is now an American citizen, having just received his citizenship papers. For years he was with the Theatre Guild, which also brought Claude Rains to stardom. "The Invisible Man" is rated as a sensation already in Hollywood.

that has been built up by it over a long period of years. With such loyalty (the kind that only the continued employment for many years can bring about) it stands to reason that this rock of Gibraltar of the motion picture industry will continue to weather the storms to come just as they have weathered them in the past. And what storms they have come through with flying colors. We ought to know. We were in the thick of the battle many times ourselves.

Past Performances

Universal has had the knack of delivering the type of picture that oft-times rates only a perfunctory review from the so-called smart city reviewers. But the exhibitors know better. Just ask them about the Summerville-Pitts series of features this past season. Their box offices will tell a far more graphic story than any writer could hope to conjure with lavish praise for less meritorious box office product. We understand only one language; the box office receipts. And in our own theatres the box office has been telling us an entirely satisfactory story on any number of Universal's pictures for the season now coming to a close.

Those who question our enthusiastic opinion of Universal's product this past year can best decide for themselves if they would check up on the pictures and the grosses. Don't let the solitary achievements of some other product influence you into believing that Big U failed to come through. Let the figures speak for themselves.

Trading with Uncle Carl

Has always been a pleasure in more ways than one. First, they have never even attempted to take the shirts off our backs. And we have traded in more than one exchange with this outfit. So the satisfactory reflections upon our dealings need not be construed to be an exception. The best proof of these statements is the plain fact that it never did take us very long to conclude a deal after we started working out a new season's contract. Unlike many of the other companies, they have never tried to jam us up with shorts that they knew full well could never be played. Especially after the double feature situation made playing shorts a tough proposition. The mere fact that we never recall an assignment of dates or a suit of any kind is ample proof that they would always listen to reason. And that is why we say they are more reasonable to deal with than some of the others.

Unless our memory is not functioning efficiently, we have never run a theatre without Universal product. And our running theatres covers a period of a great many years. And, unless we are greatly mistaken, or that the company's policies will be altered considerably, we don't expect to be without their picture for many more years to come.

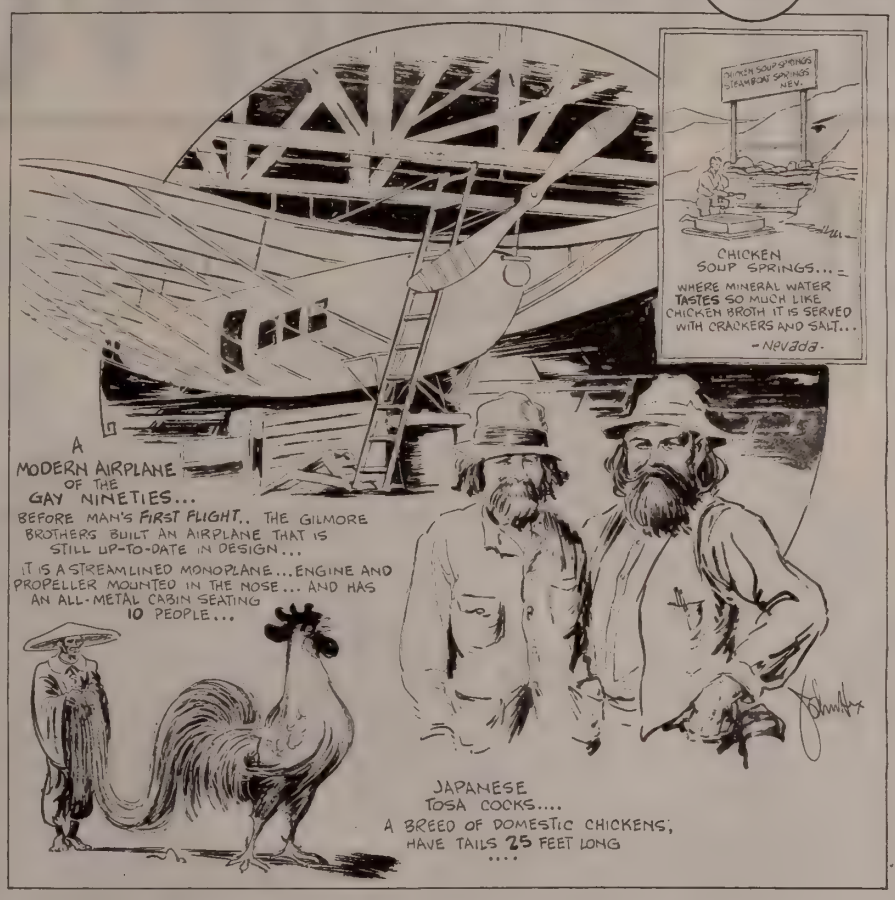
(Continued on Page 28)

Highlights in Universal's

Strange As It Seems

NO. 31

by JOHN HIX



Of the nine subjects in "Strange As It Seems No. 31," four of them are illustrated in a special drawing made for the Universal Weekly by John Hix. This drawing can be utilized as a lobby display for theatres using "Strange As It Seems No. 31." Order from your Universal Exchange.

APPARENTLY it remained for John Hix to discover a remarkable airplane which was built thirty-six years ago and which, in spite of that fact, is almost as modern as modern airplanes are. It has a streamline body, motor-in-the-head, an all-metal cabin and propeller mounted in the front. It was designed by the Gilmore brothers, who built it in a secluded valley high in the Sierra Nevada Mountains. Charles and Lyman Gilmore discovered the theory of coordinating the center of air-pressure and the center of gravity. Without this principle, flight would be impossible.

In addition to this claim, the Gilmore brothers declare that they are the first to build a monoplane, the first to apply the streamline principle, first to design a passenger-carrying ship, first to conceive the idea of an all-metal cabin, first to apply the gull-like shape to airplane wings, first to mount a motor in the nose of the ship, first to make a screw-pitch propellor mounted in the front, first to design a steam-engine for an airplane.

The Gilmore brothers' plans were so ambitious that they ran out of money, though they issued quite a bit of stock in their efforts to finance a plane that was way ahead of the times. The steam engine which airplane engineers are just now coming to visualize as a possibility, was patented in 1898 but the ten-passenger cabin monoplane patent was refused. The authorities then contended that flight was impossible without a gas bag. This ancient airplane dream which almost succeeded is the high spot of "Strange As It Seems No. 31."

But there are plenty of other almost as interesting subjects. There is, for instance, the work of Roy Waldo, miner, and H. O. Mueller. At the American Museum of Natural History in New York, they reproduce amazing examples of marine life in glass. There is a remarkable picture of Japanese long-tailed roosters. The tails are often twenty-five feet long.

Mr. Hix also shows you at Steamboat Springs, Nevada, a spring which gives out chicken soup, also a remarkable Chinese temple which was erected in Weaverville on the Oregon border for Chinese gold-miners in 1852. There were 6,000 Chinese miners there then. There are none now

This issue also contains some extraordinary scenes of marine life found in the waters of the Great Barrier Reef off the east coast of Australia. Turtles, gigantic in size, are shown in their native state. Their life, domesticity and maternal arrangements are fully described.

Life Savers!

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HER FIR

FOR EXHIBITORS EVERYWHERE

SUMMERVILLE ZASU PITTS

Typical Report (from Motion Picture Daily): "'First Mate' leads Boston with $18,000... Boston theatres show decided gains for the week over several previous weeks, with three first runs well over par . . . R K O KEITH'S was high for the week with 'Her First Mate,' which grossed $18,000, which is $2,000 above par."

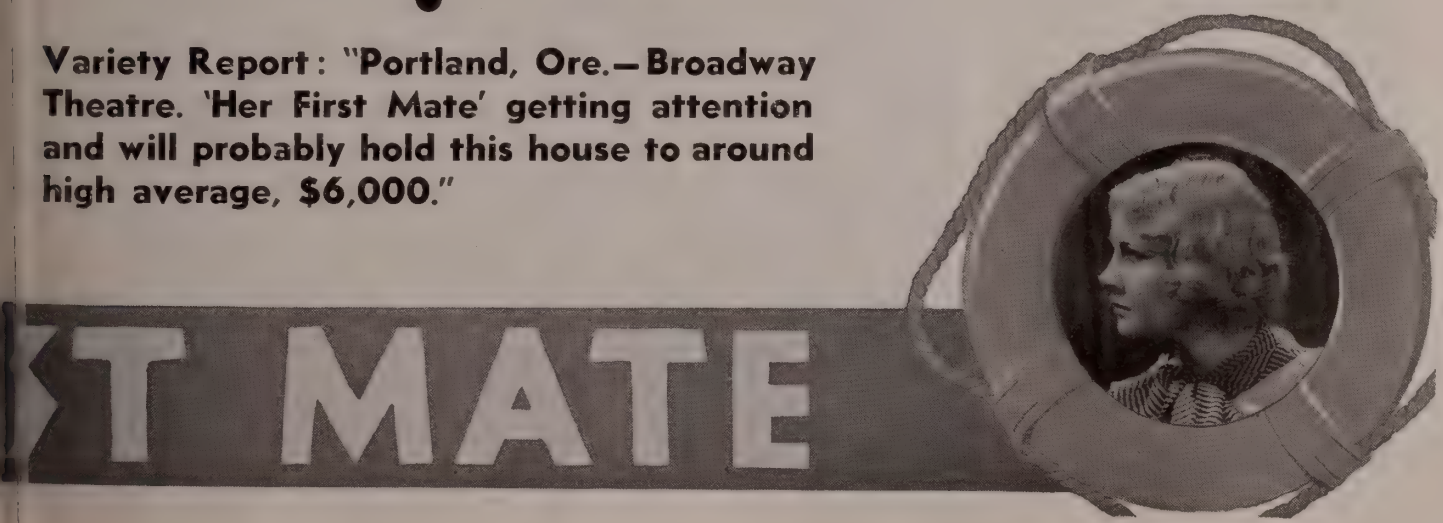
●

Variety Report: "Lincoln, Neb.—State Theatre. 'Her First Mate' (U). Looks like a second consecutive click week here."

●

Variety Report: "Portland, Ore.—Broadway Theatre. 'Her First Mate' getting attention and will probably hold this house to around high average, $6,000."

With UNA MERKEL, Henry Armetta, Berton Churchill, Warren Hymer, George Marion. Produced by Carl Laemmle, Jr., from the play by Daniel Jarrett and John Golden. Directed by William Wyler. Presented by Carl Laemmle. A UNIVERSAL PICTURE.



Alice White, the snappy blonde whom Universal has signed for "Kid Gloves" and "The Good Red Bricks."

ELMER RICE FLIES TO UNIVERSAL CITY

(Continued from Page 9)

known players under consideration for the part. First, there is Otto Kruger, who played the title role in the road company of the Rice play; second, Claude Rains, noted New York Theatre Guild star who is now playing in Universal's "The Invisible Man;" third, Jacob Ben-Ami, one of the theatre's most seasoned players; and last, but surely not least, Onslow Stevens, rising young Universal player who recenty scored in "The Secret of the Blue Room," and with Marian Davies in "Peg O' My Heart." Of the lot Stevens seems to have the best chance of landing the acting plum. He even looks like Muni !

Rice, incidentally, is the author of such noted stage successes as "On Trial," "Street Scene," "The Left Bank" (which Universal will film), "The Mongrel," "Cock Robin," "The Adding Machine," "Close Harmony," "The Subway," and many others.

N - E - W - S

(Continued from Page 9)

• Evalyn Knapp chosen for the Pearl White role in "The Perils of Pauline."

• The Seventh Avenue Roxy, New York, contracts to play 26 Universal pictures next year.

• Mid-States Theatres, Inc. of Michigan, seventy of them, almost all in Detroit, Ray Moon, general manager, booked Universal features, shorts, newsreel and serials.

• "Laughter in the Air" is the new title of the Myrt and Marge feature, produced by Bryan Foy with Eddie Foy, Jr., Trixie Friganza, Grace Hayes, Thomas Jackson, Ray Hedge and Colinette and her ballet of forty.

• Bert Kelly, formerly of K. B. S., becomes a Universal producer.

• Marian Nixon will support Jan Kiepura in his next picture for Universal entitled "A Song for You." Tay Garnett will direct.

• "Be Mine Tonight" completed seventeen weeks in Los Angeles and is still running strong in Minneapolis after nineteen weeks. It's in its thirteenth week in Buffalo.

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"Special Investigator" Cast

(Continued from Page 9)

went before the camera this week under Edward Marin's direction.

Wynne Gibson and Stevens will have the romantic leads and the supporting line-up includes William Collier, Sr., Warren Hymer, Edward Van Sloan, John Wray and Harry Woods. Gordon Kahn and Warren Duff wrote the screenplay.

"CHIC" LEWIS' COMMENT

Universal for 1933-1934

We are looking at the prospects for next season strictly through the eyes of a showman and not a writer. Perhaps that will explain the difference in opinion about many angles in this series of product discussions. But getting back to their recent announcement of 1933-34 productions. They expect to deliver a total of thirty-six pictures, which, if we recall correctly is slightly more than they sold a year ago. Of the thirty-six, they list twenty-two in their first announcement under titles.

Twelve production are announced to be chosen later according to their timeliness, which is a swell idea if Laemmle, Jr., gets under the tape in time on some current event or happening. The group is completed with six Ken Maynard westerns. Certainly a well diversified program for consistent, steady patronage.

The Summary

If we seem entremely enthusiastic or optimistic over Universal's possibilities for next year we can only look for confirmation to thousands of exhibitors all over the country who will gladly testify that what we have said is one hundred percent true. We can well recall our various trips into the field into every section of the country and Canada and our conversations with exhibitors and managers about the various companies and their product. How they invariably played Universal year in and year out without a break in their relations with the company. They would sooner do without their sleep than do without this company's pictures. And they have "got" that way only as a result of experience over a long period of years.

If productions are at all in order, we would venture the thought that as steady and reliable as they have been in the past the coming season would indicate an even more successful year. The advance announcements, the news from Universal City and the inside dope we've had brought to our attention all indicate that this company will be up among the leaders when a product analysis is made a year from now.

SHOWMANSHIP

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

EARLY START INSURES FINISHED CAMPAIGN

Special Stunts Such As "Ladies Must Love" 24 Sheet Marquee Flash Need Early Planning!

This is not the first time you've read the urge to start your campaigns early. Everyone knows that early work usually insures a successful campaign. Yet, each week, hundreds of campaigns flop because managers, working too close to deadline, run into unexpected snags and trip over their hurriedly prepared plans. The result is that the major part of their thinking efforts is dissipated into thin air.

There's nothing like the satisfaction of carrying out a campaign with all the details you planned. And to do that you MUST get your material into work EARLY.

For example: On the picture "LADIES MUST LOVE" Universal has prepared what is perhaps one of the catchiest 24 sheets of the season. It shows the four fetching girls, who play gold-digger roles in this musical, perked up prettily on pillows in bed. Their eyes flirt with you.

We suggest that in addition to billing this sheet heavily, because of its catchlines and seat-sales ability, you ALSO use it for cut-out on your marquee. The heads of the girls are to be mounted separately on concentric rollers, belt driven, so that when the motor is turned on the heads will bob from side to side. With flasher lights set behind the eyes you'll have the four gay girls flirting with the city. (You can be sure a goodly portion of your city is going to come down to watch this display.)

You cannot take advantage of this idea overnight. If you want to use it, you must plan to do so NOW. You'll find this 24 sheet reproduced in last week's issue of the Weekly. It will soon be stocked in Universal exchanges. Show it to your display man. Set your plans to work this out NOW so that it will be ready when you want it! An early start means a finished job! JOE WEIL

A 3 Column x 15 Inch Smash

Rialto, New York Gets Big Macy-"Moonlight" Tie-Up

JOE LEE, manager of the Rialto Theatre, New York, took advantage of Universal's national tie-up on dresses made with the Modern Merchandising Bureau for "Moonlight and Pretzels" and landed this full window and three column x 15 inch ad for his engagement of the picture.

The ad and the window were used by Macy's department store, one of the largest in the world, to exploit their Cinema Shop.

This tie-up is available in all cities and will get you the co-operation of your best stores. Don't pass it up when you play this picture. See the "Moonlight and Pretzels" pressbook for details.

Part of a fleet of magazine trucks tied up by George McKenna, manager of the New Lafayette Theatre in Buffalo to advertise his run of "The King of Jazz."

McKENNA GIVES "KING OF JAZZ" BANG-UP CAMPAIGN AT NEW LAFAYETTE, BUFFALO

UP in Buffalo, N. Y., where George McKenna, manages Charlie Hayman's New Lafayette Theatre, the citizens were given plenty of eyesful about the "The King of Jazz" for several days before the opening and during the run.

One of McKenna's big stunts was a tie-up with a local brewery whereby fifteen cases of the KING OF BOTTLED BEER were awarded each night during the run of "THE KING OF JAZZ." The gag was widely advertised and attracted city wide interest.

The attractive ballyhoo float shown below, adapted from a pressbook suggestion, was used on the streets several days in advance, playing music from the ballyhoo record on a concealed phonograph. A tie-up with the local street car company placed display cards on the front and rear of Buffalo trolley cars.

The trucks shown at the top of the page are part of the fleet used by Buffalo's magazine distributor, all bannered with display ads on the picture and tying up to Screenland movie magazine.

McKenna's special "King of Jazz" front at the New Lafayette Theatre, Buffalo, N. Y. The scintillating color effects were most attractive and gave a much bigger flash than this black and white photo reveals.

McKenna boosted his newspaper advertising space and used extra paper for billing the town. He also placed seventy-five special display cards in downtown windows and used one hundred 11x14's in Neon lighted frames. The Buffalo Times ran a contest in their classified section for ten days offering free tickets to "The King of Jazz" to readers finding the stars' names in the ads. A fine campaign that does even George McKenna credit!

Buffalo's trolley cars carried these cards, front and rear, during the run of "The King of Jazz" at the New Lafayette Theatre, George McKenna manager.

Strong Plug For "Big Cage" Given By English Picture Paper

THE Sunday Pictorial, one of England's big picture weeklies tied up to run, serially, a novelization of "The Big Cage" and got behind it with one of the biggest advertising campaigns ever staged in Great Britain.

The tie-up came just as the picture was being pre-released in the Empire and added considerable impetus to the business of many theatres. The paper was so enthused over the story it started it off with a double page spread and a page runover. The day before the serial started large three column ads were run in provincial and metropolitan newspapers. Special pictorial posters were prepared for theatre use and a hundred thousand block and pictorial posters were used over a wide area. Displays were arranged for fifty thousand newsstores, and for eight hundred bus fronts.

Buffalo's Sparkling, Colorful Float!

The float ballyhoo for "The King of Jazz" at the New Lafayette Theatre, Buffalo. Music from the special accessory ballyhoo record was played on a concealed phonograph.

Yes, it says: "TOP"

"Jazz King" Philadelphia Top, $16,500

PHILADELPHIA, Aug. 13.—"King of Jazz" did a comeback here last week that surprised the town. With a stage show, it pulled the Fox gross up to $16,500, over summer normal by $500.

M.P.DAILY

SHOWMEN BOOST "FIRST MATE" WITH BIG SPACE!

(1.) Double column x 11" from Strand, Louisville, Ky. (2.) Smash 6 column x 8" from New Roxy, Seattle, Washington. (3.) Double column x 4" from Palace, Rochester, N. Y. (4.) Single column x 9" from Hill Street, Los Angeles. (5.) Two columns x 4" from Keith's Washington, D. C. (6.) Double column x 10" also from the New Roxy, Seattle. (7.) Two columns x 5" from State, Waterbury, Ct. (8.) Three column x 4¼" from Keith's Boston, Mass. (9.) Double column x 8" from Liberty, Oklahoma City.

BANG!

BANG goes a five year record as "BE MINE" closes its 17th WEEK IN LOS ANGELES

BE MINE TONIGHT

starring

JAN KIEPURA

STEP OUT WITH UNIVERSAL

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

Sec. 562, P. L. & R.
U. S. POSTAGE
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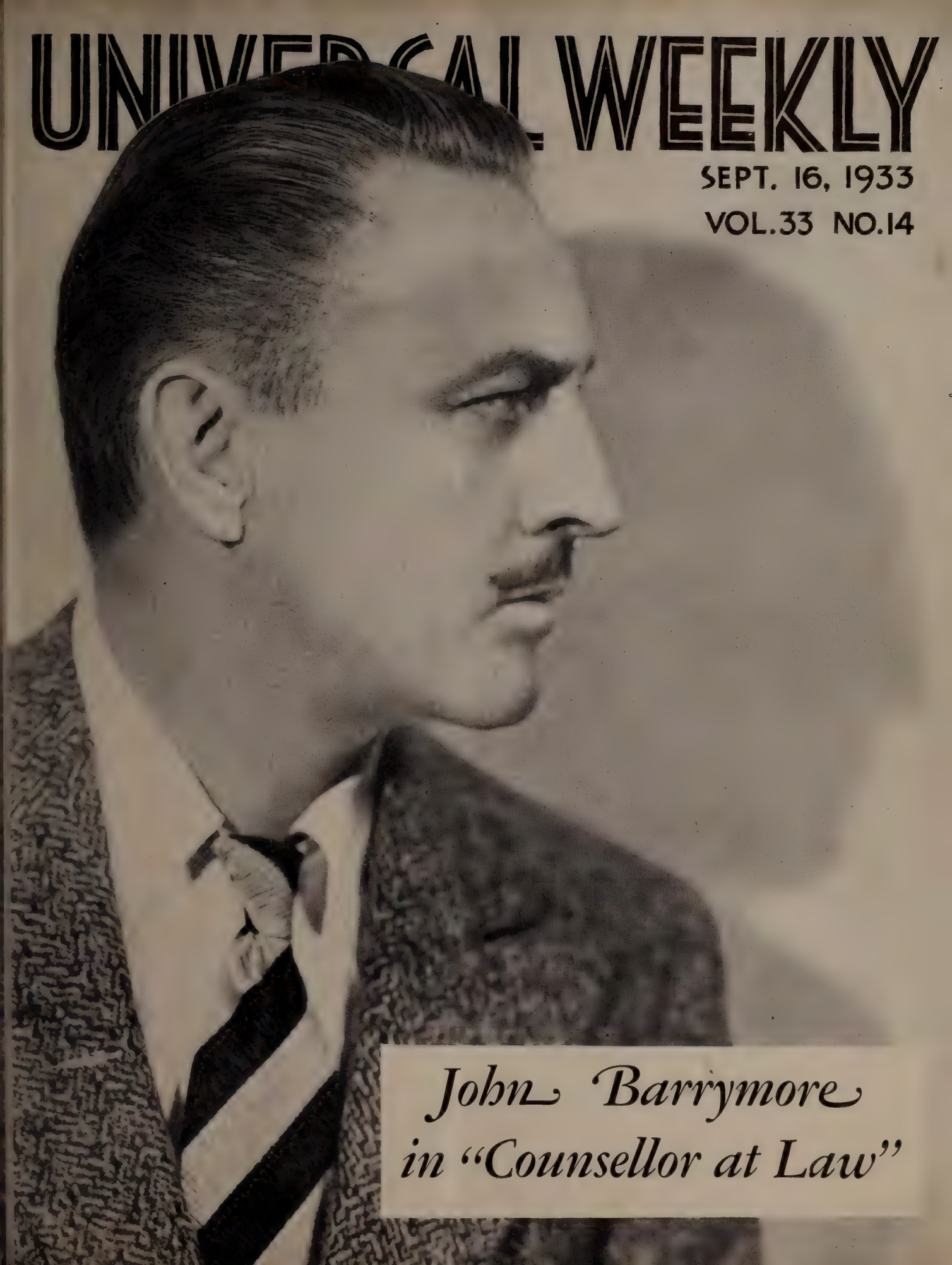
MRS I A VINCENT
PLAYHOUSE THEATRE
ENOSBURG FALLS VT

Printed in U. S. A.

UNIVERSAL WEEKLY
SEPT. 16, 1933
VOL. 33 NO. 14



John Barrymore in "Counsellor at Law"

Coming!

SLIM SUMMERVILLE AND ZASU PITTS

IN

LOVE, HONOR AND OH, BABY

●

Another Smash Hit From The Team That Makes Your Box-Office Busy!

●

The most important date this year

National release date of
JOHN M. STAHL'S great
Universal Production —

ONLY YESTERDAY

DO YOU GET THIS

No. 739 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

No person with a spark of showmanship can see the Universal Newsreel without admiring it!

It has a smartness, a grasp of world news, a friendly, intimate tone which cannot be described in words.

Thousands consider it the very best newsreel ever put together—I mean thousands of exhibitors and other show experts. But millions of movie fans love it, too.

With the universally-liked Graham McNamee delivering the oral description—with the cleverest kind of editing—with the most careful and discriminating selection of the news of the world—it is a joy to behold.

It is entertainment with a vengeance!

Of course we have an advantage over the cleverest of newspapers. They can show the news in attractive form, but they cannot hope to compete with the Universal Newsreel in showing it graphically, with action, with fire and pep and enthusiasm.

You are making a most serious mistake if you are not

NEWS

New Contracts

CONTRACTS for Universal pictures are fairly tumbling over themselves in the office of James R. Grainger, general sales manager of Universal pictures. Warner Brothers Theatres, Loew's Theatres, R. K. O. Circuit, Balaban & Katz Great States Circuit, M. E. Commerford Circuit, Lichtman Circuit, Fox Midland Theatres Circuit, Schine Circuit, are only a few of those which have been pouring in since the last Universal Weekly went to press. Turn to page 9 for these important circuit and theatre deals. It is a tremendous expression of confidence in Universal pictures.

✚ ✚ ✚

"All American Girl" in Second Film

LUCILLE LUND, Northwestern university co-ed recently crowned "The All American Girl" in a contest conducted by Universal Pictures and College Humor Magazine, yesterday was assigned a prominent role in Edward Sedgwick's current Universal production "Tin Pants" co-starring Slim Summerville and Andy Devine and featuring Leila Hyams. Miss Lund previously appeared in "Saturday's Millions."

✚ ✚ ✚

Director Edward Sedgwick Marries His Scenarist

EDWARD SEDGWICK, veteran Universal contract director, now directing Slim Summerville and Andy Devine in "Tin Pants," was married on September 3rd, to Miss Ebba Havez, scenarist who has worked with him on the scripts of several pictures.

A reception was given the bride and groom following the wedding, at the home of the director's mother, Mrs. Josephine Sedgwick, with more than 200 guests, prominent in motion picture and social circles in attendance. Mr. Sedgwick is a brother of Eileen and Josie Sedgwick, well known motion picture actresses.

FAMOUS TRIO

● *Three Well Known Personalities Filmed at Universal City—John Barrymore has just signed a contract to star in "Counsellor at Law" in the office of Carl Laemmle, Jr., production chief of Universal City, and here they are, posing with Carl Laemmle, president of Universal, and all seem very happy about it.*

NEXT WEEK

Announcement is hereby made that the next issue of the Universal Weekly will be a special issue devoted exclusively to Universal's tremendous Arctic drama, "S. O. S. Iceberg." This picture, produced in Greenland at a tremendous cost, and over a period of a year and a half, will have its world premiere at the Criterion Theatre, on September 22nd, in New York City.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
Copyrighted 1933
Universal Pictures Corp.
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Sept. 16, 1933
Vol. 33 No. 14

NRA MEMBER U.S. WE DO OUR PART

Original Title Used for Summerville-Pitts Film

REVERTING to the title previously used, "Love Honor and Oh, Baby" Universal's latest completed Summerville-Pitts feature play has been shipped to exchanges for early release. During the past four weeks the title was changed three times being known as "Oh, Promise Me," and "Sue Me" as well as the release title. Eddie Buzzell directed "Love, Honor and Oh, Baby!' And the Preview report as shown on page ten of this issue is excellent.

✚ ✚ ✚

New Contract Given To Andy Devine

ANDY DEVINE, Universal's husky comedian, this week was given a new contract by Carl Laemmle, Jr. production executive and as a result of the athletic young actor's rapidly increasing popularity Devine will be given a number of screen vehicles written to emphasize his distinctive personality.

At present Devine is being co-starred with Slim Summerville in Edward Sedgwick's production tentatively titled "Tin Pants," while "Saturday's Millions," his most rcently completed filmplay is slated for release late in September.

✚ ✚ ✚

World Premiere

The world premiere of "Saturday's Millions," Universal's this year's football story, will take place at the Roxy Theatre, New York, September 29th. The story, by Lucian Cary, began this week in the Saturday Evening Post. Read it.

✚ ✚ ✚

Now Kentucky Kunnel

THE first Universal Exchange manager ever to be commissioned a Colonel is Paul Krieger. Governor Ruby Laffoon of Kentucky yesterday commissioned Krieger a Colonel on his official staff. Paul Krieger is manager of Universal's exchange in Cincinnati, Ohio.

Universal's

CONFIDENCE!

The circuits listed on the opposite page have signed for Universal, 1933-34

New Deal!

WARNER BROS. THEATRES

LOEW THEATRES
New York

RKO CIRCUIT

FAMOUS PLAYERS CANADIAN THEATRES

FRANK H. DURKEE CIRCUIT,
Baltimore

MAINE & NEW HAMPSHIRE THEATRES

BUTTERFIELD THEATRE CIRCUIT
Michigan

BALABAN & KATZ GREAT STATES CIRCUIT, Illinois

M. E. COMERFORD CIRCUIT,
Pennsylvania

M. A. SHEA THEATRE CIRCUIT,
Ohio, Pennsylvania, New York

FOX MIDLAND THEATRE CIRCUIT, Kansas City, Mo.

A. H. BLANK CIRCUIT,
Iowa, Nebraska

UNITED AMUSEMENT COMPANY, Montreal

MID-STATES THEATRES, INC.,
Detroit

E. J. SPARKS CIRCUIT,
Florida

PASCHAL TEXAS CIRCUIT

O'DONNELL CIRCUIT,
Texas

EAST TEXAS AMUSEMENT CO.

M. A. LIGHTMAN CIRCUIT,
Tennessse

LOUIS ROME CIRCUIT,
Baltimore

MINNESOTA AMUSEMENT CO.
Minnesota, North and South Dakota

WM. BENTON CIRCUIT, New York

GLEN DICKINSON CIRCUIT,
Kansas

TRI-STATE CIRCUIT, Oregon

JENSEN & VON HERBERG,
Seattle

JOHN HAMRICK,
Seattle, Wash., & Portland, Ore.

MAX SCHWARTZ CIRCUIT,
Louisville

J. J. PARKER, Portland, Ore.

SHARBY CIRCUIT,
New Hampshire, Vermont

HARRY HUFFMAN CIRCUIT,
Denver

SCHINE CIRCUIT, New York

MORTON G. THALHIMER CIRCUIT, Richmond, Va.

POLI CIRCUIT, Connecticut

LICHTMAN CIRCUIT, Wash., D. C.

● *Pauline faces another danger. "The Perils of Pauline," the world's most exciting serial, is under way at Universal City. Evalyn Knapp, is playing the old Pearl White role to the queen's taste under the direction of Ray Taylor and Robert Allen (Hugh Enfield) plays the role that was made famous by Crane Wilbur. Don't think that "The Perils of Pauline" will be the unbelievable thing that movies were, and particularly serials, in* 1910. *Everything has been brought up to date; everything has been made real and believable, and "Perils of Pauline" will be much more thrilling than it ever was before.*

Karloff Selected for "Bombay Mail"

AS soon as Boris Karloff completes his role with Richard Dix in "Patrol" at Radio he will return to his home studio at Universal City and assume a featured assignment in "Bombay Mail," Carl Laemmle, Jr. announces. "Bombay Mail" will star Edmund Lowe and was prepared for the screen by Lawrence G. Blochman.

Meanwhile preparations are going steadily forward at Universal for Karloff's next big make-up thriller. "The Return of Frankenstein," in which the actor will again play the monster role that skyrocketed him to movie renown.

Universal To Make "The Golden Fleece"

UNIVERSAL has decided to make a screen version of the famous dramatic fantasy, "The Golden Fleece," and will star Paul Lukas in the colorful role of "Jason," it was announced yesterday at the studio. Tom Reed and Lawrence G. Blochman, who just completed the screen treatment for Universal's "Bombay Mail," have been assigned to write the continuity and adaptation.

Lukas, whose most recent picture for Universal is "The Secret of the Blue Room," has just been signed to a new long term contract by the Laemmle organization.

LATEST NEW

Audience Laughed Themselves Limp

Carl Laemmle Receives Preview Report of "Love, Honor and Oh, Baby," the First Slim Summerville-ZaSu Pitts Picture for Next Season

WHEN Slim Summerville and ZaSu Pitts first started to make a picturization of the Broadway play, "Oh, Promise Me," the title suggested for it was "Love, Honor and Oh, Baby." This box-office title took such a keen hold on everybody that it was impossible to change it back to "Oh, Promise Me" or to "Sue Me" as the title department attempted to do. This week it was decided therefore, to revert to "Love, Honor and Oh, Baby" as the final title for the first Slim Summerville-ZaSu Pitts feature for 1933-1934.

Carl Laemmle has just received from the studio reviewer a report of the preview of "Love, Honor and Oh, Baby." The report was made by Ralph Adair, and here was the report just as Mr. Laemmle received it.

"This picture was a hit even before it started.

"The audience didn't know what was coming. At previews nobody ever knows what the picture is to be, or who is in it. The moment the names of Slim Summerville and ZaSu Pitts came on the screen, the laughter and applause began. Howls of joy from the kids—giggles from the women and haw-haws from the men. Then applause from everybody. In other words—to the audience it was a glad surprise. This gives you an idea of what the public thinks of these two players.

"The picture was sold from the very first scene. It was a closeup of the woe-begone Slim hearing the voice of the judge pronouncing a sentence of twenty years. Not Slim being sentenced. Merely Slim's client. You see, Slim is a lawyer in this picture.

"As a lawyer, what a wash-out he is. The jail is full of his trusting clients. So full that the authorities are thinking of building a bigger jail. Then along comes ZaSu and Slim takes her case. From that moment the riot

# of PRODUCTION at UNIVERSAL CITY

Cameraman Arrested Again For Newsreel Exclusive

David Oliver, who received a hundred dollars from Carl Laemmle for his prison experience in Cuba, goes to jail in Binghamton-Erie Wreck Scoop.

THEY say lightning never strikes twice in the same place. Ask David Oliver. Dave is the cameraman who found himself immersed in the midst of the Cuban revolution and as a result of that, immersed in jail. Returning from Cuba, David Oliver was by fortuitous chance in the neighborhood of Binghamton when the Erie Railroad wreck occurred. He was ordered to shoot it. But when he got there, the wreck was all cleaned up, one of the fastest clean-up jobs on record.

Like the new reporter who came back from a wedding assignment and told the editor that the groom had not shown up, so there was no story, Oliver had to phone in a "no-story" report. Allyn Butterfield, Universal Newspaper Newsreel editor, was shocked.

"With fourteen people killed and thirty injured, and you can't get any pictures! Go back and get something, anyway."

Oliver went back. He shot the morgue where the fourteen victims had been taken, and was lucky enough to get several of the survivors in the hospital. Then he found where they had taken the remains of the smashed cars and in spite of a vigilant guard, photographed them.

Dave had already filled up one magazine and had re-loaded; when an irate officer of the railroad nabbed him. Oliver nonchalantly tossed the exposed magazine to his helper and looked on complacently while the officer yanked out the magazine from the camera and ruthlessly exposed what he fondly imagined to be the scenes Oliver had just shot. For the second time in a month, Oliver went to jail. This time in Binghamton. But the film was on the way to the Weekly. It was an exclusive too. No other cameraman got a shot.

For Oliver's last exploit in Cuba, Carl Laemmle wrote him a personal letter of commendation, and the letter enclosed a check for $100. Dave was grateful for that and is ready to risk life and imprisonment again for the Universal Newspaper Newsreel.

● *Carl Laemmle entertains the President's son. Elliott Roosevelt and his bride visit the film capital and are shown about the Universal City stages by Carl Laemmle, president of Universal.*

---

starts. ZaSu isn't on trial—she is sueing an old fellow for breach of promise. It all works up into a big courtroom scene, with all the trimmings. There hasn't been but one real good comedy courtroom scene in pictures and this is it.

"That's where the real fun begins. Incidentally Slim wins his first case and wins himself a bride. The Judge works hard with his gavel trying to keep down the tumult, but he is just a forgotten man. The audience laughed themselves limp and went home happy. Another cleanup for the well known firm of Summerville and Pitts."

Universal To Film "Sutter's Gold"

ONE of Universal's most pretentious productions of the year will be "Sutter's Gold" a picturization of Blaise Cendrars' dramatic story of the California gold rush in '49, Carl Laemmle, Jr. announced this week. Preparations for filming the story already are underway at Universal City and actual shooting is expected within a month.

The new Universal picture will tell the story of the colorful California pioneer. Few American pioneers have had the experiences of Sutter, who came to America early in the 19th century, worked his way westward, won and lost half a dozen fortunes and finally reached California by way of Vancouver, to begin 40 years of thrilling adventure.

Based on fact, "Sutter's Gold" will show how the courageous settler became the largest individual landowner in America, its first billionaire and became the most envied and hated man in the West, and how the discovery of gold on his lands brought about his ruination. Following Sutter's career, the screenplay will reveal how a man who was virtual master of all he could see from the mountain tops in the golden state became a bootblack, a dishwasher, a mad-man and who on the verge of regaining some of his wealth and position crumpled and fell before the heavy hand of fate.

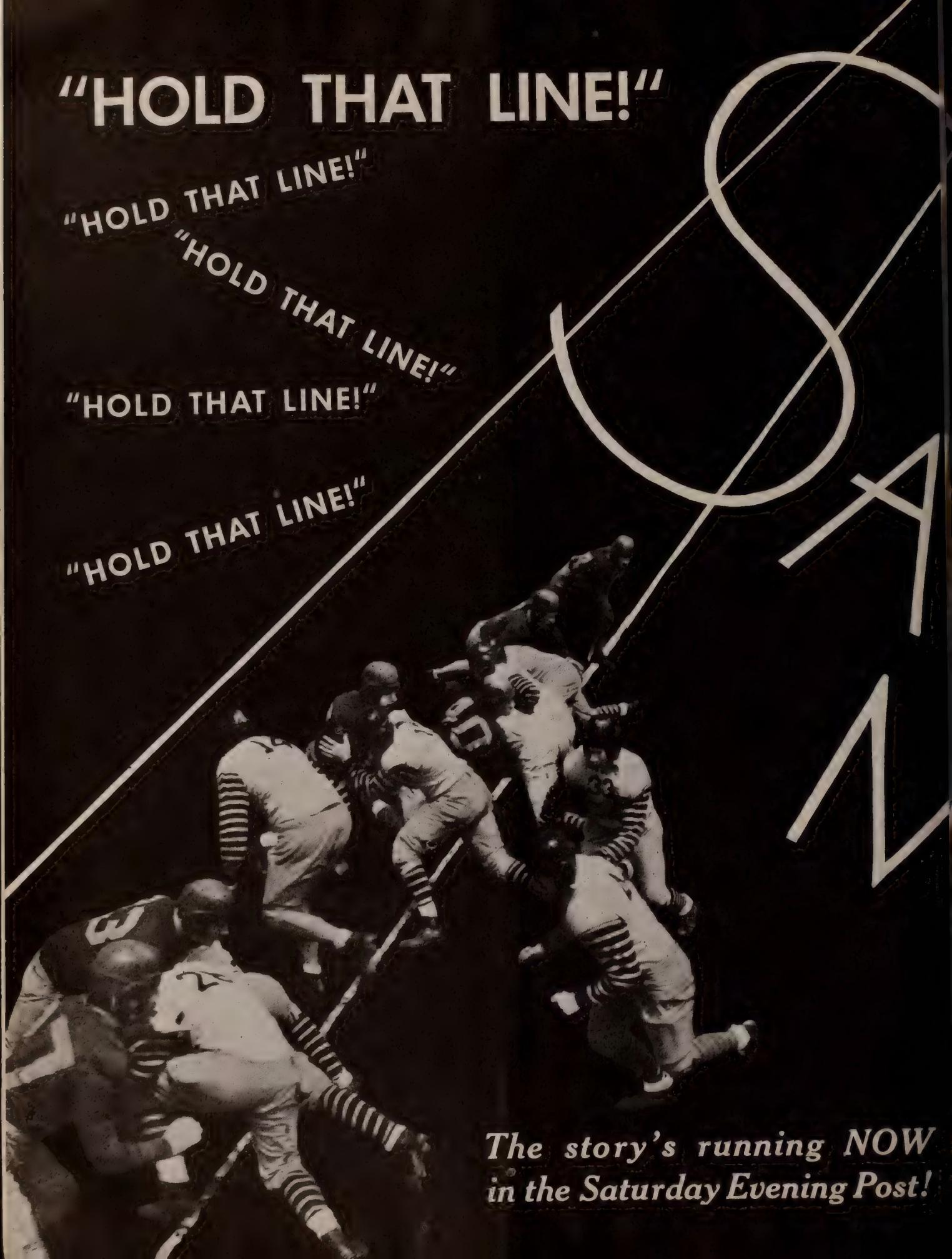
"HOLD THAT LINE!"

"HOLD THAT LINE!"

"HOLD THAT LINE!"

"HOLD THAT LINE!"

"HOLD THAT LINE!"



The story's running NOW in the Saturday Evening Post!

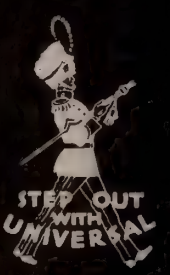
"HOLD THAT LINE!"

—*right up to the doors of your theatre ! !*

—and this is the picture that will do it! . . . Universal's smashing football romance, planned and produced to top even "The Spirit of Notre Dame" and "The All American"! . . . Released to you for the cleanup of cleanups right when this country's football fever is at consuming heat! GRAB IT!

TURDAY'S
ILLIONS

With ROBERT YOUNG, LEILA HYAMS, Johnny Mack Brown, Andy Devine, Lucille Lund (the All-American Girl), Mary Carlisle, Grant Mitchell and All-America Football Stars. Story by Lucian Cary. Produced by Carl Laemmle, Jr. Directed by Edward Sedgwick. Production arranged by Christy Walsh. Presented by Carl Laemmle.



Its Record Says:
"Sure – Fire Box–Office!"
KING OF JAZZ

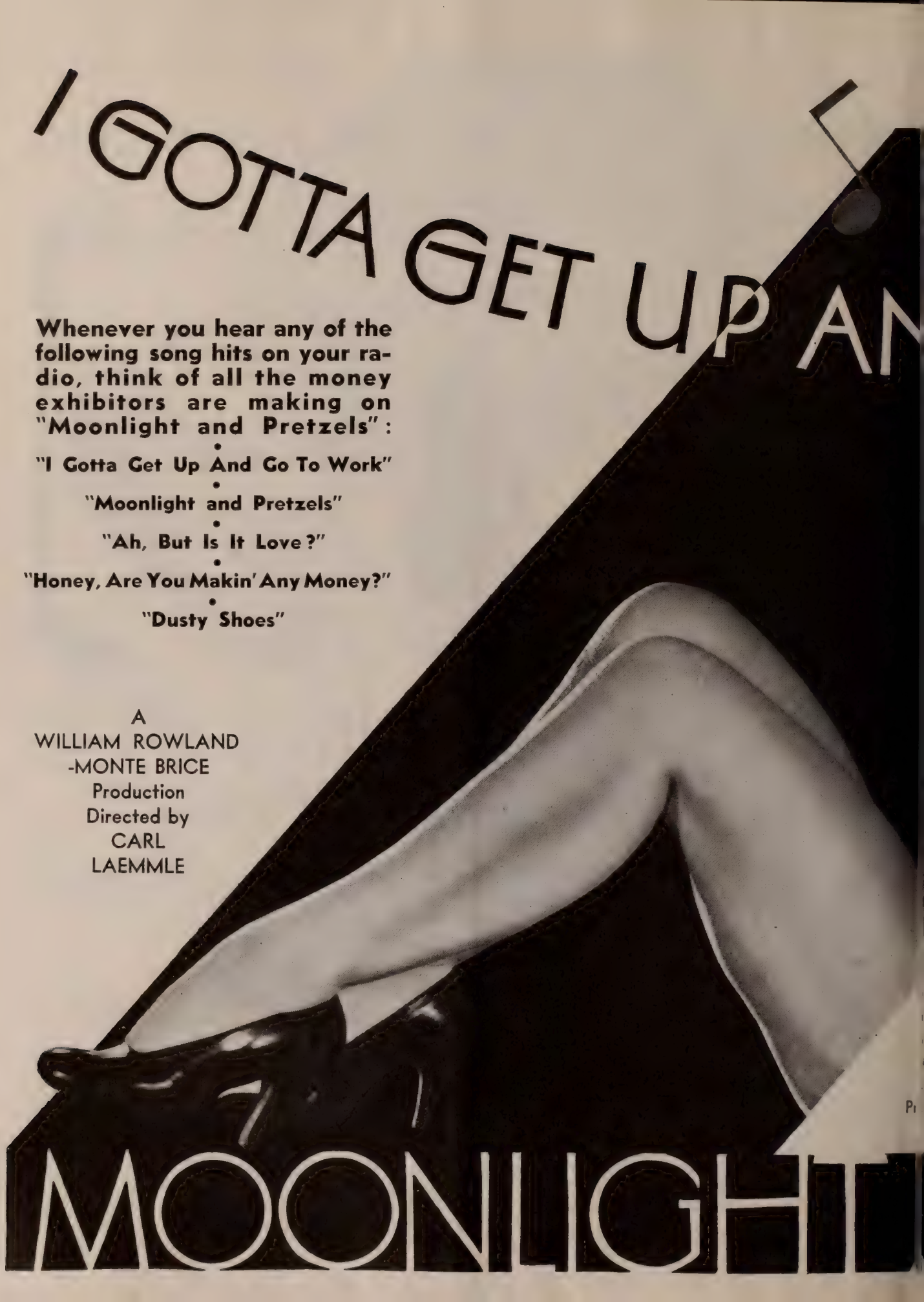
Unique Way to Herald June Knight, Coming Star

FOREST AGES McGINN, the well-known cartoonist and newspaper artist, has devised a series of two-column cartoon releases under the title, "Shooting at the Stars." For the time being, this series will be devoted exclusively to Universal stars and coming stars. The first release is June Knight in "Ladies Must Love." It is an appropriate selection, as "Ladies Must Love" is June Knight's debut in moving pictures, and "Ladies Must Love" is Universal's first musical production made at Universal City since "King of Jazz."

There is no doubt in the mind of anyone who has seen June Knight in "Ladies Must Love" that this taffy-colored performer is destined for stardom. She has what it needs and moving pictures have just been crying for a personality like this. Put the name of June Knight in your list of future box-office possibilities. With "Ladies Must Love," she will burst upon the film world in a blaze of glory. Don't be left at the switch. Prepare yourself.

"Shooting at the Stars" came along too late to be included in the press book of "Ladies Must Love." If you want it for your newspaper, order it right away from your exchange, or from the publicity department, 730 Fifth Avenue, New York. Mats of this four-inch cartoon are twenty-cents each, plus postage. Your newspaper through you can have priority before we offer it in the service as an exclusive feature. The Publicity Department would be glad to know in what paper you place it, so that it will not interfere with the exclusiveness of the feature when it is offered.

Order mats of this unique cartoon of June Knight direct from the Exchange or from the publicity department of Universal Pictures, 730 Fifth Avenue, New York City. Mats, 20c. each, plus postage.


I GOTTA GET UP AN
Whenever you hear any of the following song hits on your radio, think of all the money exhibitors are making on "Moonlight and Pretzels":
"I Gotta Get Up And Go To Work"
"Moonlight and Pretzels"
"Ah, But Is It Love?"
"Honey, Are You Makin' Any Money?"
"Dusty Shoes"
A
WILLIAM ROWLAND
-MONTE BRICE
Production
Directed by
CARL
LAEMMLE
MOONLIGHT

D GO TO WORK!

—Yes, baby, you gotta get up and go to work — but what a swell job you helped do on your last effort!— "Moonlight and Pretzels" is a positive WOW EVERYWHERE! — and the proof is in every trade paper report you read!

With Leo Carrillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Alexander Gray, Bernice Claire, Jack Denny and his orchestra, Frank and Milt Britton and Band . . . Story by Monte Brice, Sig Herzig and Arthur Jarrett . . . Screenplay by Sig Herzig . . . Dances staged by Bobby Connolly . . . Music Supervision Jay Gorney . . . songs and Lyrics by Jay Gorney, Herman Feld, Al Siegel, Sammy Fain, E. Y. Harburg . . . Directed by Freund. Dialogue direction by Monte Brice. All under the personal supervision of Stanley Bergerman.

ND PRETZELS

"Only Yesterday" Completed W

John M. Stahl Used 4500 Extras In Universal's Most Important Picture Of The Season.

THE "extra's paradise" is no more: the "parts-players delight" is a matter of history.

With the engagement of 18 additional well known screen players for the final sequence of John M. Stahl's Universal drama, "Only Yesterday," the filming of this unusual picture came to a close last week. Those appearing in these final scenes along with many other supporting players, were Edmund Breese, Ben Bard, Creighton Hale, Natalie Kingston, King Baggot, William Davidson, Lloyd Whitlock, Virginia Howell, Jason Robards, Robert Bolder, Lynn Cowan, Maidel Turner (from the New York stage) George Irving, Eddie Kane, George Hackathorne, James Donlan, Otto Hoffman and Harvy Clark, bringing the total cast to 93 speaking parts.

"Only Yesterday," presented as Universal's most ambitious picture of the season, features Margaret Sullavan, John Boles, Billie Burke and Reginald Denny in leading roles, and other important parts are played by Edna May Oliver, Jimmy Butler, Benita Hume, George Meeker, June Clyde, Barry Norton, Matt McHugh, Vivien Oakland, Bert Roach, Onslow Stevens, Natalie Moorhead and many more. In addition more than 4,500 extra players appeared in its various scenes, and 14 weeks were required

"S.O.S. Iceberg" in New Y

THE completed negative of Universal's amazing drama of the arctic, "S. O. S. Iceberg," has arrived in this country and will be shown for the first time Friday, Sept. 22nd, at the Criterion Theatre, New York, where it will have its world premiere.

The run will be a two-a-day presentation and elaborate plans are being made by the theatre for a record engagement.

Universal's six months' expedition into northern Greenland, headed by Dr. Arnold Fanck, noted outdoor film producer and explorer, brings to the screen a tense drama staged in polar regions never before penetrated by the sound camera. Essentially an epic of high adventure and unconquerable love, "S.O.S. Iceberg" crowds into its exciting reels the thunderous explosion of a giant ice-

Onslow Stevens and Wynne Gibson in the first still taken of "Wanted at Headquarters," which was formerly called "Special Investigator."

Important Additions t

TWO important changes were made yesterday in the cast of "Counsellor at Law," which went into production at Universal City. Because of the opportunity of securing Isobel Jewel, who originated the role, to play the telephone operator, Bessie Green, Alice White, who had been previously announced for this role, was switched to a role in "Dangerous to Women."

Miss Jewell, who becomes one of a dozen prominent players selected to support Barrymore, won her first stage fame in "Counsellor at Law." She attracted the attention of motion picture executives, who sent her to Hollywood.

Her most recent screen appearance is with Otto Kruger and Madge Evans in "Beauty for Sale."

The other change was in the role of Roy Darwin. As a result of a physical and psychological change in the screen characterization of the "heavy," Melvyn Douglas yesterday was ordered into the role, replacing

Nils Asther, Esth Added To The In

THREE additions to the cast of "By Candlelight" were announced yesterday by Carl Laemmle, Jr. at Universal City. Paul Lukas and Elissa Landi, as previously announced, play the leads. The new supporting cast includes Nils Asther, Esther Ralston and Lawrence Grant.

"By Candlelight" is the first Universal picture in which Nils Asther has ever played. His selection for the

ith 93 Name Cast

for its filming. The story covers a period of 12 years, and includes many historical events in the recent history of the United States.

Margaret Sullavan, favorite ingenue of the New York stage, makes her screen debut in this picture, and it is predicted that its release will result in elevating her to stardom. Miss Sullavan is on the way to New York for a vacation before going into "The Good Red Bricks" as her second picture. "Only Yesterday" will make her a screen star.

Chester Morris, Frank Albertson and Helen Twelvetrees, in the first still from "Dangerous to Women," by William Anthony McGuire.

rk Two-a-Day Premiere

berg, a mortal struggle against ravenous ice bears, the screen debut of northern lights, and the miraculous feat of a plane landing on a floating iceberg.

"S.O.S. Iceberg" marks the return of Rod La Rocque to the screen. Other featured players include the beautiful and daring Leni Riefenstahl; the rugged character actor, Gibson Gowland; German's great war ace Major Ernst Udet; Sepp Rist, famous Austrian mountaineer; Dr. Max Holsboer, ski wizard; and Walter Riml. Tom Reed adapted the screenplay from an original story by Dr. Arnold Fanck, who also collaborated with Tay Garnett in the direction of the picture. The cinematography is by Hans Schneeberger and Richard Angst, two of Europe's most noted cameramen.

"Counsellor at Law" Cast

Sidney Blackmer. Change of character from brunette to blonde and making him less a villain in the lines is said to be responsible for the substitution.

"Counsellor at Law" will mark Douglas' first screen work since he and his wife, Helen Gahagan, recently returned from several months of travel in the South Seas.

Frederick Burton was last week assigned to the cast in the role of Canfield.

John Barrymore is starred in "Counsellor at Law," with Bebe Daniels, Doris Kenyon, Isobel Jewel, Thelma Todd, and Onslow Stevens heading a large cast of supporting players from the original stage cast. William Wyler is directing.

r Ralston and Lawrence Grant osing Cast of "By Candlelight"

important role was dictated by the splendid way in which he played a character part in "The Bitter Tea of General Yen. "Lawrence Grant has never appeared in a Universal picture before though he is a well-known character actor and began his picture career by playing the role of the Kaiser in 1918. Esther Ralston was virtually a Universal discovery and played in many pictures on the Universal lot. She was also the featured player of "Rome Express," a British Gaumont production, which Universal released.

"By Candlelight" is a play by Siegfried Geyer, produced at the Prince of Wales Theatre, London, and the Empire Theatre, New York City. It will go into production on Friday under the direction of Robert Wyler.

Elaborate Settings For "Counsellor At Law"

WITH "Counsellor at Law," by Elmer Rice, one of America's greatest playwrights, ready for screening and with John Barrymore heading one of the most remarkable casts assembled this year, Carl Laemmle, Jr. is giving the production elaborate modernistic background.

The entire floor space of one of the largest stages at Universal Studio has been converted into the law offices of George Simon, played by Barrymore, and John T. Tedesco, the role given Onslow Stevens. In style it compares with the most luxurious offices of the Empire State and Chrysler Buildings in New York City. The library alone, in which part of the screenplay will be produced, contains more than 2,500 volumes of law.

The floors of the offices are covered with deep carpets, the walls with bass relief sculpture. Furniture is strictly modern, with wide desks, heavy chairs, lounges and clocks, to say nothing of lighting fixtures, lavish in their stark simplicity.

There is much metal work, consisting of aluminum and other rust-proof alloys. The entire set is so constructed that one on first entrance believes he is in a vast law office. Sets were constructed under the supervision and from designs created by Dan Hall, Universal art director.

In the cast are Bebe Daniels, Doris Kenyon, Onslow Stevens, Isobel Jewell, Thelma Todd, and nine New York players who created their roles on the Broadway stage.

"Breezy and snappy, this is a new kind of gold-digger yarn, novelly premised to permit a unique romantic angle," says Motion Picture Herald. "It introduces a new personality, June Knight, who clicked with the preview audience. Dialogue is crisp and brittle, action is fast and catchy and a couple of Miss Knight's song

LADIES MUST LOVE

numbers have that tingle and tempo that should have audiences humming. The story is modern for the moderns, the kind of show that should appeal strongly to the young bloods, yet which has plenty of sparkle to intrigue the more mature.

With JUNE KNIGHT — NEIL HAMILTON— SALLY O'NEILL — DOROTHY BURGESS — MARY CARLISLE, Oscar Apfel, George E. Stone, Virginia Cherrill. Suggested by a play by William Hurlbut. Produced by Carl Laemmle, Jr. Directed by E. A. duPont. Presented by Carl Laemmle.

Extravagant Praise For "Moonlig

A SLEEPER WINS!

GLEN W. DICKINSON THEATRES, INC.

Hiawatha, Kansas, August 6, 1933

Mr. Wm. Benjamin,
Universal Pictures,
Kansas City, Mo.

Dear Bennie:

You know I used to like to pick up a racing form and delve into the entries, looking for a sleeper, in other words a horse that was better than rated in the race. When they win you pick up a bankroll and when they lose it is just another day.

I am beginning to classify the show business with the racetrack: Pick a sleeper and cop a bankroll. The other day I received from New York, the first announcement on "MOONLIGHT AND PRETZELS"—To use the venacular of the race track it looked like a sleeper: Title, story, stars, direction and a trainer of steppers that never lost a race.

In going through past performances I saw this entry classed with "Forty Second Street" and "Gold Diggers." Did it have a chance with this fast company? Well, sez I, he is owned and entered by Uncle Carl and all his entries finish close up and fast. My friends told me there was nothing to it, that he didn't have a chance in that class. Bet on the others while you only get fifty cents on the dollar they're a cinch. I looks over the form again and decide to stay with Uncle Carl's entry. I called some friends in for a morning's workout and did "MOONLIGHT AND PRETZELS" show speed—Sez I to myself, that coupled with Dusty Shoes can win any stake no matter what the competition might be. I figured he might be a slow starter but would finish fast and would pay a carload because the public wasn't wise to his speed.

The race started, all you could hear was Forty Second Street and Gold Diggers, but around in the back stretch M & P started to show speed and from then on all you could hear from the crowd was "Uncle Carl has another winner." This baby just won going away from a classy bunch and should be the public choice from now on.

Yes, Bennie, it's a great entry and should pass everything in its class. Well, I'll be seen' you some of these days. Now I GOTTA GET UP AND GO TO WORK.

With best personal regards, I am

Sinncerely yours,

FRANK WHITTAM, Manager
Dickinson Theatre,
Hiawatha, Kansas

TELEGRAM

SPOKANE WASH SEPT 5 1923

UNIVERSAL FILM EXCHANGE
SEATTLE WASH

MOONLIGHT AND PRETZELS CHALKED UP RECORD SATURDAY SUNDAY OPENING AND EXCEEDED ALL PREVIOUS MONDAY GROSSES THIS YEAR STOP AUDIENCE REACTION IMMENSE AND WORD OF MOUTH ASSURES PICTURE WILL BUILD NECESSITATING HOLDING OVER FOR ADDITIONAL DAYS STOP LOOKS LIKE UNIVERSAL HAS PLUCKED ANOTHER TEN STRIKE RIGHT WHEN THEY ARE NEEDED MOST REGARDS

RUSSELL F BROWN
STATE THEATRE

TELEGRAM

LAGRANGE GA AUG 21 1933

UNIVERSAL FILM EXCHANGE
ATLANTA GEORGIA

JUST FINISHED TWO DAY ENGAGEMENT EACH AT OUR FAMILY AND RITZ THEATRES ON MOONLIGHT AND PRETZELS TO BIGGEST GROSS ANY PICTURE THIS YEAR EXCEPT FIRST RUN ON REVIVAL OF WHOOPEE STOP MARVELOUS COMMENTS ON PICTURE FROM PATRONS STOP IF MOONLIGHT AND PRETZELS A SAMPLE OF UNIVERSAL COMING PRODUCTIONS THERE WILL CERTAINLY BE A NEW DEAL FOR EXHIBITORS THAT BUY AND PLAY THEM STOP I HAVE MY APPROVED CONTRACTS ON YOUR ENTIRE 1933-34 LINEUP INCLUDING BOTH ISSUES OF NEWS AND AM PROUD OF IT

WALTER L BRANDENBURG

TELEGRAM

LEWISTON IDA AUG 31 1933

UNIVERSAL FILM EXCHANGES
SEATTLE WASHINGTON

MOONLIGHT PRETZELS AGAIN HELD FOR FIFTH DAY AFTER BUILDING EVERY DAY OF RUN AUDIENCE REACTION SENSATIONAL SCORES OF PATRONS VOLUNTEER THAT ITS BEST MUSICAL YET STOP DONT LET ANY PREVIEW WISE GUYS TELL YOU THIS BABY ISNT A HONEY FOR SHOWMEN STOP CHECK IMMEDIATELY ADVISE IF YOU CAN PROTECT SPOKANE ON ANOTHER PRINT AND ALLOW US HOLD THIS PRINT FRIDAY AND SATURDAY FOR FULL WEEKS ENGAGEMENT WIRE IMMEDIATELY JUST CHECKED BOX OFFICE BIGGEST MATINEE TO DATE REGARDS

EDDIE RIVERS
GRANADA THEATRE

ht and Pretzels"

It took Ray Lewis two weeks to say all this about "Moonlight and Pretzels" in the Canadian Motion Picture Digest

(The First Week)

I WISH I had more space to talk about "Moonlight and Pretzels," Universal's musical-comedy. It has enough song-hits to make a successful musical-show for a long run on Broadway. It sings its way with song-hits all through the picture, and the songs are so catchy and tuneful that already they are being universally played, danced to, and sung. —Editor.

(The Next Week)

LAST WEEK, your Observer had a few kind words to say about Universal's successful musical comedy, "Moonlight and Pretzels." We repeat that it has enough song hits to make a Broadway show hit. Among the most catchy is "Honey are you making any money, that's all I want to know," "Ah, but is it love?," "Dusty Shoes," and the title song, "Moonlight and Pretzels," the theme song, "There's a little bit of you in every love song," etc., etc. "Dusty Shoes" has been given a big setting and makes a grand finale for the big show.

"Moonlight and Pretzels" is given a real Budweiser atmosphere, or is it Pabst, or Schlitz? The brand is not the question because the "Moonlight and Pretzels'" brand is the real thing!

Universal has collected, or assembled, a chorus snappy enough and good looking enough for a $2.00 show. Row after row of peaches, young, shapely, wonderful dancers, and who can also sing.

For good measure take a look at the cast, it features Leo Carillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles and a noticeable group of stage and radio stars.

✚ ✚ ✚

TWO interesting Universal notices announce that Mr. N. L. Nathanson has booked Universal product over the entire Famous Players circuit, and that The United Amusement Corp. of Montreal, of which George Nicholas is General Manager, has booked the Universal product for his entire circuit of theatres. No doubt, "Jimmy Grainger" had his finger in these substantial pies. Grainger has always had the reputation for getting play dates and at real money. Incidentally, Grainger has a wonderful ally in Clair Hague, it's a pleasure to give him business.

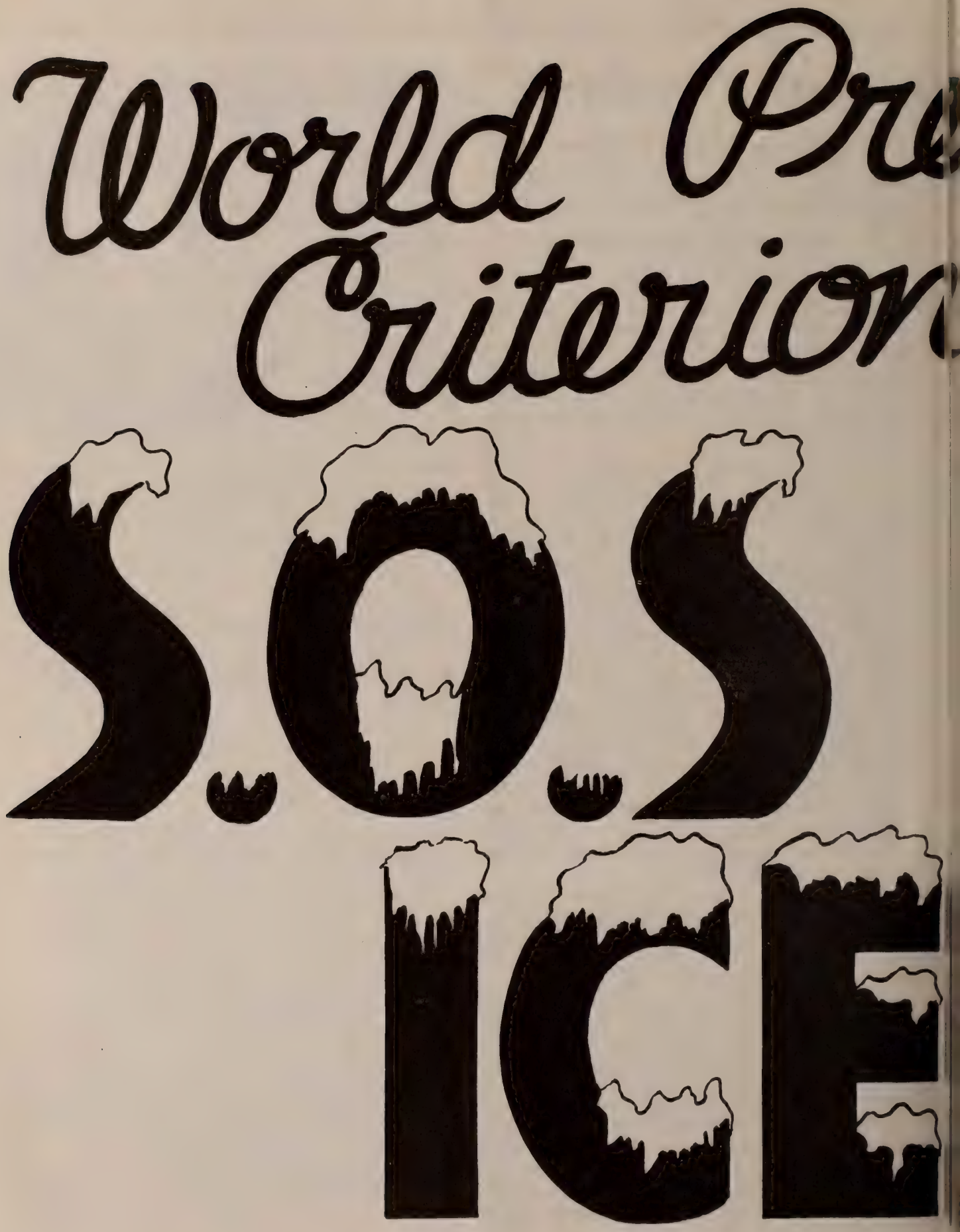
Beautiful Elissa Landi, one of the big names Universal has signed for next season's pictures. She will play one of the feature roles in "By Candlelight," which will go into production at Universal City within a fortnight. "By Candlelight" scored a hit on the stage in London and New York.

Second Run Records for "Be Mine Tonight"

TELEGRAM

ITS THE SAME OLD STORY IN THE SAME OLD WAY FOR BE MINE TONIGHT WHICH BROKE ALL FIRST RUN RECORDS FOR SEATTLE IS DUPLICATING ITS ORIGINAL SUCCESS IN ITS SECOND RUN SHOWING NOW CURRENT AT THE WINTER GARDEN THEATRE SEATTLE STOP EVEN BEFORE BE MINE COMPLETED ITS THIRD DAYS RUN AT THE WINTER GARDEN THE THEATRE MANAGEMENT DECIDED TO HOLD THE PICTURE OVER FOR AN ADDITIONAL WEEK STOP THE EXCEPTIONAL BUSINESS JUSTIFIED THIS STOP MY HUNCH IS THAT BE MINE WILL ENJOY A LONG RUN AND THAT THE PRESENT PEAK BUSINESS WILL CONTINUE STOP THE WINTER GARDEN HAS GIVEN BE MINE THE EXCELLENT CAMPAIGN THE PICTURE DESERVED AND AS USUAL THE PRESS IS RAINING ENTHUSIASM OVER THE PICTURE

L J MCGINLEY SEATTLE WASH


World Pre
Criterion
S.O.S
ICE

miere Theatre, N.Y.

Friday, September 22
and twice daily thereafter

$1.50 TOP

Exhibitors Say They Are Good

MYRT and MARGE

From The Hollywood Argus

MYRT AND MARGE (Universal) successfully combines radio audience appeal with an interesting story of back-stage life. Many will find more entertainment here in preference to Universal's recent "Moonlight and Pretzels," although the latter was a more lavish production, just as many people preferred Forty-Second Street to Gold Diggers of 1933, under the same circumstances.

Briefly, it is the story of a musical comedy road show which tours a route of one-night stands eventually hoping to make Broadway. The picture has been well cast with several good meaty parts allotted to capable players. Credit for a successful picture belongs to the scenarist and director.

Best Short of Year

COLONIAL THEATRE, Inc.
EUGENE, OREGON
September 1, 1933

Universal Film Exchange,
Portland, Oregon

Dear Jack:

We have just finished a run on your radio two reel subjects, the last of which was "The Old Timers." While all the subjects are excellent, in this specific one you have a candidate for the best short of the year. We had more favorable comment on this than on any short subject we have ever played. It especially attracted the older people, who to many film companies have become the "forgotten men and women" of our trade. At the same time it had enough comedy and action for the youngsters.

An indication of the drawing power of this short was shown by the fact that on the third night of the run a party of eight came to the theatre and informed the doorman they came to see "The Old Timers" upon the enthusiastic recommendation of some of their friends.

The power of this short was further emphasized at this particular time, since it played with "Her First Mate." Pitts and Summerville have always been favorites here, and when a short can come near to equalling them in customer interest, it is some short!

You would do your exhibitors a favor if you would give them full information on subjects such as these, and urge them to give them prominence in billing. I might even suggest some ad mat slugs and ad copy for your service.

Let me also commend Universal upon the high tone of this subject. It was as clean as a whistle, yet never lagged a minute. More of this type of entertainment, in features as well as short, would bring back the "good old days" when whole families came to the movies much more regular than they do now!

Yours sincerely,
GEORGE H. GODFREY

✚ ✚ ✚

GOLD-LINED GUARANTEE BY N. Y. TRANS-LUX THEATRE

THE Trans-Lux Theatre of New York was evidently one hundred percent sold on "The World's Greatest Thrills." In spite of the fact that National Screen had provided the only trailer ever issued for a two-reel subject on this, they made their own trailer. They guaranteed to refund money if the patron was not satisfied that this picture provided "the world's greatest thrills." Here is the wording of the Trans-Lux Theatre's trailer:

> "The management of this theatre absolutely guarantees this to be the most astonishing picture ever shown in a theatre, and will refund admission to anyone who can conscientiously say that it is not!"

Another thing: The Trans-Lux Theatre held over the subject for a second week. This is the first number that ever earned this distinction at this theatre.

THIS IS THE WAY THE SATE DAY'S MILLIONS" IN ALL N

● **"Saturday's Millions" is going to get a play with ten million people during the next three weeks. In the Saturday Evening Post of this week, the story by Lucian Cary started. It is a three part story. On this page will be found a reproduction of the five-column advertisement which the Post ran on Tuesday of this week in all of the New York daily papers. Our reproduction of it was taken from the New York Times. This advertisement shows**

Third Fazenda Comedy Started

THE third of Louise Fazenda's comedies for Universal for next season was started this week. The title is "Out of Gas." It was written by James W. Horne and is being directed by him under the supervision of Warren Doane. In the cast are Madge Bellamy, Otis Harlan, Paul Hurst and Ben Alexander. The titles of the other two pictures, both completed, are "Stung Again" and "Mountain Music."

STARTING TODAY...ANOTHER GREAT POST SERIAL

by LUCIAN CARY

***Author of* "THE DUKE STEPS OUT"**

IDOLIZED by the roaring Saturday crowds, petted by his pals, and the girl friend, boosted and ballyhooed by local business interests—what did football do to Jimmie Fowler, *the man?* Does the game and the glamour make or break character?

For millions of gridiron fans, here's All-America football fiction. And for those who aren't, there's the tenseness, thrill and romance of a great story about a girl, two old grads and one of the finest triple-threat backs of all time.

POST ADVERTISES "SATURDAY'S MILLIONS" IN NEW YORK DAILY NEWSPAPERS

what the Post thinks of the story.

Universal thought enough of the story to buy it immediately after the Post bought it and put it into work at Universal City in plenty of time to be released early in October to meet the great rush of interest which will accompany the opening of the football season.

The same ad. was run in other cities throughout the United States on this same date.

TODAY IS POST DAY

5¢

FROM ANY NEWSDEALER

MORE BIG-GAME FEATURES COMING EVERY WEEK!

Among them, look for big things from Harry Kipke of Michigan, beaten only once in his past thirty games. Hark to Howard Jones of Southern California, "Pop" Warner, the Gray Fox of the gridiron; and Red Grange, the Galloping Ghost. Thrill with the scoring plays of Harry Stuhldreher, plot-weaving coach of Villa Nova, and W. Thornton Martin.

BEGIN THIS WEEK—BUY THE POST

THE SATURDAY EVENING POST

"AN AMERICAN INSTITUTION"

BUCK JO

in GORDON OF GHOST CITY

Now Playing THREE Big New York City Circuits!

With MADGE BELLAMY, Walter Miller, Tom Ricketts, William Desmond, Francis Ford, Edmund Cobb, Hugh Enfield. Directed by Ray Taylor. 12 big episodes. Suggested by the story by PETER B. KYNE.

•

Other Universal Serials for 1933-1934

THE PERILS OF PAULINE

With Evalyn Knapp, Robert Allen, James Durkin, John Davidson, Sonny Ray and many other serial favorites.

•

RICHARD TALMADGE in PIRATE TREASURE

•

THE ADVENTURES OF ANN

•

THE VANISHING SHADOW

NES

STEP OUT WITH UNIVERSAL

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

HERE'S ONE YOU'LL GLADLY BOOST!

Just as the public perks up its ears when a parade is coming the showman who "steps out" perks up his spirit when a good football picture is scheduled for release. He can rub his hands in contentment in that he has one of the surest-fire showmanship aces to work with if the football picture comes at the right time.

When he takes off his coat to go to work on the picture he KNOWS he is going to make a real flash in a dignified manner and "sell" his theatre to the younger set in a way they will remember, in addition to attracting thousands of sport fans who do not ordinarily attend picture shows.

There is plenty of cause for jubilation this year. Universal is bringing you "SATURDAY'S MILLIONS" at the hot-spot of the football season itself. Universal gave you "The All American" last year. The year before Universal offered "The Spirit of Notre Dame." Universal backed these productions with comprehensive, practical exploitation plans and gala accessories to assist showmen to work on the pictures.

And HOW the showmen worked: Theatre managers can well be proud of the records they set with those pictures. And these same theatre men are going to glory in the job of putting over the new release, "SATURDAY'S MILLIONS," which is set to TOP the other two pigskin films.

"SATURDAY'S MILLIONS," is being heavily exploited by the Saturday Evening Post which is serializing the story and advertising it in leading newspapers throughout the country. This publicity is reaching into YOUR city to pre-sell the picture to your patrons. Capitalize on it!

Make your school tie-ups—advertise at the big games with score cards, ballyhoo and special motion pictures. Run school nights with school glee clubs and bands in attendance. Do the score of things possible on a real football picture. Get started now!

"Saturday's Millions" is THE real picture of the year! JOE WEIL

Greatest Thrills — or Guarantees Refunds

The management of the Trans-Lux Theatre in New York City, went the limit in guaranteeing its patrons thrills on the screen. The following, an excerpt from the theatre's trailer on "The World's Greatest Thrills" tells the story.

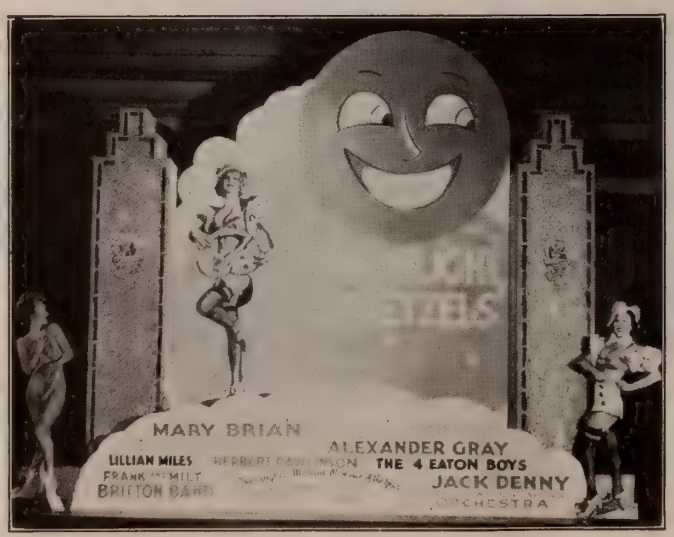
"The management of this theatre absolutely guarantees this to be the most astonishing picture ever shown in a theatre, and will refund admission to anyone who can conscientiously say that it is not!"

Beat that, if you can!

That the theatre did not have to make any refunds is attested to by the fact that "The World's Greatest Thrills" was held over for a second capacity business week, marking the first time in the history of the theatre that any picture won that distinction.

BRILLIANT "MOONLIGHT" LOBBY DISPLAY

Set piece in center of inner lobby at the Stanley Theatre, Philadelphia, Pa. for engagement of "Moonlight and Pretzels." The cut-out girl figures are life size which gives an idea of the size of the display. Brilliant colors, mirror insets and flood lights made it fairly dazzling. The eyes in the moon moved back and forth adding animation.



1700 Philadelphia Stores in Pretzels Window Tie-up

TWO large Philadelphia grocery store chains co-operated with Harry Graever, manager and Jules Seltzer, p. a. of the Stanley Theatre, in one of the largest display tie-ups ever engineered in that city. The publicity stunt was one of the outstanding features of the "Moonlight and Pretzels" campaign.

In the windows of about two hundred of the seventeen hundred stores in the chains, were displayed cans full of pretzels accompanied by cards offering free tickets to those coming closest to guessing the number of pretzels in the can. The other stores carried large display cards announcing the stunt and playing up the picture. The entire city was covered in this contest. The Quinlan Pretzel Company with whom the tie-up was negotiated, also supplied 10,000 pretzels to be distributed by the theatre in envelopes advertising the picture and the baking company.

Graever played up the title of the picture over his marquee with a giant sign thirty-five feet high and twenty-five feet wide. It was decorated with large music notes and illuminated by flood lights from the marquee. He also designed the elaborate lobby display shown at the left. Music from the production with mention of picture and theatre, was broadcast over practically every radio station in the city. Albert S. Nathan, Universal exploiteer assisted.

BIG RADIO AND DRINK TIE-UPS FEATURE "MOONLIGHT" CAMPAIGN AT GOLDEN GATE

CLIFF WORK, manager and Emil Umann, publicity manager, put over their campaign for "Moonlight and Pretzels" at the Golden Gate Theatre, San Francisco, with two big tie-ups, one featuring radio broadcasting and the other smash newspaper space and a beer garden in the lobby.

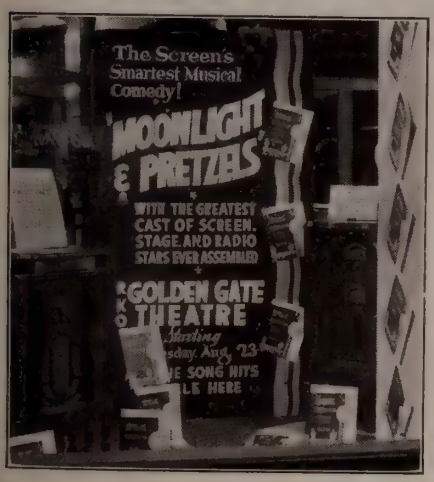
By engaging a locally popular radio group for an appearance on the stage, Work secured the full co-operation of the radio station with daily broadcasts of the song hits from the production, and special plugs for the picture and the theatre. The radio group was engaged as a compliment to the radio stars in the picture and to the station sustaining it. Other local stations and orchestras were contacted and supplied with music from the production which they played nightly the week before the opening with mention of the picture and theatre.

The beer tie-up was engineered with one of the city's largest breweries and resulted in a full page ad featuring the beer and the picture, and announcing that free beer would be served in the theatre during the run of the picture. A regular bar was set up in the mezzanine promenade with attractive girls dressed in Bavarian costumes in attendance. As they entered the house, patrons were handed a special ticket, entitling them to a glass of beer.

Several flash window displays were secured in prominent music stores, large newspaper space was used and a wide distribution given heralds. Ben Westland, Universal exploiteer, assisted on the campaign.

Top: Attractive front display designed by Cliff Work, manager and Emil Umann, publicity manager, for the engagement of "Moonlight and Pretzels" at the Golden Gate Theatre, San Francisco. Lower: Part of the large line-up that besieged the theatre practically all day during the opening.

'FRISCO MUSIC WINDOW



One of the many music shop window displays that featured the campaign for "Moonlight and Pretzels" at the Golden Gate Theatre, San Francisco.

COLLINS ENTERTAINS 10,000 PLAYGROUND KIDDIES AT APOLLO "FIRST MATE" MATINEES

KEN COLLINS, manager of the Apollo Theatre, Indianapolis, Ind., started plenty of word of mouth publicity and built himself some fine good will by inviting all the children enrolled in the city's playgrounds to matinee performances of "Her First Mate." His opening was the best the theatre has enjoyed in several months.

Other features of his campaign included a special rocking ferry boat, ballyhoo truck designed after a pressbook suggestion, bumper strips on all city taxis, the drawing contest in the Minneapolis Times, several window displays and a special front.

Three more showmen this week join the ranks of certificate winners in recognition of their exceptional exploitation of Universal pictures. They are:

LOUIS CHARNINSKY, manager of the Capitol Theatre, Dallas, Texas, for his front display on "Don't Bet On Love."

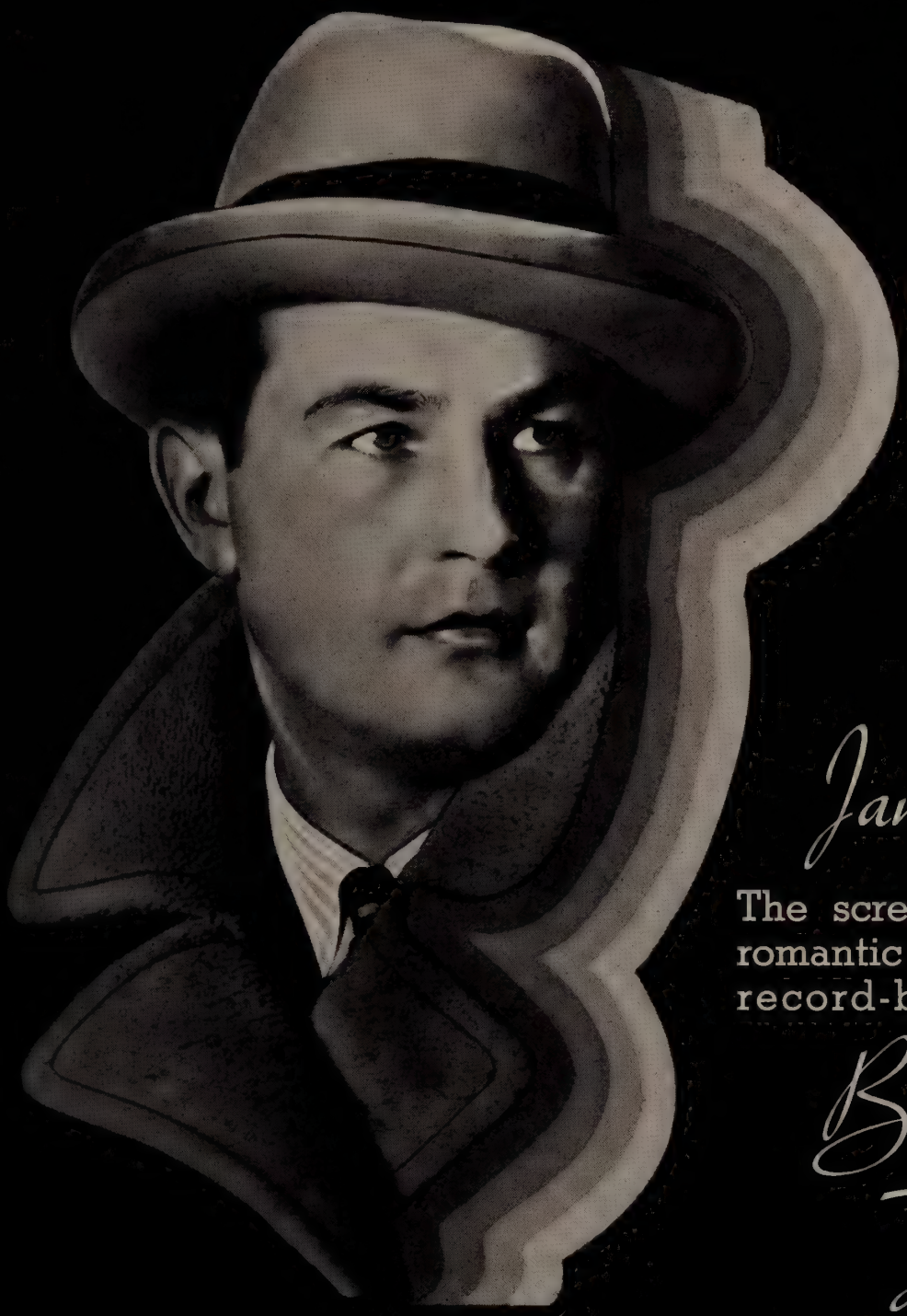
BERNARD KEARNEY, manager of the Rialto Theatre, Amsterdam, N. Y., for his "Moonlight and Pretzels" campaign.

W. P. WILSON, manager of the Capitol Theatre, Edmonton, Canada for his showmanship campaign on "Be Mine Tonight."

Reproduction of the full page newspaper ad announcing the beer garden at the Golden Gate Theatre in connection with the showing of "Moonlight and Pretzels."

REAL BOX-OFFICE SPIRIT IN THESE ADS!

(1.) Double column x 7" from Winter Garden, Seattle, announcing another record for "Be Mine Tonight." (2.) Single column x 7" from Rialto, New York City. (3.) Double column x 5" from Capitol, Worcester, Mass. (4.) Two column x 2" from Pantheon, Toledo, Ohio. (5.) Smash double column x 9½" from Fox Senator, Sacramento, Calif. (6.) Single column x 7" from Kimo, Albuquerque, New Mexico. (7.) Another smash double column x 10" from Music Box, Seattle, Wash.



Jan Kiepura

The screen's golden-voiced romantic hero, star of that record-breaking picture,

Be Mine Tonight

will soon appear in another picture for Universal — "A SONG FOR YOU," now in production, with Marian Nixon, under the direction of Tay Garnett.

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

The Great Football Romance!

Read the story in the Saturday Evening Post NOW — Watch for the picture on the screen soon!

SATURDAY'S MILLIONS

With ROBERT YOUNG, LEILA HYAMS, Johnny Mack Brown, Andy Devine, Lucille Lund, Mary Carlisle, Grant Mitchell. From the story by Lucian Cary. Screenplay by Dale Van Every. Produced by Carl Laemmle, Jr. Directed by Edward Sedgwick. Production arranged by Christy Walsh.

A UNIVERAL PICTURE Presented by CARL LAEMMLE

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL 33 NO 17
OCT. 7, 1933

MARGARET SULLAVAN
...ored such a hit
... first film role
...LY YESTERDAY"
...rl Laemmle Jr. has
...r the big part in
...lladas great novel
...MAN, WHAT NOW?"

93

FEATURE PLAYERS

MARGARET SULLAVAN
JOHN BOLES
Edna May Oliver
Billie Burke
Benita Hume
Reginald Denny
Onslow Stevens
Franklin Pangborn
Berton Churchill
Robert McWade
Hugh Enfield
Arthur Hoyt
Creighton Hale
Natalie Kingston
Marie Prevost
June Clyde
Richard Tucker
Natalie Moorhead
Mabel Marden
Joyce Compton
Bramwell Fletcher
Dorothy Granger
Lucille Powers
Barry Norton
Ruth Clifford
Betty Blythe
Walter Catlett
Edgar Norton
Noel Francis
Crauford Kent
Geneva Mitchell

Sidney Bracy
Caryl Lincoln
Jean Darling
Julia Carter
Frank Beal
Huntley Gordon
Lita Chevret
Vivien Oakland
Bert Roach
Mary Doran
George Meeker
Sammy Cohen
Edmund Breese
Ben Bard
King Baggot
Wm. Davidson
Lloyd Whitlock
Virginia Howell
Jason Robards
Robert Bolder
Lynn Cowan
Maidel Turner
George Turner
Eddie Kane
Geo. Hackathorne
Eleanor Jackson
Mildred Washington
Warren Stokes
Jane Darwell
Oscar Apfel
Tom Conlon

Louise Beavers
Tom O'Brien
Herbert Corthell
James Flavin
Leon Waycoff
Cissy Fitzgerald
Ida Darling
Marion Byron
Sheila Manners
Jean Hart
Herta Lind
Robert Ellis
Julia Faye
Florence Lake
Jack Richardson
Astrid Allwyn
Dorothy Christy
Jean Sorel
Ferdinand Munier
Bruce Warren
Hans Furberg
Churchill Ross
Gay Seabrook
Lew White
Dick Winslow
Matt McHugh
Norma Drew
Jimmy Butler
James Donlan
Otto Hoffman
Harvy Clark

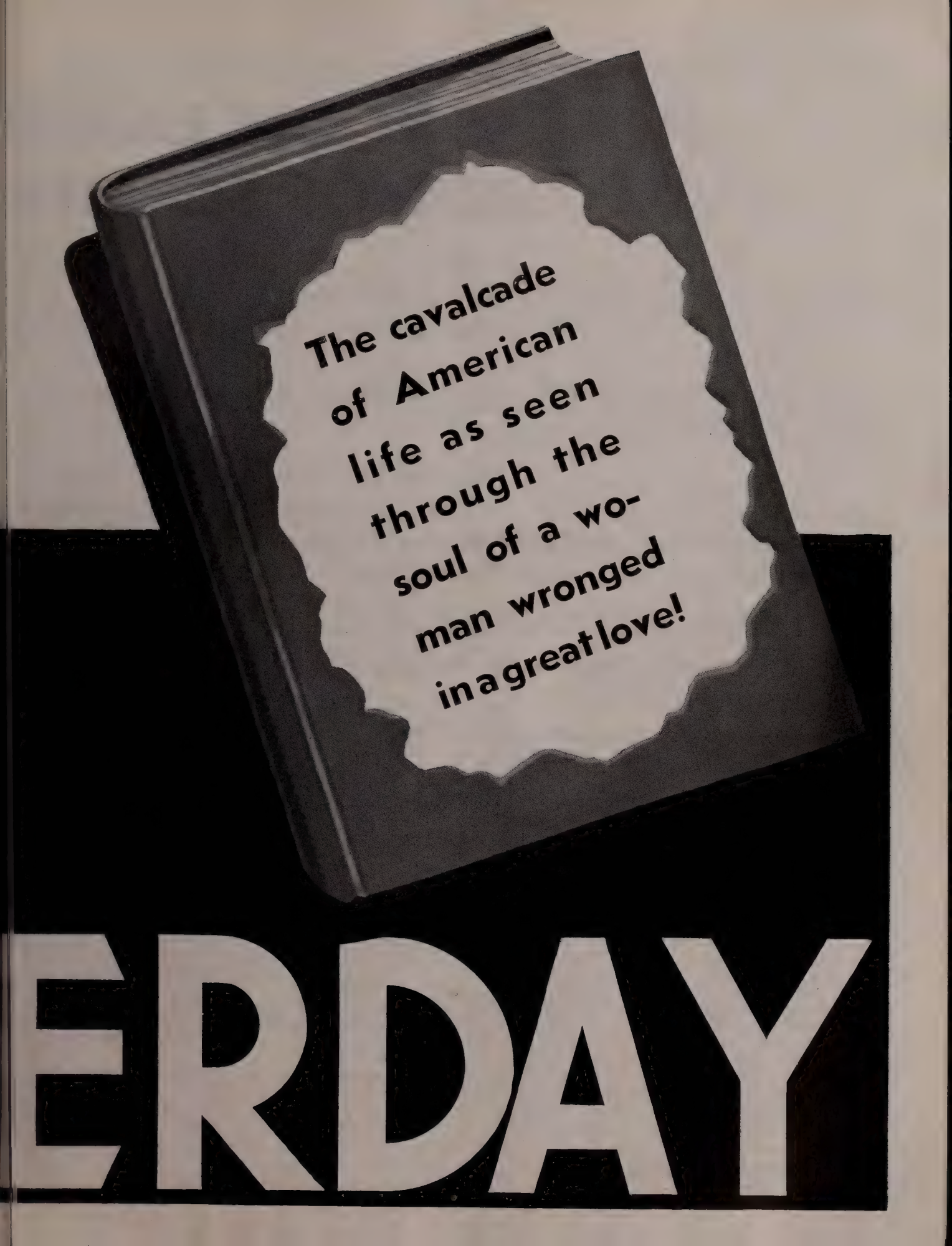
IN THE CAST OF →

A

JOHN M. STAHL PRODUCTION

Suggested by the book by Frederick Lewis Allen. Produced by Carl Laemmle, Jr. Dialogue by William Hurlbut. Presented by Carl Laemmle.

ONLY YESTERDAY


The cavalcade of American life as seen through the soul of a woman wronged in a great love!
ERDAY

NO SHOW ON EARTH
A CAST OF SCREEN

No. 742 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

No story ever screened ever demanded so much from a producer as "Only Yesterday."

So I turned it over to John Stahl, who gave you "Back Street" and "Seed" and "Strictly Dishonorable" and "The Lady Surrenders" and told him to hit you on the nose with something you had never had before.

He has given about one year of his time to it.

For example, how long do you think it took him to pick a cast including

MARGARET SULLAVAN	Noel Francis	Edmund Breese	Louise Beavers
JOHN BOLES	Crawford Kent	Ben Bard	Tom O'Brien
EDNA MAY OLIVER	Geneva Mitchell	Creighton Hale	Herbert Corthell
BILLIE BURKE	Caryl Lincoln	Natalie Kingston	James Flavin
REGINALD DENNY	Sidney Bracy	King Baggot	Leon Waycoff
Franklin Pangborn	Jean Darling	Wm. Davidson	Cissy Fitzgerald
Benita Hume	Julia Carter	Lloyd Whitlock	Ida Darling
Berton Churchill	Frank Beal	Virginia Howell	Marion Byron
Onslow Stevens	Huntley Gordon	Jason Robards	Sheila Manners
Robert McWade	Lita Chevret	Robert Bolder	Jean Hart
Hugh Enfield	Lew White	Lynn Cowan	Herta Lind
Arthur Hoyt	Vivien Oakland	Maidel Turner	Robert Ellis
Mabel Marden	Bert Roach	George Irving	Julia Faye
Joyce Compton	Mary Doran	Eddie Kane	Florence Lake
Bramwell Fletcher	George Meeker	Geo. Hackathorne	Richard Tucker
Dorothy Granger	Dick Winslow	Eleanor Jackson	Jack Richardson
Lucille Powers	Matt McHugh	Mildred Washington	Astrid Allwyn
Barry Norton	Sammy Cohen	Warren Stokes	Natalie Moorhead
Ruth Clifford	Norma Drew	Marie Prevost	Dorothy Christy
Betty Blythe	Jimmy Butler	June Clyde	Jean Sorel
Walter Catlett	James Donlan	Jane Darwell	Ferdinand Munier
Edgar Norton	Otto Hoffman	Oscar Apfel	Bruce Warren
Gay Seabrook	Harvy Clark	Tom Conlon	Hans Furberg
			Churchill Ross

It took months!

EVER BOASTED SUCH ATTRACTIONS AS THIS:

It required endless tests, rejections, conferences, head-shakings, re-tests, more conferences and more thought than has ever been given to any motion picture cast.

Every actor must fit the part, because Mr. Stahl adamantly refused to change the parts to fit the actors. The result proves that he was right.

He threw all the jackass rules of Hollywood overboard.

He said "no" a thousand times for every time he said "yes."

And now you've got a picture that is fan-proof, critic-proof and fool-proof.

You've got the ideal picture.

It will only take you a few seconds to read the list of artists which it took Mr. Stahl months to choose.

I ask you to read it slowly and thoughtfully. I ask you to think how many separate pictures could be cast very successfully out of this list — and yet this whole cast is in just one picture.

Universal, as usual, smashes precedent to set a new pace!

Carl Laemmle

PICTURE GALLERY OF NOTED NAMES IN THE CAST OF "ONLY YESTERDAY"

JOHN BOLES

Handsome, stalwart actor who follows up "Seed" and "Back Street" with

"Only Yesterday"

THIS GIRL'S NAME

will be as famous as any star's on the screen when she makes her debut in

JOHN M. STAHL'S ONLY YESTERDAY

A Star
MA
SU
—MA
in "ONI

new
is Born!
RGARET
LLAVAN
KING HER SCREEN DEBUT,"
Y YESTERDAY

BILLIE BURKE *as Julia Warren*

REGINALD DENNY *as Bob, Julia's Boy Friend*

GEORGE MEEKER *as Dave Reynolds*

BENITA HUME *as Phyllis Emerson*

EDNA MAY OLIVER *as Leona*

FRANKLIN PANGBORN *as Tom*

WALTER CATLETT *as Barnes*

JIMMIE BUTLER *as Jim Emerson, Jr.*

The Director of "Only Yesterday"

JOHN M. STAHL

Who Was Also Responsible for "Seed" and "Back Street"

NEWS

● **Warner Bros. Theatres, contract for Universal Pic-Pictures.**

● **"Tin Pants" changed to "Horse Play"—Summerville, Devine.**

● **"S. O. S. Iceberg" in its third week at the Criterion in New York.**

● **R.KO circuit book Universal pictures.**

● **Ken Maynard starts "The Rider of Justice."**

● **Monroe Isen in New York for six weeks. Studying new product.**

● **Loew's Theatres of New York, book Universal Pictures**

SCREENLAND WAITS FOR "ONLY YESTERDAY"

CARL LAEMMLE SAILS

For the first time on a French boat since he came to the U.S.A. on the Neckar in 1880, Carl Laemmle sailed last week for Europe on the Ile de France. He will be back next month.

FOR nine months there has been a growing feeling that when "Only Yesterday" reached the screen it would be a sensation. The creator of "Seed" and "Back Street" is one of the few sure-fire directors in the business today. Every resource was made available to John M. Stahl to insure "Only Yesterday" being a huge success. Money, time, personalities, story, photography, timeliness,—all were present.

The fan magazines are primed with material about "Only Yesterday" and about Margaret Sullavan, who is certain to be made a star and an international personality because of her work in "Only Yesterday."

"Only Yesterday" will be released on November 6th. It will make the most striking and appropriate Armistice Week offering ever presented. While it is still being cut, Hollywood expects it to be the leading candidate for Photoplay Medal honors of this year.

Second Universal Newsreel Cameraman Shot Up

ANOTHER exciting chapter in the saga of the intrepid newsreel cameraman was written last Friday in Havana, Cuba, when Joseph Gibson, of the Universal Newsreel staff, was shot in both legs and seriously wounded while photographing scenes of the riot between Communists and Cuban troops.

Gibson, along with other "headline hunters," was taking pictures of the fighting from the roof of the Hotel Nueva Isla, overlooking Fraternity Park. Observers reported that a marksman, probably mistaking the long lenses in their cameras for machine gun barrels, opened fire on them. The other cameramen saved themselves by dropping to their faces, but Gibson was too intent on his work and caught the full force of the volley of shots.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
Copyrighted 1933
Universal Pictures Corp.
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OCTOBER 7, 1933
Vol. 33 No. 17

Immediately afterward, according to Gibson, five sergeants entered the hotel and hastily jerked improvised bandages from his legs, denying the wounds were from army rifle bullets but were caused from buckshot. Gibson also said that soldiers aimed and fired directly at him, pointing out that the balcony was crowded and he was the only one hit. The pictures taken by Gibson and the other photographers were confiscated by the soldiers.

Following the news of Gibson's injury and his removal to the Emergency Hospital in Havana, Allyn Butterfield, Editor of the Universal Newsreel, asked Secretary of State Cordell to investigate the circumstances

(Continued on Page 25)

ON
YESTE

Universal's mig
emotion, pict
dous clash
against man

LY
RDAY

y epic of human
g the tremen-
voman's love
orgetfulness!

WITHOUT question of a doubt, this is THE WOMAN'S PICTURE SUPREME! ...That means that it not only will pack matinees, but that nights will be overcrowded as well . . . That means that you have a woman-appeal picture of the finest order, which is just one more way of saying that you have a GIGANTIC ATTRACTION!

TERDAY

The cocktail party on the day of the stock market crash, the day on which "Only Yesterday" opens and the day on which it concludes.

Margaret Sullavan holding little Rina Dumesmil, the third of the children to represent a stage in life of Jim Emerson, Jr.

Armistice Night in "Only Yesterday." Nearly all of the ninety-two members of the cast appear in this scene.

"ONLY YESTERDA
WHEN FIRST S

UNUSUAL precautions were taken to insure the success of "Only Yesterday" from the start. As a matter of act, though, John M. Stahl always takes precautions to insure the success of his pictures. To the best of anybody's knowledge, he has never directed a failure since he made a picture called "Dirty Dishes." By a failure is meant a failure at the box-office. "Dirty Dishes" was not a failure artistically, but it flopped terribly at the box-office, for all that. It taught John M. Stahl the biggest lesson of his entire life. He already knew that a woman's picture is the most successful type of picture at the box-office, but after "Dirty Dishes," he knew exactly what type of woman's picture NOT to make. He has been making them one hundred percent perfect ever since.

"Seed" and "Back Street" are the two latest pictures to attest this success, and the assurance which is a part of John M. Stahl's system of directing. He knows beforehand. He leaves little or nothing to chance.

In the cast of "Only Yesterday," he spent three months on the story. He came to New York; he engaged three different sets of authors to adapt Frederick Lewis Allen's story; and he went back to California with what he considers the best story he ever started to direct. It was a woman's story.

John Boles at the A
"Only Yesterday,"

WHEN John Boles made "Seed," the screen world wondered. It thought it might be a flash in the pan. Here was a singer successfully turned into a dramatic actor. Then came "Back Street." Here was proof. John Boles was over the goal line. He was set. It was no flash in the pan.

John M. Stahl was responsible for both performances. When it came time to pick an actor for "Only Yesterday," which is greater by far than either of these other pictures, he again chose John Boles. That is the greatest compliment Boles ever had in all his life. And John M. Stahl has had no reason to be sorry. John Boles played the role of Jim Emerson "to get the women." As Jim Emerson he may have made a

Y" WAS SUCCESS ENE WAS SHOT

Stahl took two months to select his cast. When he started, he was positive that he had the right people, the right people to interest women. He took four months to direct the picture. Every scene was shot over and over until it was absolutely perfect. John M. Stahl leaves nothing to chance. Here is part of his philosophy on making pictures, the only kind he makes.

"Women, and not men, are the main factors in the success or failure of a motion picture," he declares.

"I refer to the women players who appear on the screen and to the women in the audience. In the first place, sentiment makes pictures appealing to the women in the audience. In the second place, a certain amount of 'hokum' also brings the women to the box office.

"A woman has a far greater chance of reaching prominence in Hollywood, if she has any ability, than has a man of equal talent. Women are interesting to women in the audience as well as to the men. Men players have a hold on women, but have very hold little hold on men. Our greatest male stars are laughed at and ridiculed by men. But seldom does a woman receive such ridicule. If she does, the women go to the theatre anyway to see the clothes she is wearing."

The greatest tragedy of all. Though Jim Emerson is polite, he does not recognize the girl in whose life he had meant so much.

Margaret Sullavan and John Boles in a love scene from "Only Yesterday."

Mary Lane did not lack for suitors, but her heart belonged to another. She was only sorry for Dave Reynolds. (George Meeker).

pex of His Career in His Third Stahl Role

ghastly mistake; in the film he may have been a terrible rotter. But the women will forgive him.

And in "Only Yesterday" Boles was right in his element. He could play Jim Emerson's war experience because he had lived it.

John Boles entered the service in the middle of 1917, two or three months after the United States entered the World War. He was stationed at Camp Green, at Charlotte, N. C., and went to France as a member of the First Army Headquarters Regiment, composed of French-speaking men from all over the country. Universal gave Boles his first dramatic role in "We Americans." "Only Yesterday," gave Boles his biggest opportunity. It is Universal's biggest picture.

Franklin Pangborn and Edna May Oliver in an amusing scene in "Only Yesterday."

Margaret Sullavan as Mary Lane and Jimmy Butler as Jim Emerson, Jr.

Again Jim Emerson fails to recognize Mary Lane, though he is strangely drawn to this remarkable woman.

Margaret Sullavan She Is Great In

JOHN M. STAHL made John Boles what he is today as a dramatic actor. John M. Stahl has made another star. This other star is the girl he chose to play the part of Mary Lane in "Only Yesterday." Her name is Margaret Sullavan and he saw her playing in New York in "Dinner at Eight." Several tests were made, and they pleased Stahl so much that he even declared he would not make the picture unless he could have Margaret Sullavan. Why Margaret Sullavan accepted the part is harder to explain. She had already turned down three moving picture offers for more money than Universal offered her. Instead of taking one $1500 a week offer, she went into stock at $50. a week. But something impelled her to take the role of Mary Lane in "Only Yesterday" on the promise that if she liked the movies, she would stay in them, and if she didn't, Universal would give her the privilege of going back on the stage.

Then Came The Proof

After Carl Laemmle, Jr. and the officials at Universal City saw the first cutting of "Only Yesterday," there was no doubt in their minds that she would stay on the screen. There was no doubt in their minds that she would be a big star. When first-night audiences see "Only Yesterday," that will be their verdict, too.

It was an unusually tough problem to get a girl with the looks, the experience and the dramatic fire to play Mary Lane. After he had interviewed 250 aspirants for the role, this is what Stahl himself had to say of the part and the requirements for the one who would play it satisfactorily.

What John Stahl Thought

"I believe that eventually she will be found in the ranks of film players already in Hollywood," he says. "The main trouble has been in this case that the woman capable of playing the role must be capable of expressing every human emotion. She must be intelligent beyond her years, for she must live through thirteen years of her life in a few short weeks. She must have the understanding of an older woman, for she must grow and develop from a young, charming, unsophisticated girl to a worldly woman. During that period she must pass through the travail of motherhood.

"To run this gauntlet of human emotions convincingly, so that she will be able to make girls of 18 and women of 31 believe her, she must have an extraordinary talent. While I am not discouraged, my search for such a player has taught me that there are few competent players not

Will Be A Star. Only Yesterday"

under contract to major studios at the present time, and that there is a genuine need for more talent in Hollywood."

And Was His Face Red—and Happy?

In spite of all that Stahl thought and said, Margaret Sullavan filled every requirement and turned in one of the grandest performances in screen history. Stardom will be her reward.

✚ ✚ ✚

Another Cameraman Shot Up

(*Continued from Page* 13)

under which Gibson was shot and to care for him at the hospital. Later the cameraman was moved to Miami, Fla., his home, where he is recuperating satisfactorily. Gibson, according to Mr. Butterfield, is one of the best cameramen in the newsreel field. He has been active in that profession for the last fifteen years, is married and has two children.

Attached to the New York office of the Newsreel, Gibson was sent to Havana several weeks ago, following the withdrawal of David Oliver, another Universal cameraman, who figured in the news at that time after being jailed at the point of a bayonet by Cuban soldiers during the revolt that ended in the overthrow of Machado. When news of Gibson's shooting reached New York, Oliver was hastily sent back to his old post.

✚ ✚ ✚

Cast of 93 Big Names Sets All Time Hollywood Record

(*Continued from Page* 19)

slow, Edgar Norton, Sidney Bracey, Baby McLane, Anita Kosterlitsky, Rina Dumesmil, Jack Richardson, "Deacon" McDainels, Louise Beavers, Charles K. French, Leo White, Frank Beal, Churchill Ross, Marion Clayton, Bessie Eyton, Lyman Williams—also Jay Whidden and his London Orchestra.

Margaret Sullavan, favorite ingenue of the New York stage, makes her screen debut in this picture, and it is predicted that its release will result in elevating her to stardom.

Billie Burke, Jimmy Butler and Reginald Denny in a scene from "Only Yesterday."

Their last meeting. And still Jim Emerson fails to recognize the girl he had so grievously wronged,—Mary Lane.

Margaret Sullavan and Jimmy Butler in an affecting scene near the close of "Only Yesterday."

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

TOMORROW THE WHOLE WORLD WILL BE PRAISING "ONLY YESTERDAY"!

HERE ARE SOME CAMPAIGN HINTS:

For a year all eyes of the movie world have been turned on the production of "Only Yesterday." With the meticulous care that he used in the preparation of "Back Street," that great director John M. Stahl has labored tirelessly over script and cast and detail to make "Only Yesterday" perfect from every angle before the cameras turned a single foot of film on its production. And then, into its picturization, this ace of woman's-picture directors, poured the same genius that made "Back Street" such a vibrant, real-life picture.

"Only Yesterday" comes to the screen WORTHY of the great expense, the lengthy time of production and the tremendous facilities with which Carl Laemmle, Jr. backed it. It comes to you as a picture destined to top by far all "Back Street" records in money and popularity. Its potential possibilities are enormous!

Ninety-three feature players in the cast! A year in the making! Produced by the man who gave you "Back Street" and "Seed." A woman's story with a heart punch that will leave audiences limp and handkerchiefs soaking wet! Revealing in its glorious unfoldment a blazing new star, Margaret Sullavan, who should capture top acting honors of the year. A title song that will be heard in millions of homes over the radio night after night! A picture that will be talked about wherever people meet! Plenty of selling angles!

You will want to stamp "ONLY YESTERDAY" as your most important picture of the season . . . give it screen attention a month in advance of its coming . . . plant publicity and lobby matter at the same early date . . . arrange a gala Hollywood opening for its premiere . . . invite the very biggest people in the city to this opening . . . see that the newspapers make an event out of it . . . have famous local headliners comment on it for newspaper and lobby publicity . . . work the numerous dignified stunts now being prepared for it, a few of which are outlined on the following pages.

You are going to be as proud of showing "ONLY YESTERDAY" as Universal is of having produced it!

JOE WEIL

THIS IS A REPRODUCTION OF THE SMASHING 24-SHEET STAND—BE SURE TO GET IT POSTED!

FILL THAT FRONT WITH STARS!

93 Names! A gigantic cast of stars! Bill them all over the front! Play up the mighty drama—a picture "greater than "Back Street!" Use cut-outs coming forth from a jumbo book. Sell the bigness of this picture with a special display as illustrated.

LOBBY ALBUM

Another way to put over that honor-roll of players! Build a big practical album for the lobby and spot 8x10 still of the stars on its pages. Put in a conspicuous place in your lobby and watch patrons come up to look over the 93 stars.

TIE-UP THE WHOLE TOWN TO THE TITLE!

A Natural For Co-op Ad Page

You can get the local merchants to put out a big co-op page on the "Buy Now" basis. Use this catchline: THESE STORES CELEBRATE THE SPECIAL "ONLY YESTERDAY" SALE WITH PRICES OF YESTERDAY AND VALUES YOU WILL NOT BE ABLE TO DUPLICATE AFTER TOMORROW! With this slogan, you can solicit almost any type of store for advertising space.

PLUG THE SONG HIT

Get in touch at once with music stores, orchestra leaders, radio stations, and have them start plugging the song hit "ONLY YESTERDAY" by Walter Donaldson. Its popularity will help put the picture over! Plug the song to help the box-office. If copies are not stocked locally, communicate with:

Robbins Music Corp., 799-7th Ave., New York City

Special Accessories!

2 Styles Window Cards

1. Die-cut Novelty Card

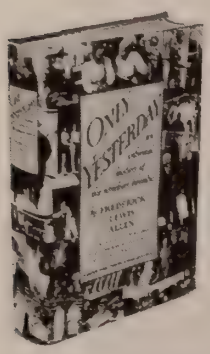
2. Giant 22 x 28 Card

Use Them Both! You'll Capture The Town With Them!

ALSO A JUMBO LOBBY STREAMER—15 Ft. WIDE

AVAILABLE AT YOUR EXCHANGE

CAMPAIGN THE BOOK!



Although the book "Only Yesterday" concerns itself only with the background of the picture, many people will want to read it because it is a sensational best-seller, much-read, heavily publicized, and widely discussed. "ONLY YESTERDAY" offers great opportunities for book tie-ups. Go after the book-stores and libraries for counter and window displays; build a jumbo-book ballyhoo with pages which turn—spot posters on these; award books as prizes to the first on line at matinees and to contest winners; print up book-marks for libraries to distribute—and everywhere you make tie-ups, use the catch-line: Bigger Than The Book! "ONLY YESTERDAY" on the screen suggested by the romance and drama behind these pages! If no copies of the book are stocked locally, communicate with the publishers.

HARPER & BROS., 49 East 33rd Street, New York City

MARGARET SULLAVAN

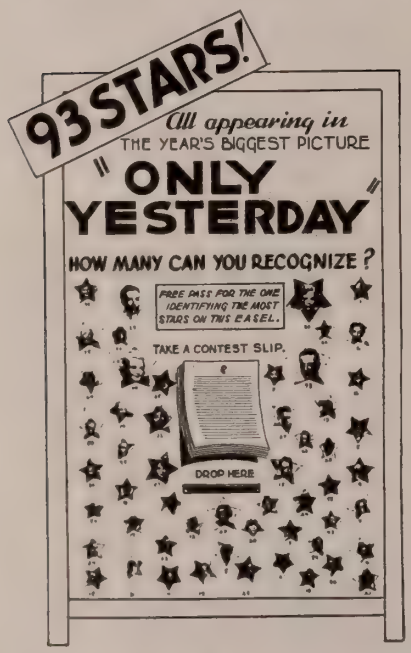
Exploit The New Screen Star Sensation!

Everyone will talk about Margaret Sullavan after seeing the picture. Get them started before they see it. Build up the star's personal triumph in "Only Yesterday." Sell her as a great new screen star. Do this with special exploitation. Plant photos of her everywhere with lines such as: Margaret Sullavan is the new rage of Hollywood; Margaret Sullavan a blazing new star that all Hollywood is talking about! Try and find a local girl who most resembles Margaret Sullavan and make her a guest of the town during your showing. Devote an entire panel in the lobby to Margaret Sullavan in various poses; interest milliners in her hats, designers in her gowns; cosmeticians in her beauty. Make a fuss over Margaret Sullavan — and watch this discovery flash into the box-office limelight.

ENVELOPE NOVELTY

A good little teaser gag to sell Margaret Sullavan can be worked out as follows: Imprint small pay envelopes with this message in script—NOT TO BE OPENED TILL THE DAY AFTER "ONLY YESTERDAY" OPENS AT THE STRAND THEATRE. Inside the envelope, have a slip of paper, imprinted likewise in script: "ONLY YESTERDAY" A NEW SCREEN STAR WAS CREATED WHEN MARGARET SULLAVAN MADE HER FILM DEBUT WITH JOHN BOLES, BILLIE BURKE, REGINALD DENNY AND 90 STARS IN JOHN M. STAHL'S "ONLY YESTERDAY." Hand these out to patrons who attend the first day's showing at your theatre.

CONTEST STUNT



Ask the fans to identify the 93 players appearing in the cast. Use numbered portraits of them in star-shapes as shown. Supply contest blanks and a box for entries on the same easel. Award a pass or small cash prize to the patron identifying the most stars.

STAR-SPANGLED BALLYHOO CAR

The sketch shows a truck literally covered with stars—each one of which should contain a portrait of a player appearing in "Only Yesterday." This and the jumbo book is a fine way to sell the tremendous title and cast.

Special Matinee For War-Time Romancers!

Get in touch with local Legion Post and check on war-time romances. Have couples married at that time invited to War Bride Matinee inasmuch as picture is about one. Great for publicity slants and word-of-mouth.

Hollywood Opening

Give "Only Yesterday" a real Hollywood opening with arc lights, celebrities, camera and newspaper men present, etc. It marks the picture's importance!

MOVING BELT ROLL-UP OF STARS!

A stunt that is certain to intrigue the fans is a moving belt roll-up of stars in "Only Yesterday." Do this with a shadow-box, in the front of which you have a star-shaped opening. Behind the aperture, the moving belt revolves bringing into view one star's name after another. Number all the names, but not consecutively. Dress up the shadow-box front with stars of various colors, title billing, etc.

POSTERS TO SELL A SUPER-PICTURE!

6-SHEET

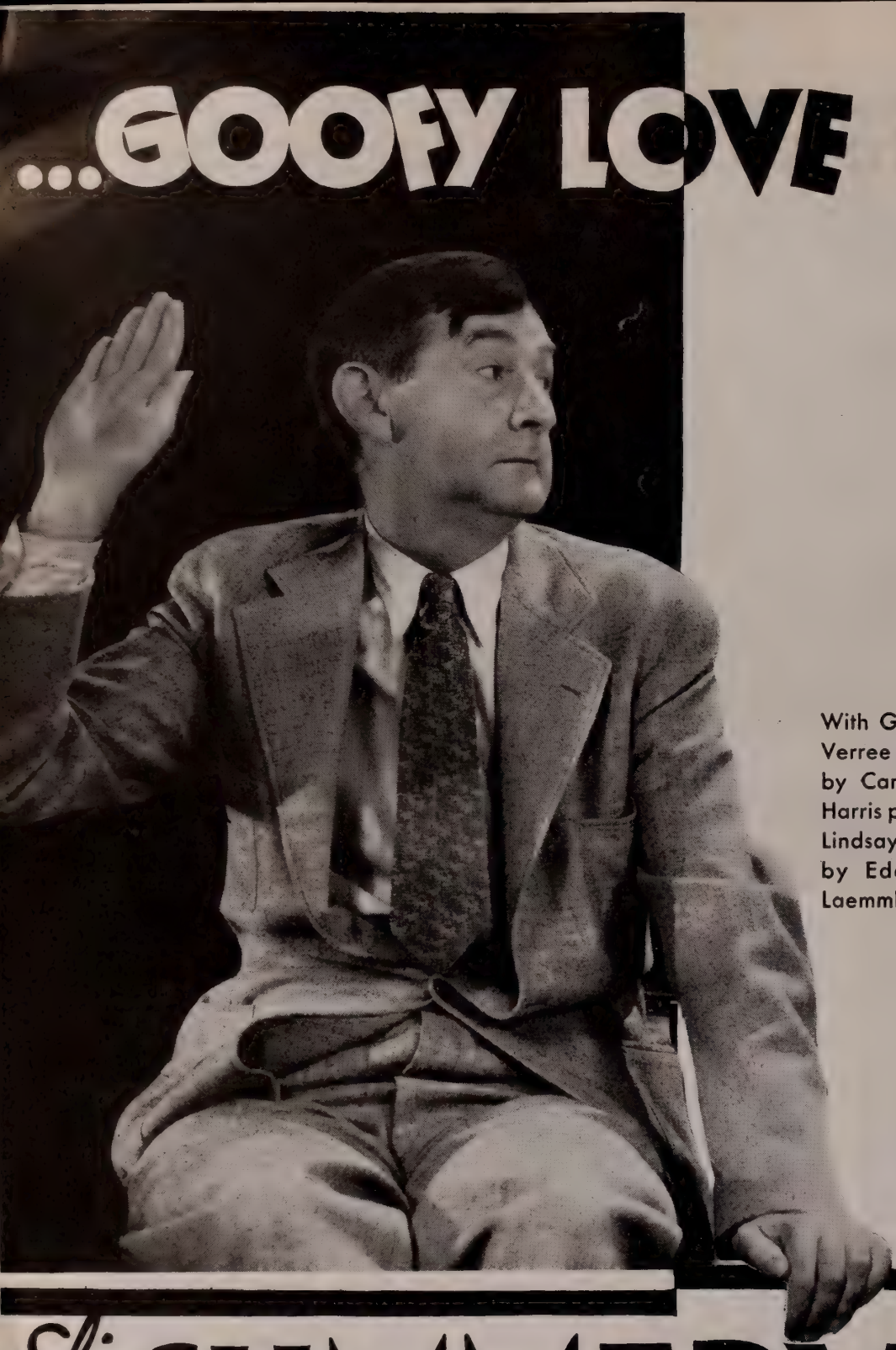
3-SHEET

SEE PAGE 1 OF SHOWMANSHIP SECTION FOR REPRODUCTION OF 24-SHEET POSTER . . . .

(At Left) 3-SHEET

(Below) ONE-SHEET

...GOOFY LOVE BIRDS



With GEORGE BARBIER, Lucille Gleason, Verree Teasdale, Donald Meek. Produced by Carl Laemmle, Jr., from the Sam H. Harris play, "Oh, Promise Me," by Howard Lindsay and Bertrand Robinson. Directed by Eddie Buzzell. Presented by Carl Laemmle.

Slim SUMMERVILLE

"LOVE, HONOR

GOOFIER THAN EVER!

"SPINACH!"

What's "spinach" got to do with the film business or with the box-office? . . . PUH-LENTY, Mister, PUH-LENTY! . . . Because when this picture gets circulating, "SPINACH" is going to be the country's newest wise-cracking by-word... It's going to be just as famous as Eddie Cantor's "quack-quack" or Mae West's "Come Up and See Me Sometime!" . . . How? . . . Why? . . . What? . . . Where? . . . You'll find out all about it when Zasu Pitts tells it to the judge and jury in the funniest breach of promise case ever framed into court.

•

Special Note To Theatre Managers:

You can give your personal guarantee in your newspaper ads that this picture presents the funniest courtroom sequence ever filmed!

and ZASU PITTS in "and OH, BABY!"

3 BIG WEEKS ON
"One of the really notable products of the screen" says Variety.
With ROD LA ROCQUE, LENI RIEFENSTAHL, Gibson Gowland, Ernst Udet. Story by Dr. Arnold Fanck. Music by Paul Dessau. Directed by Tay Garnett. Presented by Carl Laemmle. A UNIVERSAL SPECIAL
S.O.S ICE

B'WAY AT $1.50 TOP!

—now ready for a cleanup EVERYWHERE!

Two-a-day run at Criterion Theatre, N. Y! . . . The year's big thriller available for immediate booking NOW—Now, while you have the open time to give this sensational production the kind of a campaign and the length of run that will make BIG MONEY for you! . . . Play it now, Now, NOW, when every important factor points to your biggest grossing chance in months and months! . . . Prints are available in your exchange center.

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

You'll laugh with tears in your eyes! You'll thrill while stifling a sob!

SATURDAY'S MILLIONS

turns all picture formulas upside down and hits the market just when football excitement is at fever heat!

•

With **Robert Young, Leila Hyams,** Johnny Mack Brown, Andy Devine, Lucille Lund, Mary Carlisle, Grant Mitchell. From the story by Lucian Cary. Screenplay by Dale Van Every. Produced by Carl Laemmle, Jr. Directed by Edward Sedgwick. Production arranged by Christy Walsh. Presented by Carl Laemmle.

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL 33 NO 18
OCT. 14, 1933

WYNNE GIBSON
The Glamorous Blonde
in "SPECIAL INVESTIGATOR"

JOHN BARRYMORE

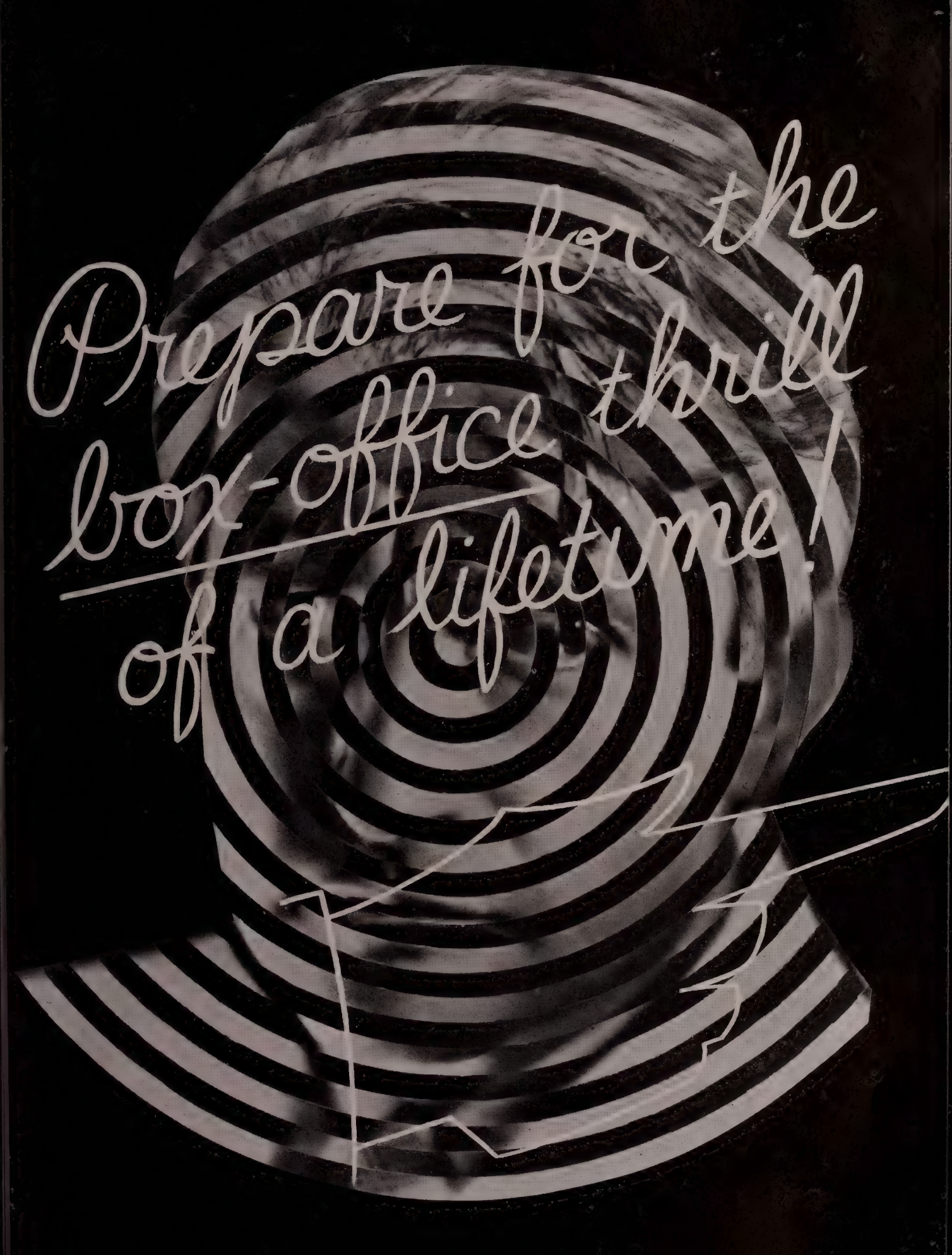
as the

COUNSELLOR AT LAW

With BEBE DANIELS

DORIS KENYON

Onslow Stevens, Melvyn Douglas, Isabel Jewell, Thelma Todd, Mayo Methot. From the stage play by ELMER RICE. Directed by WILLIAM WYLER.


Prepare for the
box-office thrill
of a lifetime!

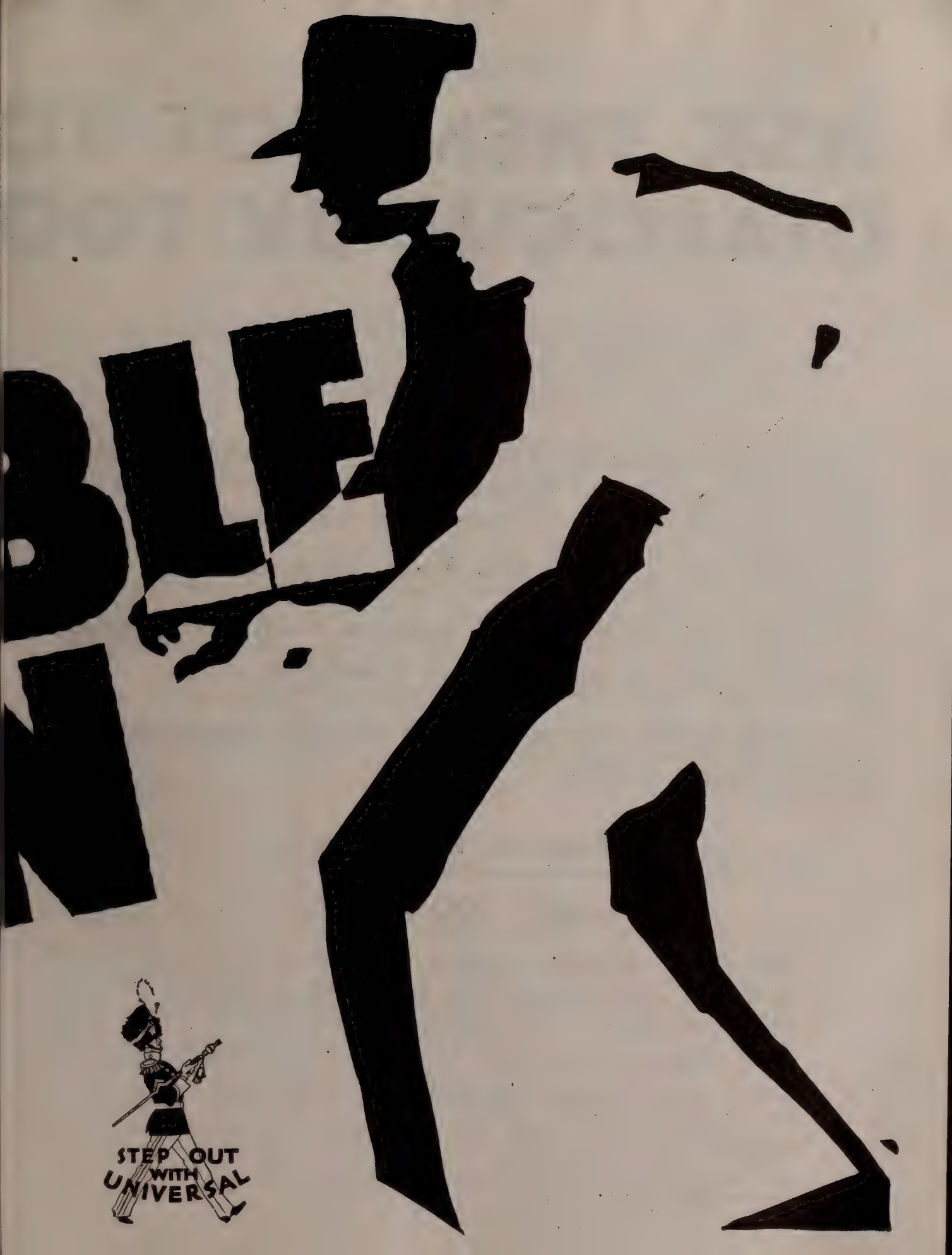
H.G. WELLS' FANTASTIC SENSATION!

THE INVISIBLE MAN

Starring

CLAUDE RAINS,

With GLORIA STUART, William Harrigan, Dudley Digges, Una O'Connor, Henry Travers, Forrester Harvey. Screenplay by R. C. Sherriff. Produced by Carl Laemmle, Jr. Directed by JAMES WHALE. Presented by Carl Laemmle.


BLE
N
STEP OUT
WITH
UNIVERSAL

ASK THEM NOT TO DIALOGUE BY TOO

No. 743 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

If I were running your theatre and were about to show Slim Summerville and ZaSu Pitts in "Love, Honor and Oh, Baby" I would reverse the usual order of advertising.

I would not tell them how funny the picture is.

I would not say this is the funniest of all the Summerville-Pitts pictures, even though it really is.

I would tackle it from a totally different angle, possibly on the following order.

Please Do Not Laugh Too Much!

The crazy comedy in this picture of Slim Summerville and ZaSu Pitts has such a rapid-fire dialogue that it is a shame to miss even a word of it. Please remember the rest of the audience when you do your laughing. Do it quietly if you possibly can, so that no one else will miss any of the ridiculously funny chatter. If you find

DROWN OUT THE MUCH LAUGHING

yourself roaring with laughter, please remember that the other fellow cannot hear the next crazy remark because you are disturbing him.

Believe me, the picture will prove the truth of your advertisment, and the wisdom of it.

I had to look at the picture more than once to get all of its nonsense, because even the hard-boiled cynics in a cold projection room laughed so much that some of the dialogue was drowned out.

We have advertised Mr. Summerville and Miss Pitts as the team of screams and the scream of teams. We have given you some very funny pictures with this team as the main attraction.

But, take it from me, we have never produced anything quite so foolishly hysterical as "Love, Honor and Oh, Baby!"

Slim out-Summervilles Summerville, and ZaSu out-Pitts Pitts. His face. Her hands. A jackass plot. Gorgeous nonsense, and something to make your theatre just a little more popular than ever!

Carl Laemmle

Universal's New Deal!

UNITED THEATRES of CALIFORNIA

Including Golden State Theatres Corp., T. & D. Jr., Theatre Circuit, San Francisco Theatres, Inc.

(Eugene Emmick, M. Naify, R. A. McNeil, Sam Levin)

sign for

UNIVERSAL

—Features, News, Serials and Shorts, 1933-34

•

***Thanks,* Messrs. Emmick, Naify, McNeil, and Levin for your confidence in Universal Pictures. We will do our part.**

NEWS

June Knight officiating at the opening of the new Bismarck Inn with Ted Weems and Harry Sosnick, whose orchestras furnish music for the Bismarck and with Otto Eitel, general manager of the Inn.

June Knight Captures Chicago

AFTER four weeks of personal appearances at the Paramount Theatre in New York, June Knight went to Chicago for a week. So successful was she at the Palace Theatre here that she was held over, and goodness knows how she was able to get to Universal City, Cal., where she will be starred with Russ Colombo in "The Indecent Age," by Frederick and Fanny Hatton, and "Crooning Through," and with Lew Ayres in "Cross Country Cruise."

While in Chicago, Miss Knight graciously consented to help open a Chicago thoroughfare with the Mayor and a Chicago restaurant with its owner. Pictorial illustrations of these activities are displayed on the page.

During the Convention of the American Legion, Miss Knight received an honor which has only come to one other woman, that is Elsie Janis. She was elected "Queen of the Convention."

June Knight officiates at the formal opening of the new Chicago Boulevard. It is the last link in the so-called outer drive on Sheridan Road between Montrose and Foster Avenues. At Miss Knight's left is Emmet Whealan, president of the Cook County Board, Hon. Edward J. Kelly, Mayor of Chicago, and Alfred D. Plamondon, President of Lincoln Park.

James R. Grainger, general manager of distribution for Universal, passes through Chicago on his way to Universal City studios, as June Knight arrived. He witnessed her signature to the contract for playing at the Palace Theatre.

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Illness Retires Wyler; James Whale Directing "By Candlelight"

SUDDEN illness of Robert Wyler forced a change of directors last week on "By Candlelight," now in production at Universal City. James Whale took over the reins after a delay of only one day. This continental comedy, adapted from a play, presents Elissa Landi and Paul Lukas in starring roles. Featured are Nils Asther, Esther Ralston, Lawrence Grant and Dorothy Revier.

"Beloved" is Title of Boles Musical

UNIVERSAL has at last definitely selected a title for the John Boles-Gloria Stuart musical which is being produced at Universal City by B. F. Zeidman. The title chosen is "Beloved," the story for which is by Paul Gangelin and the music by Victor Schertzinger, who is directing. In addition to John Boles and Gloria Stuart, the cast includes Dorothy Peterson, Mae Busch, Edmund Breese, Lucille Gleason, Lester Lee, Mabel Marden, Lucille La Verne, Burton Churchill, Albert Conti, Holmes Herbert and Evalyn Knapp who has just completed her role in "The Perils of Pauline."

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
Copyrighted 1933
Universal Pictures Corp.
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OCTOBER 14, 1933
Vol. 33 No. 18
NRA MEMBER U.S. WE DO OUR PART

Margaret Sullavan and Billie Burke in a smashingly dramatic scene from "Only Yesterday," which John Stahl has just completed at Universal City. This remarkable picture featuring Margaret Sullavan and John Boles is now in the cutting room and will be ready for release on November 6th.

Lew Ayres Definitely Cast in "Cross Country Cruise"

UNIVERSAL last week decided the first of the two pictures which Lew Ayres will make for Universal this season. Its title is "Cross Country Cruise." At least that is what it is called at the present moment. It will go into production at Universal City just as soon as Eddie Buzzell recovers from a slight attack of influenza which has taken him to Palm Springs. Already Alice White, Alan Dinehart and Eugene Pallette have been cast in supporting roles. The story is by Stanley Rauch and Elmer Harris.

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Victor McLaglen's Brother Cast in Summerville-Devine Feature

LEO McLAGLEN, brother of Victor McLaglen and world's jiu jitsu champion, yesterday was engaged for a prominent role in Universal's comedy feature, "Horse Play."

Now before the cameras at Universal City, "Horse Play" co-stars Slim Summerville and Andy Devine, and features Leila Hyams. Edward Sedgwick is directing.

Production Ac With Seven P At Busy Univ

WITH seven feature pictures now in work, two starting during the current week, and two more to begin October 16th, a new all-time production high has been chalked up at Universal City, Carl Laemmle, Jr., general manager, announced last week. Never in the history of Universal City has the Laemmle studio had more pictures in work at one time or been so busy. Furthermore, the excessive activity seems likely to last until the Christmas holidays.

In addition to the record number of screenplays in work and about to go in work, four have just been completed and consigned to the cutting and editing rooms. They are "Only Yesterday," the John M. Stahl picture featuring Margaret Sullavan, John Boles, Reginald Denny, and Billie Burke; "The Invisible Man," starring Claude Rains, and directed by James Whale; "Special Investigator," with Wynne Gibson and Onslow Stevens featured; and "Strawberry Roan," Ken Maynard's latest western.

William Wyler is busily engaged in directing John Barrymore in Elmer Rice's sensational stage hit, "Counsellor at Law," with Bebe Daniels, Doris Kenyon, Onslow Stevens, Isobel Jewell, Thelma Todd, and nine members of the original New York stage show cast.

After two months of preparation and musical composition, Victor Schertzinger is at work filming "Beloved," co-starring John Boles and Gloria Stuart with a large supporting cast. This picture is a musical romance, and is attracting a lot of attention in Hollywood.

Kurt Neumann is finishing "Dangerous to Women" with Chester Morris, Helen Twelvetrees and Alice White. James Whale is in the second week of "By Candlelight," featuring Elissa Landi, Paul Lukas, Nils Asther, and Esther Ralston; Edward Sedgwick is directing Slim Summerville and Andy Devine in "Horse Play," with Leila Hyams;

ivity At Peak ctures in Work ersal Studios

Edwin L. Marin is directing "Bombay Mail," starring Edmund Lowe, with Onslow Stevens, Shirley Grey, Ralph Forbes, Georges Renavent, Tom Moore and others, and Alan James is directing Ken Maynard and Cecilia Parker in "Riders of Justice."

This coming week Eddie Buzzell will start Lew Ayres in "Cross Country Cruise" with Alice White and Alan Dinehart in the cast, and October 5th will be the starting date for "Madame Spy," featuring Nils Asther and Fay Wray, with Karl Freund directing. Shortly afterward Stanley Bergerman's production of "I Like It That Way" with Roger Pryor will start under the direction of Harry Lachman, and Harry Pollard is scheduled to begin "The Good Red Bricks," adapted from Mary Synon's book and featuring Margaret Sullavan. Also Edward Everett Horton and Edna Mae Oliver are slated to begin their first co-starring feature, "The Poor Rich," with Edward Sedgwick directing before the middle of the month.

Stories now in preparation and which will be filmed at Universal City this winter include "The Man Who Reclaimed His Head," by Jean Bart, starring Claude Rains, and with Lowell Sherman directing; "The Great Ziegfeld," an original screenplay by William Anthony McGuire and Billie Burke; "Rigadoon," from the story by Charles Knox Robinson, with Robert Wyler directing; "The Golden Fleece," written by Tom Reed and John Larkin, and starring Paul Lukas; "Little Man, What Now?" Hans Fallada's best seller which will star Margaret Sullavan; "Zest," the best seller by Charles G. Norris, screenplay by William Hurlbut, and Lowell Sherman directing; "American Scotland Yard," starring Edmund Lowe; "A Trip To Mars," by R. C. Sherriff, starring Boris Karloff, and directed by James Whale; "Sutter's Gold," by Blaise Cardraras; and "The Strange Behavior of Mrs. Crane," Harry Segall's famous stage success.

Leila Hyams, supporting Slim Summerville and Andy Devine in "Horse Play." The horse is also in the cast. He is the equine who registers at the Three Roses Hotel in London, and causes some of the horseplay.

"S. O. S. Iceberg" Enters Third Week At Criterion

"S. O. S. Iceberg," the Universal screen drama of a lost expedition, enters its third week at the Criterion Theatre. Since its world premiere at the Criterion on September 22nd, attended by stage and screen celebrities, the film of the arctic has been playing to packed houses. In addition to the typical Broadway movie-goers, "S. O. S. Iceberg" has attracted members of the Explorers Club, lecturers and scientists such as Vilhjalmur Stefansson and Branson de Cou, and aviation fans eager to see the spectacular flying of Major Ernst Udet, World War ace and stunt flyer in international air meets.

The million dollar production required the longest and most hazardous location trip on record in motion picture making. The six months' expedition into Greenland was led by Dr. Arnold Fanck, noted outdoor film producer. Rod La Rocque and Leni Riefenstahl play the leading roles, supported by Sepp Rist, Dr. Max Holsboer and Walter Riml, European mountain climbers and ski jumpers. Tay Garnett directed the film, which was adapted by Tom Reed from an original story by Dr. Fanck.

A NEW STAR
IS BORN!

ONLY
YEST

The whole Universal studio — and about everybody else on the West Coast — is wildly enthusiastic over the performance given by Margaret Sullavan in what is hailed as THE GREATEST WOMAN'S PICTURE EVER PRODUCED!...Mr. Exhibitor, here you've got that rarest of all picture combinations—a great production introducing a great new personality. CASH IN ON IT!

•

With

MARGARET SULLAVAN and JOHN BOLES

JOHN M. STAHL'S

Greatest Production for Universal!

93 feature players in the cast, including Edna May Oliver, Billie Burke, Benita Hume, Onslow Stevens, Reginald Denny, Jimmie Butler, Marie Prevost, Franklin Pangborn. Produced by Carl Laemmle, Jr. Suggested by the book by Frederick Lewis Allen. Dialogue by William Hurlbut. Presented by Carl Laemmle.

ERDAY

She will take her place with the GREAT

Katharine Hepburn

MARGARET SULLAVAN
making her screen debut
in

ONLY

EST

Ann Harding *Marlene Dietrich* *Greta Garbo*

YESTERDAY

Use These Cartoons for "S.O.S. Iceberg"

A PUBLICITY feature for "S. O. S. Iceberg" which could not get into the regular press book is herewith explained to exhibitors. Almost all newspapers like to have cartoons for illustration even better than good stills. In the first place, they are odd and attract attention. In the second place, they usually show up better in newspapers than halftones do because the cartoons can be made in line cuts instead of halftones. In the big run which "S. O. S. Iceberg" had at the Criterion Theatre, there were a number of striking cartoons printed, which we have purchased from the artists who drew them and which you now have the opportunity of using when you play "S. O. S. Iceberg" in your theatre.

Cartoon of Himself by Udet the Intrepid Flyer of "S. O. S. ICEBERG."

There are six cartoons in the set. Two of them were drawn by Major Ernst Udet himself. This intrepid flyer and splendid actor is also an artist of no mean ability. One of the cartoons is signed "Greenland 1932, Udet" and is illustrated on this page. It is a cartoon as he sees himself in his perilous rescue work among the icebergs. The other is a picture of Gibson Gowland smoking a pipe. This cartoon may be done either as a very coarse screen halftone, or as a line cut. Another is by the cartoonist, Harry Firestone, and has a very nice arrangement of Bendays. It shows Major Udet, Knud Rasmussen, protector of the expedition, and Dr. Holsboer, European ice hockey champion, and one of the actors in the film.

Irving Hoffman is represented by a nice drawing of Udet and a cleverly executed setting. Malcolm Eaton has a characteristic drawing of Gowland, Riefenstahl and LaRocque. One of the best drawings is by the artist von Hentzchel. This drawing will have to be reproduced as a coarse screen halftone, but even so it will reproduce a lot better than a photograph. These six cartoons can be obtained from any Universal Exchange. A quantity of them is already in each Exchange and can be ordered from accessory manager.

"S.O.S. Iceberg" Enters Third Week at Criterion

"S. O. S. Iceberg," the Universal screen drama of a lost expedition, enters its third week at the Criterion Theatre. Since its world premiere at the Criterion on September 22nd, attended by stage and screen celebrities, the film of the arctic has been playing to packed houses. In addition to the typical Broadway movie-goers, "S. O. S. Iceberg" has attracted members of the Explorers Club, lecturers and scientists such as Vilhjalmur Stefansson and Branson de Cou, and aviation fans eager to see the spectacular flying of Major Ernst Udet, World War ace and stunt flyer in international air meets.

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Andy Devine Chosen For "The Poor Rich"

HAVING finished his co-starring role with Slim Summerville in "Horse Play," Andy Devine was this week assigned to a new role. He is the first player selected for "The Poor Rich," starring Edward Everett Horton and Edna May Oliver. "The Poor Rich" is a comedy by Dale Van Every, Ebba Havez and Henry Myers. Ebba Havez has just finished the continuity. It will be directed by Edward Sedgwick. Universal with this picture is confident of building a new comedy team which will attempt to rival Summerville-Pitts. There will be two of the Horton-Oliver features.

UNSOCIAL NOTE

Bebe Daniels, supporting John Barrymore in "Counsellor-At-Law," and J. Hammond Dailey, also supporting him, came to Hollywood from New York City on the same airplane. Hammond recognized Miss Daniels, but was too shy to speak to her. Miss Daniels exhibited a shy reserve for 27 hours.

Three days later they found themselves working together on the same set, at Universal City.

Splendid Cast Signed for "Rider of Justice"

WALTER MILLER, who attracted a lot of attention with his work in the Buck Jones serial, "Gordon of Ghost City," and Cecilia Parker, who has appeared in several Universal chapter-plays, yesterday were added to the cast of "Rider of Justice," the fifth Ken Maynard western for Universal. Miss Parker will be the western star's leading lady.

"Rider of Justice" is an original screenplay by Robert Quigley. Alan James is directing.

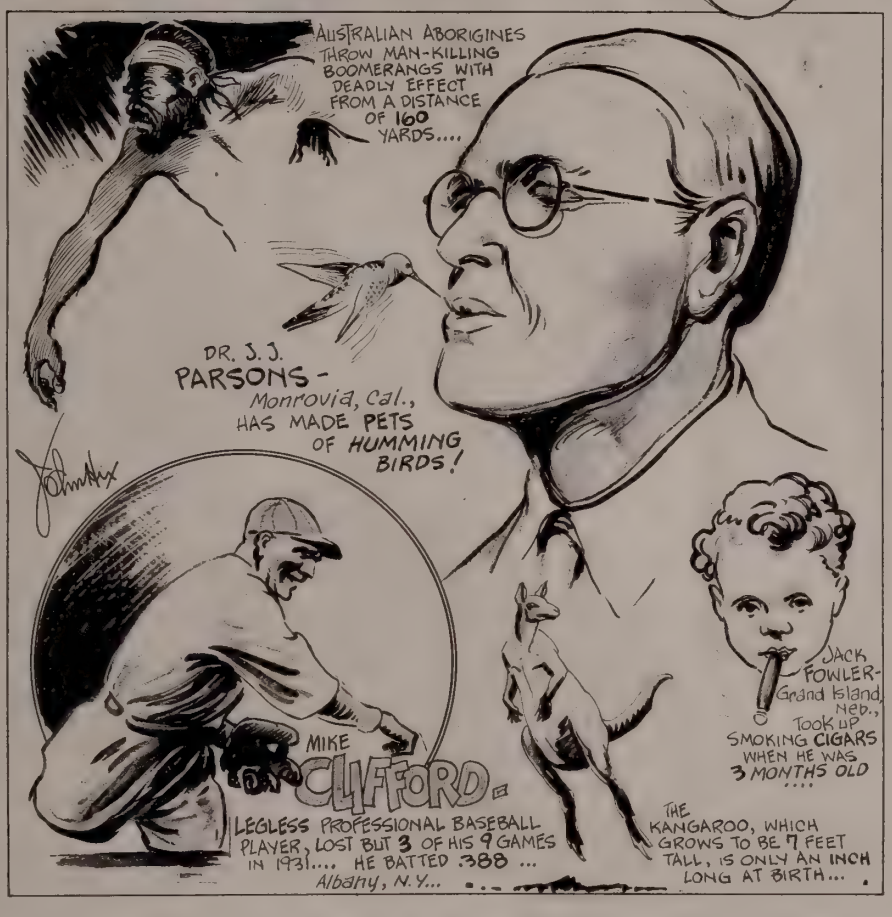
Strange thing about these Ken Maynard features. They get better with each release. Watch next week for a story on "Strawberry Roan." We though "The Trail Drive" was the best western ever made. Just wait till you see "Strawberry Roan."

Highlights in Universal's

Strange As It Seems

NO. 32

by JOHN HIX



JOHN HIX comes to bat with a tremendously interesting assortment of material for "Strange As It Seems" No. 32. The highlights of this interesting reel are illustrated for the Universal Weekly by Mr. Hix himself in the accompanying cartoon.

The domestic life of a humming bird, how Australian aborigines get along with a minimum of ammunition, the strange life growth of the kangaroo, and a baby boy who took up smoking at the tender age of three months are among the dozen separate strange subjects brought to the screen in the latest Universal "Strange As It Seems" short based on the widely read newspaper cartoon of the same name by John Hix.

The short subject, which is the thirty-second of the series produced by Jerry Fairbanks and Manny Nathan, is winning wide acclaim for the sequence which shows Dr. J. J. Parsons, Monrovia, California, and his pet humming birds. Excellent camera shots give hitherto unfilmed pictures of Dr. Parsons feeding a tiny humming bird with an eye-dropper, and a mother humming bird feeding her own young.

The Australian aborigine and his boomerang which returns to him if it misses it mark, and his deadly spear which he carries with his feet are shown in another highlight of the film. Comedy is provided in scenes of the Men's Sewing Club of Louisville, Kentucky, where he-men of the South gather round to knit and gossip.

One of the strangest businesses in the world—that of gathering and selling Mexican jumping beans—is explained interestingly by Gayne Whitman, Strange As It Seems narrator, in scenes of the Sierra of Alamos, Mexico, where all jumping beans come from. Strange habits and customs of the colorful Navajo Indians of Arizona form two sequences, showing how the Indian brave shaves his sparse beard; and why, strange as it seems, Indians are able to buy valuable merchandise with nothing more than the buttons on their clothes.

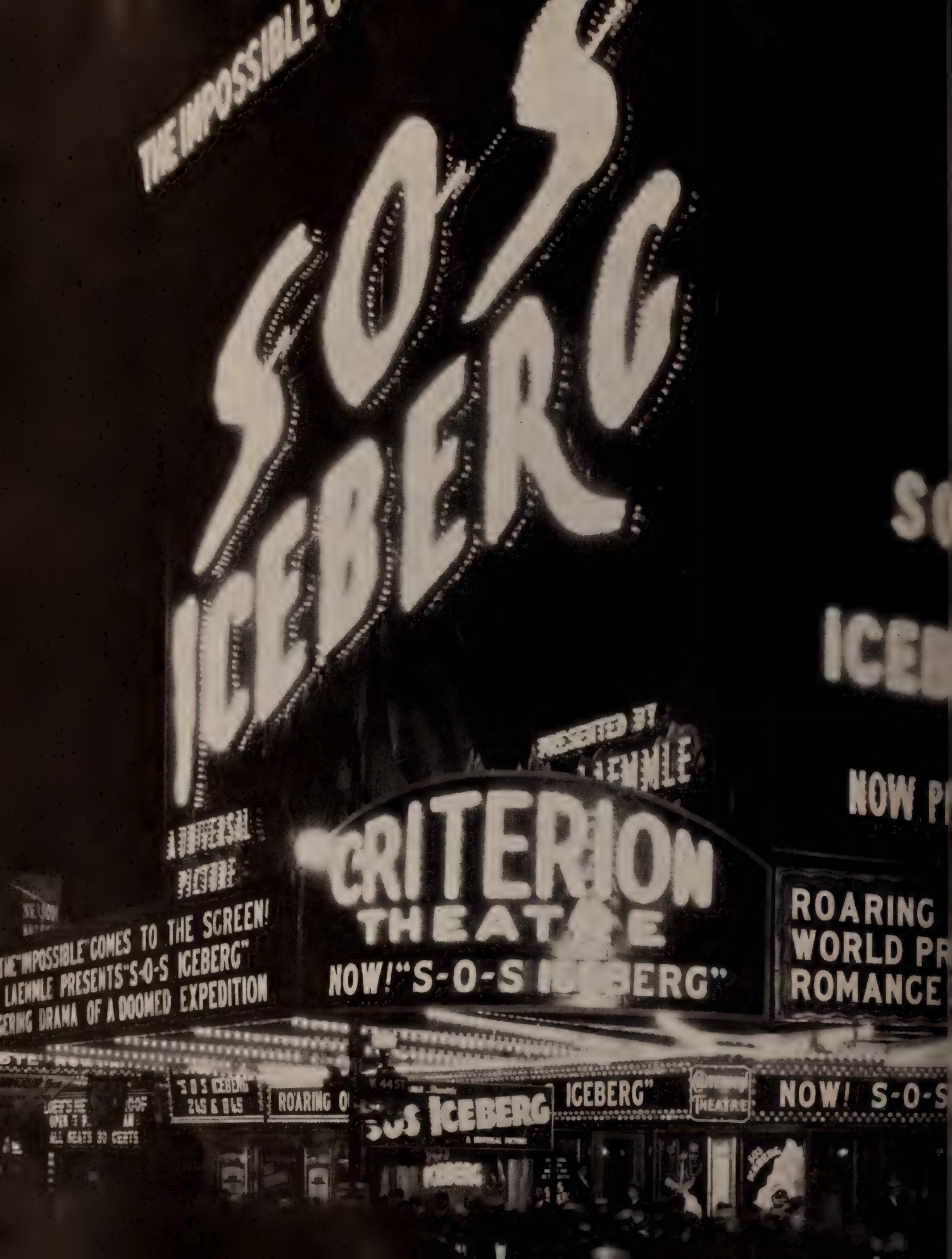
Architecture turns back 6000 years for the scenes in Mescalero, New Mexico, at the site of a granite structure where Father Albert Braum, "The Padre of the Mountains" and his two faithful Indian workers have labored 15 years building a church which, now half done, will take another decade and a half for completion.

The short also includes fascinating shots of little Jack Fowler, who took up smoking cigars at three months; the strange friendship between wild ducks and Tom Reed of Lost Lake, Florida; the "Rubber Faced" man of Atlanta, Georgia; and Mike Clifford who, although legless, plays professional baseball and plays it well.

"Strange As It Seems" is constantly broadening its newspaper syndicate. Last week it started in the Seattle Star. In every instance now a tie-up is effected with the theatres in the city where a new newspaper contract is effected. In the case of Seattle, the tie-up includes 32 Seattle theatres.

In addition to Seattle, the John Hix cartoon went into the Portland News-Telegram with a tie-up of twenty-six Portland theatres. These tie-ups were effected for the McNaught Syndicate by Ernest Hix, working in collaboration with the Universal Exchanges in Seattle and Portland.

The illustration above is from "Strange As It Seems" No. 32, now being released to theatres throughout the United States.


S-O-S ICEBERG
THE IMPOSSIBLE
CRITERION THEATRE
NOW!"S-O-S ICEBERG"
ROARING
WORLD PR
ROMANCE
S O S ICEBERG
ICEBERG"
NOW! S-O-S

BROADWAY'S BIG SENSATION

becomes

THE THRILL OF A NATION!

Prints now available at all exchange centers for IMMEDIATE RUNS on the picture that played to thrilled thousands at $1.50 Top... Early reports from runs in key spots indicate that this tremendous thriller is going to clean up EVERYWHERE... Climb aboard the bandwagon NOW... Set it in as soon as possible, for as long a run as possible so as to make the most money possible—(and there never was a better time to make big money than right NOW!!!)

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With ROD LA ROCQUE, LENI RIEFENSTAHL, Gibson Gowland, Ernst Udet. Story by Dr. Arnold Fanck. Music by Paul Dessau. Directed by Tay Garnett. Presented by Carl Laemmle.

A UNIVERSAL PICTURE

GREATEST SALES WEEK in UNI

LAST week was the biggest week in Universal's sales history.

Last week was no special week. It wasn't the peak week of a drive; it wasn't any anniversary; and it wasn't any accident. It was just the build-up to a climax of the sales effort of the Universal Exchanges since James R. Grainger became general manager of Universal distribution and since Universal announced its thirty-six picture program for 1933-1934.

There was, however, a coincidence of events which brought the big contracts together in one week. In the first place, the Universal Weekly, with its new announcement explaining what two million dollars more in production money had accomplished for these thirty-six pictures, had just come out. Its effect was distinctly noticeable in all exchanges. However, the big business came from San Francisco Exchange, and the Big U Exchange.

James R. Grainger, after weeks of preliminary work on the part of the Exchange, had arrived in San Francisco and had closed four smashing deals that gave the San Francisco office the greatest week in sales the office had ever had in its entire history. These contracts set Universal solidly in the San Francisco territory and in Honolulu. The figures themselves are sufficiently staggering, but the superb playing arrangements effected made these four deals notable in a year in which Universal is bound to stand out with startling prominence. The deals closed were with the Golden State, the T. & D. Junior circuit, Blumenfeld, and the Consolidated Amusement Company. These four great circuits represent the major playing time for the entire Northern California and Honolulu districts and set up the Universal product for more de-luxe playing time than the

Coincidence of James R. G San Francisco, the Big U's Appearance of the New Number of the Universal Gigantic Volume Sales of

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June Knight Enters "Cross Country Cruise"

JUNE KNIGHT returned this week to Universal City. Carl Laemmle, Jr. cast her immediately and unexpectedly in a role supporting Lew Ayres in "Cross Country Cruise." This trans-continental bus story will go into production within a few days under the direction of Eddie Buzzell. The cast already includes Alice White, Alan Dinehart, Eugene Pallette, Robert Allen and Arthur Vinton. It will be June Knight's second Universal picture. Her first, "Ladies Must Love," will be released this month. Following it she came to New York, and played three weeks of personal appearances at the Paramount Theatre, and followed this up with two at the Palace Theatre in Chicago.

Two other pictures have been discussed for June Knight and if "Cross Country Cruise" finishes on time she will go into either or both of them. The first "Crooning Thru" by William Anthony McGuire with Russ Columbo and the other is "The Indecent Age."

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FAY WRAY CAST FOR "MADAME SPY"

FAY WRAY has been engaged for the title role in Universal's production of "Madame Spy" which Karl Freund is to direct. Miss Wray is assured in "Madame Spy" of the most dominant role of her screen career.

TOM MIX HONORED

Tony Among Immortals

WHEN the winner of the Irish Sweepstakes is drawn this year, it will be against a background of world famous horses. The committee in charge has commissioned John Keating, R.H.A., to select and paint the twenty-four most famous horses in the world. The only moving picture horse he chose was Tony, Tom Mix's famous horse, featured in nine Universal productions and honored while he was in London in a way that no horse in modern times was ever honored. John Keating is shown in the illustration above, drawing Tom Mix and Tony preliminary to making his painting. This painting will be incorporated as one of the twenty-four panels decorating the rostrum upon which the winner of the Irish Sweepstakes will be drawn.

Oswald, the Lucky Rabbit to Fly With Navy Birdmen

"Oswald, the Lucky Rabbit" Universal's eight year old cartoon comedian is going for a skyride with the United States Navy.

The clever little Walter Lantz cartoon caricature will soon adorn the sides of many fighting aeroplanes of the U. S. Navy Observation Squadron 3B assigned the battleships Arizona, New Mexico, Mississippi and California.

In compliance to a request from Lieut. Comm. C. T. Simard for the observation planes, Cartoonist Lantz has created a red, white and blue insignia showing the long eared Oswald whizzing towards a bulls eye astraddle a 14 inch projectile. This Oswald will win new fame as the first "seagoing" rabbit.

ISEN IN NEW YORK

MONROE ISEN, General Manager for Universal in South America, arrived in New York Tuesday from South America, with his wife and two-year-old daughter. It is three and a half years since Mr. Isen, who was born in New York, has been in this country. He will take a thoroughly long rest and endeavor to catch up with the progress in the northern hemisphere, as well as study at first-hand the product which Universal will release in South America during the coming year.

ERSAL HISTORY

ger's visit to Veek and the nouncement kly, Produce ersal Pictures.

company has ever enjoyed in this section of the country.

Features, News, shorts and serials were included in the deal with each brand of product calling for price increases and preferred playing time for the greater portion of the product. With these deals added to those already closed, Universal is well on its way to the greatest year in the entire history of the company. Mr. Grainger has personally closed one great deal after another and has set a solid framework of sales that will insure exceptional representation, and preferred playing time. He has built a massive structure of confidence. The closing of the coast deals puts practically every large circuit definitely in the Universal Victory Parade.

The other big contributor to the greatest sales week in Universal history was the Big U Exchange. Although the R. K. O. contract had previously been announced, it was only last week that definite contracts were signed and only last week that it could be included to the sales credit of the Exchange. In addition to the R. K. O. deal, there were a number of smaller circuit deals and an exceptional amount of business credited to the splendid impression which the *Universal Weekly*, carrying Universal's new announcement, had produced in the territory. Everyone seems thoroughly satisfied with this report of what two million dollars more in production money has done for Universal product.

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HERE IS A RECORD

"BE MINE TONIGHT" has broken lots of records, but this one breaks the all-time record for attendance by so much that there is not even a good second. Ruth Baldwin Pierson of 110 Corwin Road, Rochester, N. Y. has seen "Be Mine Tonight" more times than any person ever saw a moving picture before.

How many times do you think a person can go to see a good moving picture? All right! And then double that, and double it two or three times more, and still you'll be 'way off!

Mrs. Pierson has gone to see "Be Mine Tonight" at the Little Theatre in Rochester just *forty-eight times!* Unless she has gone to see it again since the story of this remarkable devotion to a moving picture was printed on September 20th in the Rochester Evening Journal. She would have had several more opportunities to see it, because "Be Mine Tonight" is now in its fourteenth week in Rochester and this is another record that cannot be overlooked.

Ruth Baldwin Pierson is a nationally known poet. She is a regular contributor to the Magazine of Verse and a number of her poems have been published in book form. Mrs. Pierson goes to see "Be Mine Tonight" apparently every time she has an opportunity. She isn't striving for a world's record. She goes because she likes the picture.

Buck Jones Reviews Huge Fan Club

THERE never was a fan club in the history of the moving picture business to anywhere near equal that of Buck Jones. It is entitled "The Buck Jones Rangers." They have uniforms and everything, and the total membership is well over three million. This is a huge heady-made audience for "Gordon of Ghost City," which is now playing its first chapters in selected theatres throughout the country to record-breaking business.

The illustration above shows a review of the uniformed Buck Jones Rangers from Belvedere Gardens. This review by Buck Jones of his admirers was one of the outstanding features of the closing day of the Pomona County Fair. Below is the band attached to this California division of the Buck Jones Rangers.

DOUBLES HIS GROSS

L. J. MASON of the Palace Theatre of McAllen, Texas, played such a successful engagement on "Moonlight and Pretzels" that the amount of money coming to the exchange on a percentage arrangement doubled the gross of any Universal picture played in McAllen this year. Mr. Mason was thoroughly satisfied with the picture and showed his good judgment by making an exceptionally strong exploitation campaign. The Palace is one of the crack houses of the Paschall-Texas Circuit.

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"STRANGE AS IT SEEMS" No. 32

PLENTY of curiosities to hold the interest of the most jaded fan. In particular there are shots showing a Navajo Indian shaving with a piece of tin and a farmer scratching his nose with his nether lip. Well worth while. Running time, 10 mins. *Review of the Motion Picture Daily*

RED-HOT RI

With ROBERT YOUNG, LEILA HYAMS, Johnny Mack Brown, Andy Devine, Lucille Lund, Mary Carlisle, Grant Mitchell. From the Saturday Evening Post story by Lucian Cary. Produced by Carl Laemmle. Directed by Edward Sedgwick. Production arranged by Christy Walsh. Presented by Carl Laemmle

GHT NOW!

Football is getting millions of dollars in admissions from the public right now—and this picture revolving around FOOTBALL will get theatres millions of dollars in admissions right now! Never was there a more timely release, and never was there as good a football picture... Because this one, in addition to its football pull, has the all important WOMAN-APPEAL that all good pictures need . . . It has plenty of DRAMA, ROMANCE, COMEDY and SENTIMENT to go with its world of ACTION and SUSPENSE . . . It's truly the showman's "natural" this year! PLAY IT NOW!

$ MILLION$

What They Think of Goofytone News

Had to Raise the Volume

Winnipeg, Manitoba
September 9th, 1933

Mr. Clair Hague
Canadian Universal Film Co.
Toronto, Ont.

Dear Mr. Hague:

Glad indeed, to hear that you are out of the hospital, and feeling much better. I trust by the time this letter reaches you that you will have fully recovered.

We screened the first Goofytone Newsreel the other day, in the screen room, and had our doubts as to how the audience would receive it, whether or not they would get any laughs out of it, and if it would take the place of a comedy, so suggested to Frank Vaughan that we put it in this week's program in place of a comedy, and if the audience did not receive it, we would replace it with something else. Right off the bat the audience started to laugh, and each one of the news items seemed to bring more laughs, so decided to keep it on this week's program. With the house filled to capacity, for two nights shows, they roared and laughed to such an extent that we had to have the operators raise the volume three points, so that the laughs would not drown out the talking. We have had a lot of inquiries wanting to know when we would run one again, and you may rest assured it will receive billing in our ad. The morning's paper praises it, and mentions no other short but this one.

We are exploiting "Moonlight and Pretzels" in a big way, and am satisfied that we will do capacity business.

Thought the above would be of interest to you, and with the kindest personal regards, I am

Yours very truly,

E. C. BOSTICK
Managing-Director
Lyceum Theatre

NEW YORK HOWLS AT GOOFYTONE NEWS

AT the showing of "S. O. S. Iceberg" in the Criterion Theatre, the only short shown with the feature was the Goofytone News. It was the debut of this howlingly funny take-off on newsreels in New York City. Here are several excerpts from the New York papers.

The New York News said: "The Universal Pictures Company has a novel newsreel offering at the Criterion. It is called 'Goofytone News Reels,' and is a bit of nonsense from which you will be sure to get a kick. Purely satirical, it pokes fun at the newsreel cameramen and their subjects."

Sidney Skolsky in the News says: "Grand fun is the Goofytone News, burlesque newsreel."

Paul Yawitz in the Mirror says: "Among the things that kept this Sunkist Columnist awake this wk. are Arty Auerbach's made 'Goofytone News' idea at the Criterion."

HE HAD THE BELLY LAUGHS

220 East 42nd St., New York City
September 12, 1933

Mr. James A. Grainger,
Universal Pictures Corp.,
New York City.

Dear Mr. Grainger:

I had the pleasure and belly laughs to see a Universal release called "Goofytone" playing in Keith's Albee Theatre in Boston on the second day of September.

On that date I had been assigned to cover the Giants - Boston game in the bean country. Quite by accident, several of the ball players and sports writers wandered into this theatre after Saturday's game, and believe you me that Goofytone newsreel took the wet blanket off everything. We laughed 'till we wept copious tears of mirth. It was what might be honestly termed a "HOWLING" success.

If it is to be released here, please send me the information, date and theatre where it can be seen again, so that the ribs of my friends, myself, and many of our townfolk can get an exercising as only a hearty laugh right from the mid-section can produce. And believe you me, Sir Grainger, your many Goofy subjects in this reel, with a sweeping bow to the Noble Chancellor Moahn,—CAN PRODUCE 'EM.

Still laughing-ly yours,

PHIL LEVINE

FUNNIEST EVER

220 East 42nd St., New York City
September 14th, 1933

Mr. James A. Grainger,
Universal Pictures Corp.,
New York City.

Dear Mr. Grainger:

Allow me to congratulate Universal Pictures for the first really new and funniest idea in movies that I have ever had the pleasure to witness.

"Goofytone News" provides the definition of the word "COMEDY" to an EXCLAMATION POINT!!

Thanks for many solid minutes of hearty laughter.

Sincerely,

JOSEPH COSTA, Jr.

Song cover of the first song written for a two-reel comedy subject by famous composers.

Unique Song Plug For "On The Air — And Off"

"ON THE AIR—and OFF," first of Universal's series of Mentone Featurettes, becomes a still more highly exploitable subject with the publication of the current song hit, "Lonely Moonlight Troubadour." This romantic ballad, which is rapidly becoming one of the most popular selections with leading radio orchestras and soloists everywhere, was originally sung in "On the Air—and Off" by Nick Lucas, the crooning troubadour of stage screen and radio.

Music store tie-ups involving song hits from feature pictures have always proved effective theatre exploitation. This fact should be taken into consideration in booking "On the Air — and Off." Exhibitors who book this short are urged not to fail to capitalize the possibilities. For plugging purposes, get in touch with local radio, restaurant and ballroom orchestras. Contact your local music dealers now. Tell them that special reproductions of song covers and other advertising material are now available at the Music Dealers Service, 619 West 54th Street, New York City. A postal inquiry will bring prompt action.

For your information, a reprint of the page you are now reading, together with an appropriate explanatory letter, is being sent to each of three thousand music dealers by Miller Music, Inc., the publishers of "Lonely Moonlight Troubadour."

New York's famous Tin Pan Alley is genuinely interested in the success of the new Mentone-Universal song hit because of the collaboration, for the first time, of the song-writing talents of Ballard MacDonald and Milton Schwarzwald. Macdonald is responsible for the lyrics of hundreds of successful songs during the past twenty-five years. He is also prominent as a musical comedy and revue writer. Incidentally, he wrote the story and scenario of "On the Air—and Off" and of four additional Mentone Featurettes.

Mr. Schwarzwald, in addition to his pre-eminence as a radio director and arranger of music, is the composer of scores of musical comedies and song hits.

The cast of "On the Air—and Off" includes besides Nick Lucas, Adelaide Hall, one of the world's leading colored artistes; Eddie Garr, foremost amongst American mimics; Hizi Koyke, celebrated Japanese prima donna of the Metropolitan Opera; Lord Oliver Wakefield, stuttering star of the English music halls; Bovard Sisters and Murray, vaudeville's outstanding harmony trio; Sam Liebert, famous Broadway character actor; and Leon Belasco, popular maestro of the St. Moritz Hotel, in New York, with orchestra. As this line-up of extraordinary talent suggests, "On the Air—and Off" is crammed full of sure-fire entertainment. Also, it is the sort of variety two-reel subject that will fit into almost any show schedule, regardless of what type of full-length feature may top the program.

Mentone Productions are all of them geared to this amusement angle. Mentone had the pick of hundreds of actors from the Catholic Actors Guild, from which list the casts for its second and third two-reel pictures have also been chosen. The titles of these are "All At Sea" and "The Big Benefit." Prints of "On the Air—and Off" are in all Universal Exchanges now.

BOX-OFFICE HISTORY WILL

•

With EVALYN KNAPP,
Pat O'Malley, William Desmond, Robert Allen, James Durkin, John Davidson, Sonny Ray, Frank Lackteen. Story By Ella O'Neill. Directed by Ray Taylor.

•

Other Universal Serials For1933-34

BUCK JONES in
GORDON OF GHOST CITY

•

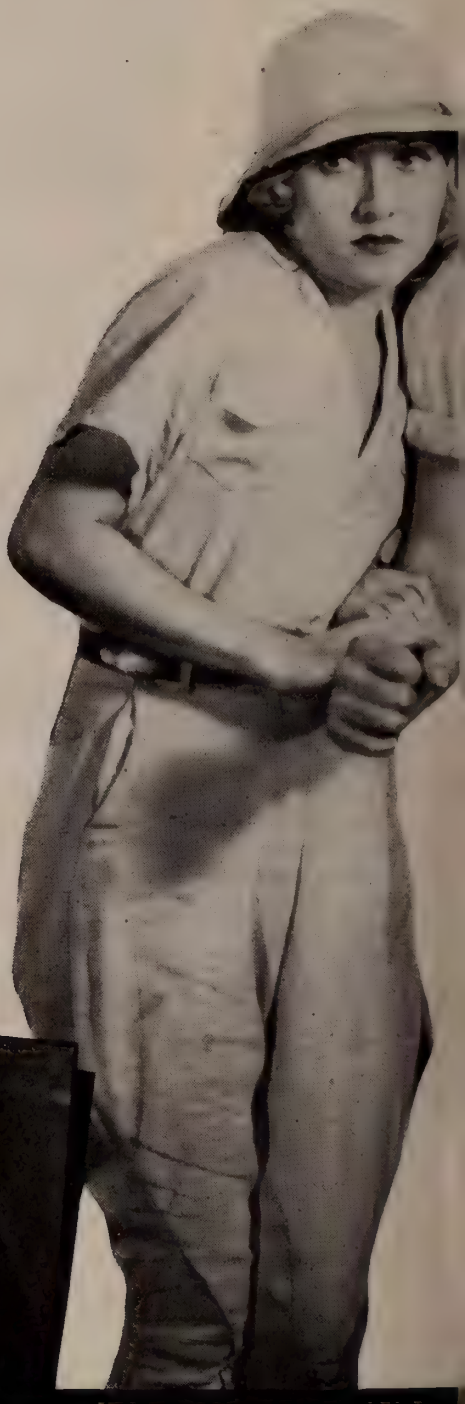
RICHARD TALMADGE in
PIRATE TREASURE

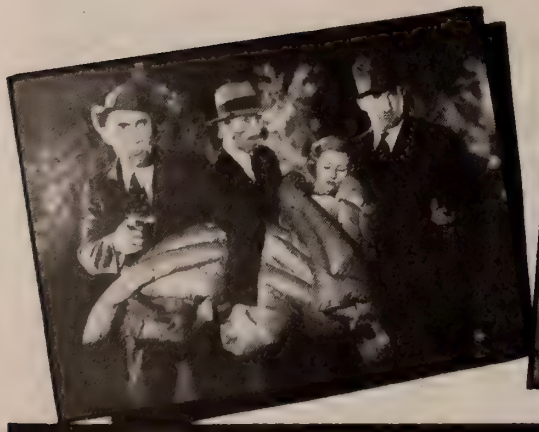
•

THE ADVENTURES OF ANN

•

THE VANISHING SHADOW





PERILS OF

REPEAT ITSELF ! !

JUST as the first "Perils of Pauline" made box-office history in the "good old days," so will Universal's brand new modern serial make box-office history today. Because this serial has all of that old-time pull PLUS everything else that could have been put into it to make it a smasher! There's millions of dollar's worth of publicity value in this title for you—and the serial backs it all up with a super wallop!

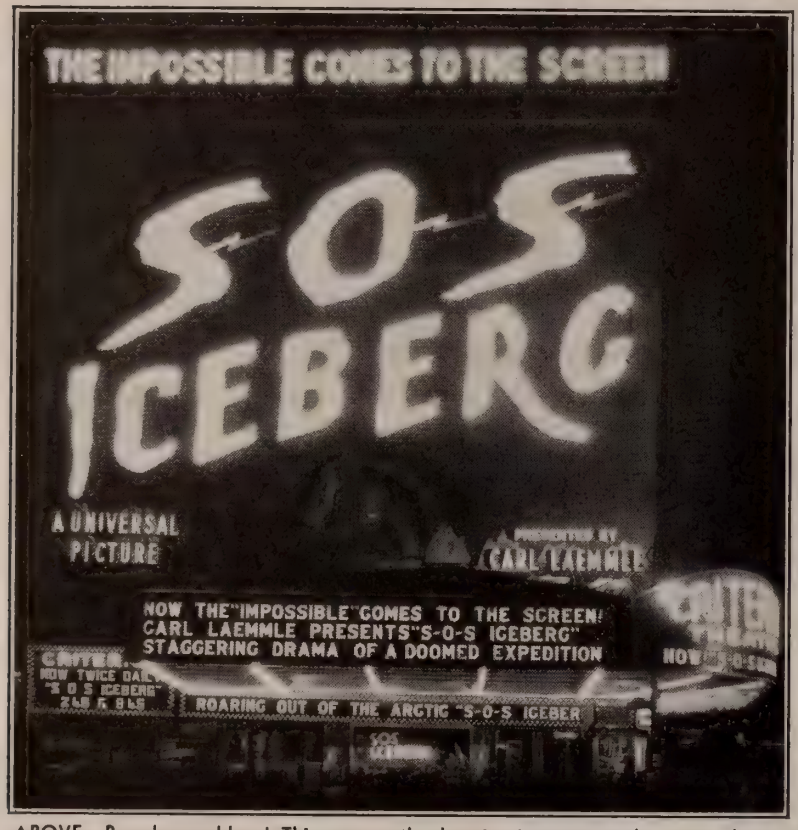
12 SMASHING EPISODES!

PAULINE

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

HIGHLIGHTS OF THE B'WAY CAMPAIGN!



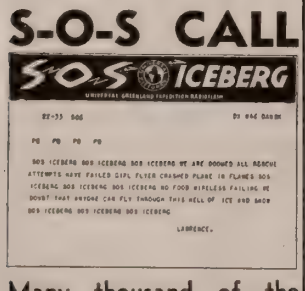
ABOVE—Broadway ablaze! This mammoth electric sign covers the entire house-front of the Criterion Theatre. The letters S-O-S in the title flash on alternately. An Aurora Borealis effect is secured with irradiating lights, and an airplane with practical propellor whirring near the giant iceberg adds to the flash.

BLAZING ARCS! CAMERAS! COPS! CELEBRITIES! GALA OPENING NIGHT OF "S-O-S" AT $1.65 TOP THRILLS NEW YORK!

The pictures tell the story! On this and succeeding pages are reproduced shots of the exploitation highlights of the New York opening of "S-O-S ICEBERG." Study them and lay plans NOW for your campaign. If you book the picture quickly you can tell your patrons you are offering it at popular prices direct from its $1.65 presentation on Broadway. Further details of "S-O-S ICEBERG" exploitation possibilities are included in the campaign book now rolling on the presses. Get your copy from the Universal Exchange. It is full of red meat, practical showmanship ideas.

JOE WEIL

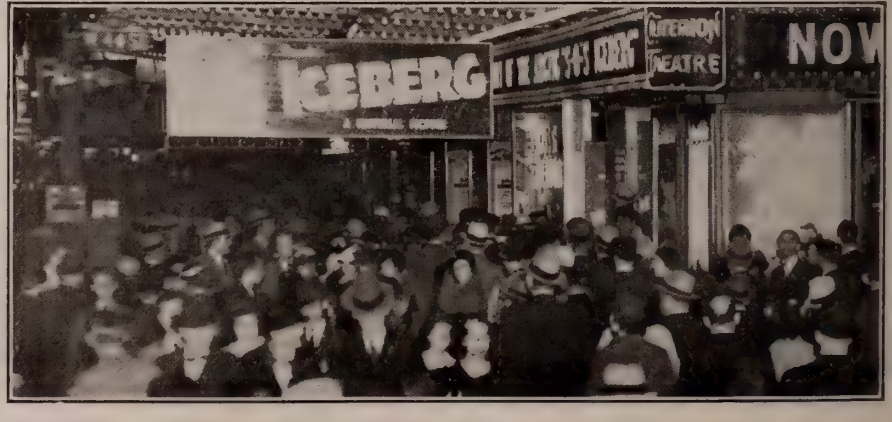
S-O-S CALL



Many thousand of the above S-O-S "flashes" printed up in regular radiogram size were distributed around New York as part of the advance campaign.

AT RIGHT—Plenty of patrons were turned away on opening night but they kept coming! Here's a view of the mob pulled in by the big ballyhoo!

FLASHLIGHT OF FIRST NIGHT THRONGS!



SPECIAL DISPLAYS, TIE-UPS, EXHIBITS, BALLYHOO FLOAT, NEWSPAPER HERALDS, GIVE "S-O-S" SPECTACULAR SEND-OFF!

AT LEFT—Every inch of space put to use! Enlargements of leading players and catchlines make a selling display on the door panels of the theatre. Blow-ups of stills and "see lines" are spotted on other panels. Larger frames are adaptations of poster material.

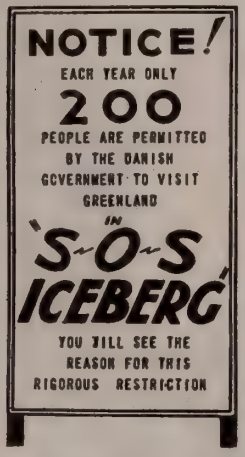
AT RIGHT—Blue-tinted enlargements in silver frames illuminated by blue baby spots as used in the inner lobby. In addition, atmospheric material such as skiis, snow-shoes, etc. were used decoratively as shown. A frieze around the walls carries out the Polar effect.

4-PAGE NEWS FLASH

The little reproduction above suggests the front-page make-up of the full-size newspaper flash of which 20,000 were distributed. Screaming headlines, sensational copy and dramatic illustrations intrigued interest. Newsboys at right distributed them.

NEWSBOYS IN ESKIMO COSTUMES HAND OUT PAPERS ON BROADWAY'S BUSIEST CORNERS!

Below are a few of the boys used to distribute the full-size news flashes reproduced at the left. Dressed in fur coats and hoods, a score of these youngsters got plenty of attention when they dashed around Broadway distributing their S-O-S- ICEBERG "Extra's." The boys wore snowshoes strapped on their back for realistic effect and the stunt was among the most successful used for the campaign.



LOBBY EASEL

No angle was neglected in the New York campaign. This sign, used in the Criterion Theatre, teased curiosity and made them wonder about the picture. Use it yourself and watch it work.

MA
STEP OUT WITH UNIVERSAL
STRAWBERR

KEN MAYNARD

SAYS Hollywood Reporter: "Maynard's latest a thrill knockout," to which the Motion Picture Herald adds: "No ordinary western this, but entertainment that should hand any kind of an audience a thrill... wholesome, exciting throughout, and it's an unusual feature for the showmen who have the courage to play up something RADICALLY DIFFERENT!"

IN ROAN

With Ruth Hall, Harold Goodwin, William Desmond. Directed by Alan James. Produced by Ken Maynard Productions. Presented by Carl Laemmle.

SHORT SUBJECTS

Built to the same high box-office standard as set by Universal's New Deal Features

TWO-REELERS

26 WARREN DOANE PRODUCTIONS

16 RADIO PERSONALITIES

13 MENTONE MUSICAL SHORTS

ONE-REELERS

26 OSWALD THE LUCKY RABBIT

13 STRANGE AS IT SEEMS

13 GOOFYTONE NEWSREEL

13 AROUND THE WORLD WITH MARK HELLINGER

ANIMATED COLOR-SOUND SHADOW BOX BIG ATTRACTOR AT CRITERION, N. Y., SHOWING

A display that stopped the Broadway crowds was the shadow-box shown. The scene itself is an adaptation of a poster design. Sound effects were secured by using a spark gap near the man at the wireless to get an "S-O-S" dot-dash sound. Animation was added by having the airplane propellor revolve and using a belt behind the icebergs to carry miniatures of dog-sleds, polar-bears, etc. A red transparency gave a flame effect to the burning airplane and a dimmer was used to light up the Aurora Borealis in the background.

ATMOSPHERIC CURTAIN EFFECT

A beautiful, splendid way to give the picture an atmospheric send-off is to use a special "Aurora Borealis" effect on the house-curtain. This was done with great success at the Criterion. The light fills the entire curtain and then can be masked down to fit the screen. This effect can be hooked right on to your regular spotlight. It is available for $15 a week, express extra. For additional information, communicate with KLIEGEL BROS., 321 W. 50th St., N. Y. C.

Exhibit Paintings

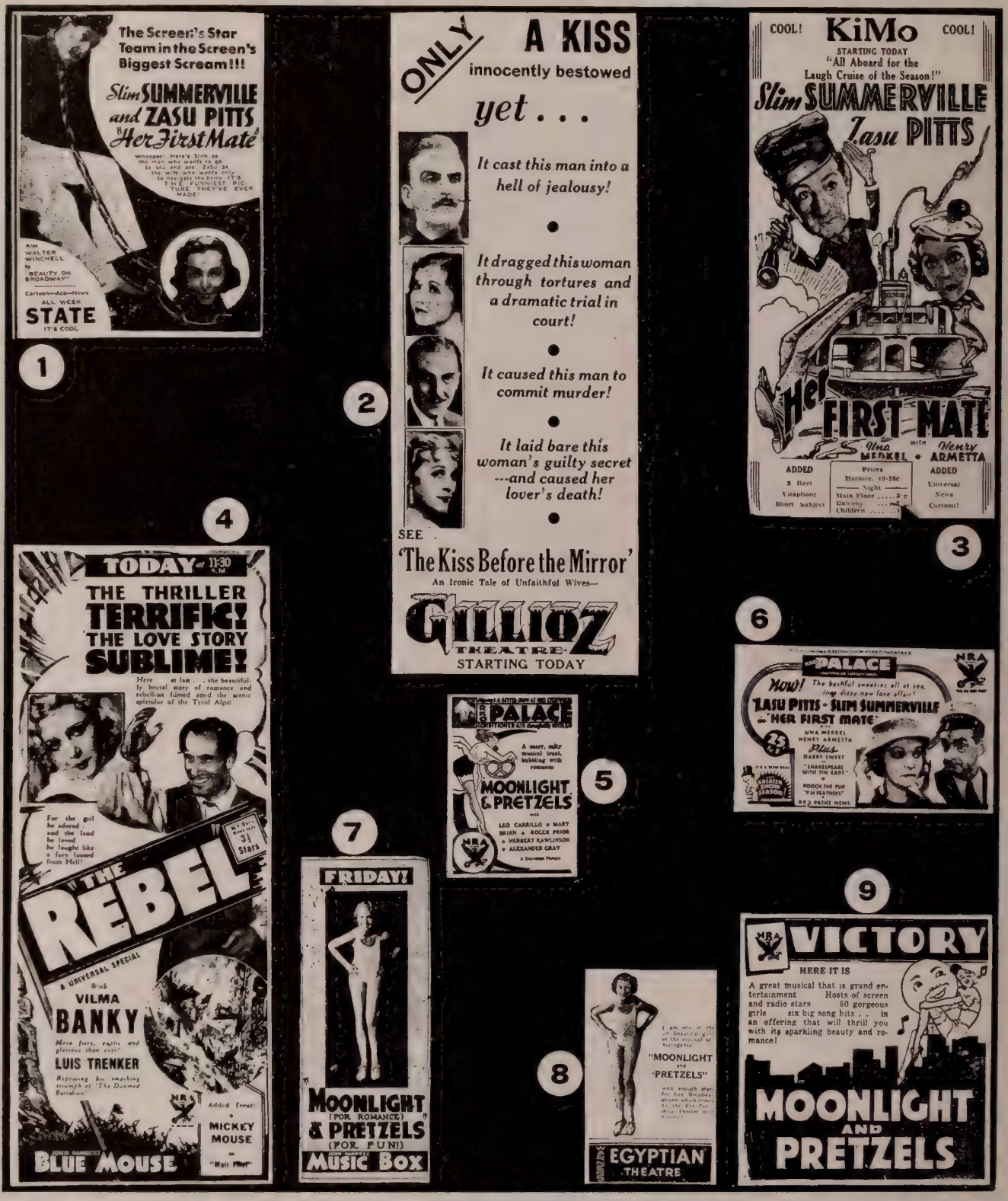
For inside the theatre, mezzanine or other show-place, an exhibit of oil paintings of Polar subjects will get lots of favorable interest. Co-operate with local art gallery or newspaper on this. Four fine paintings borrowed from "The New York Times" were exhibited at the Criterion.

THRILL FLOAT FLASH BALLYHOO

This giant float on a truck covered all New York and environs during the run of the picture. Special trips were made to the World Series games, football games, and schools. Notice the "See lines" used on two black panels.

WHEN YOU PLAY IT AT POPULAR PRICES, BILL "S-O-S ICEBERG" AS COMING DIRECT FROM ITS SPECIAL SHOWING ON BROADWAY AT $1.65 TOP!

CLEVER ARRANGEMENTS MAKE FINE ADS!



(1.) Lincoln, Nebr. "links" Slim and ZaSu in smart 2 column x 5" ad; **(2.)** Intriguing copy and plenty of white space sell this 2 column by 10" Springfield, Mo. ad; **(3.)** Caricature adapted from posters used effectively by Albuquerque, N. M. in 2 columns by 8"; **(4.)** Power expressed with type and design by Seattle, Wash., in 2 column by 10". **(5.)** Only 1 column by 3" used by Columbus, Ohio, but the wee girl figure packs a punch; **(6.)** Nice balance in 2 columns by 2½" used in Cleveland, O. **(7.)** Seattle, Wash. makes a splash with this page-stealing beauty in 1 column by 5" **(8.)** The same figure equally effectively employed by Pasadena in 1 column x 3½"; **(9.)** 2 columns by 4¼" used in Dayton, O. and what a spot!

toot! toot!

all aboard for the laugh cruise of the century!

SLIM SUMMERVILLE AND ANDY DIVINE *in* HORSE PLAY

From
UNIVERSAL PICTURES CORP.
730 FIFTH AVENUE
NEW YORK CITY

E I OLSON
GOULD THEATRE
SACRED HEART MINN

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

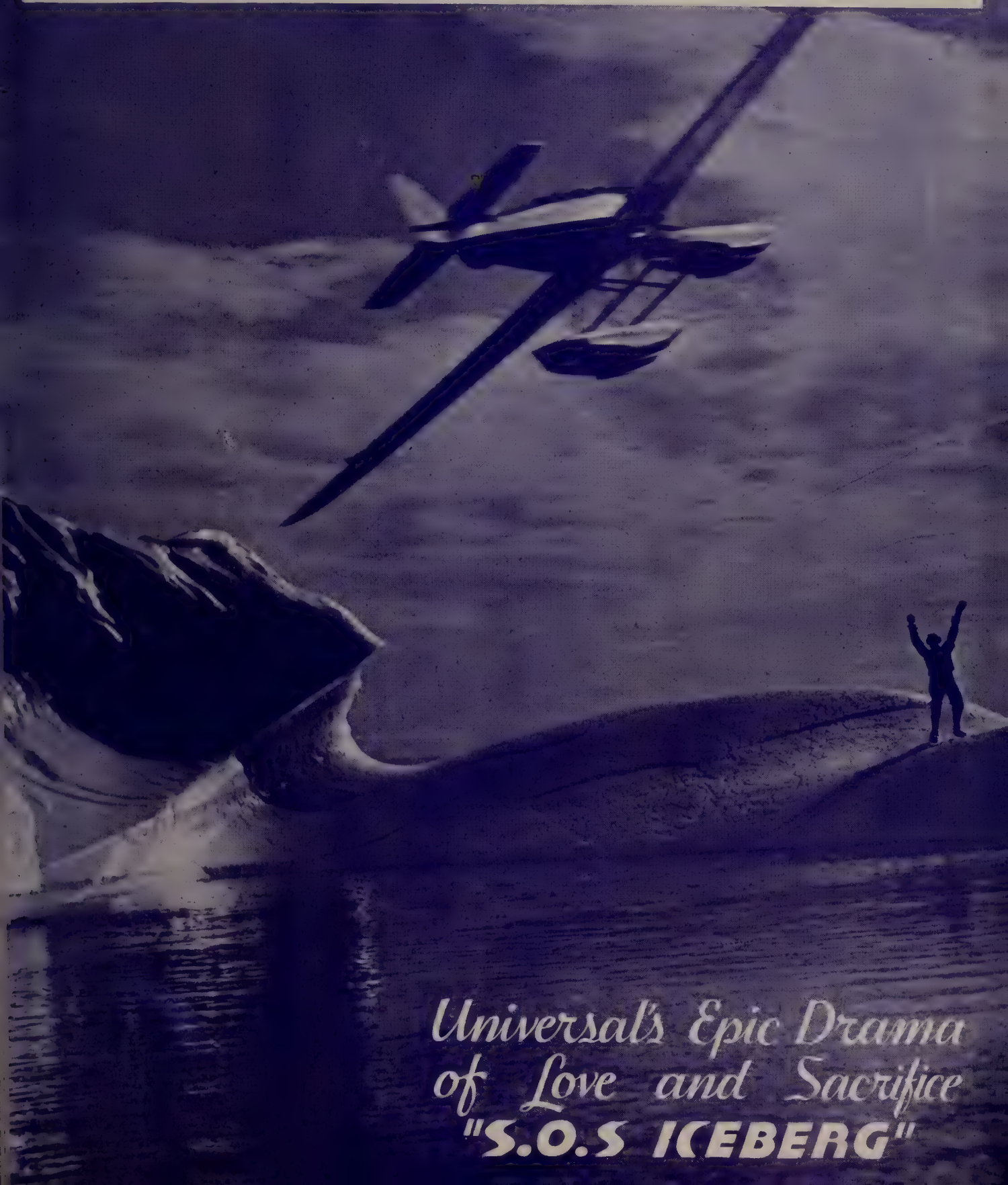
Margaret Sullavan,
as she appears with
John Boles
in John M. Stahl's great dramatic production for Universal —ONLY YESTERDAY.

Your first chance to see the girl destined to reach the dizziest heights of movie stardom.

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 33—NO. 6 ★ ★ BRITISH EDITION ★ ★ Oct. 21, 1933



Universal's Epic Drama of Love and Sacrifice

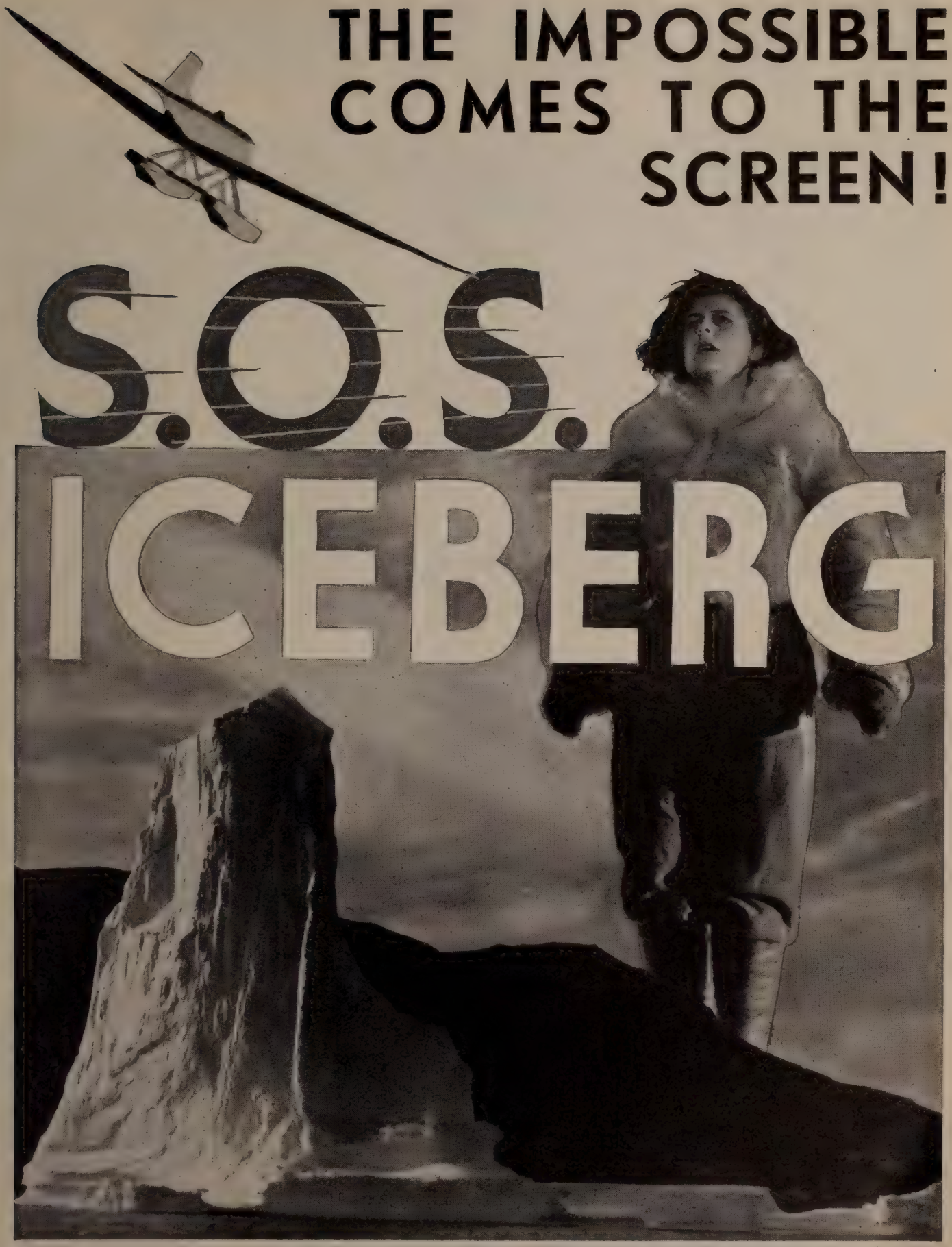
"S.O.S ICEBERG"

HEADING FOR STARDOM!

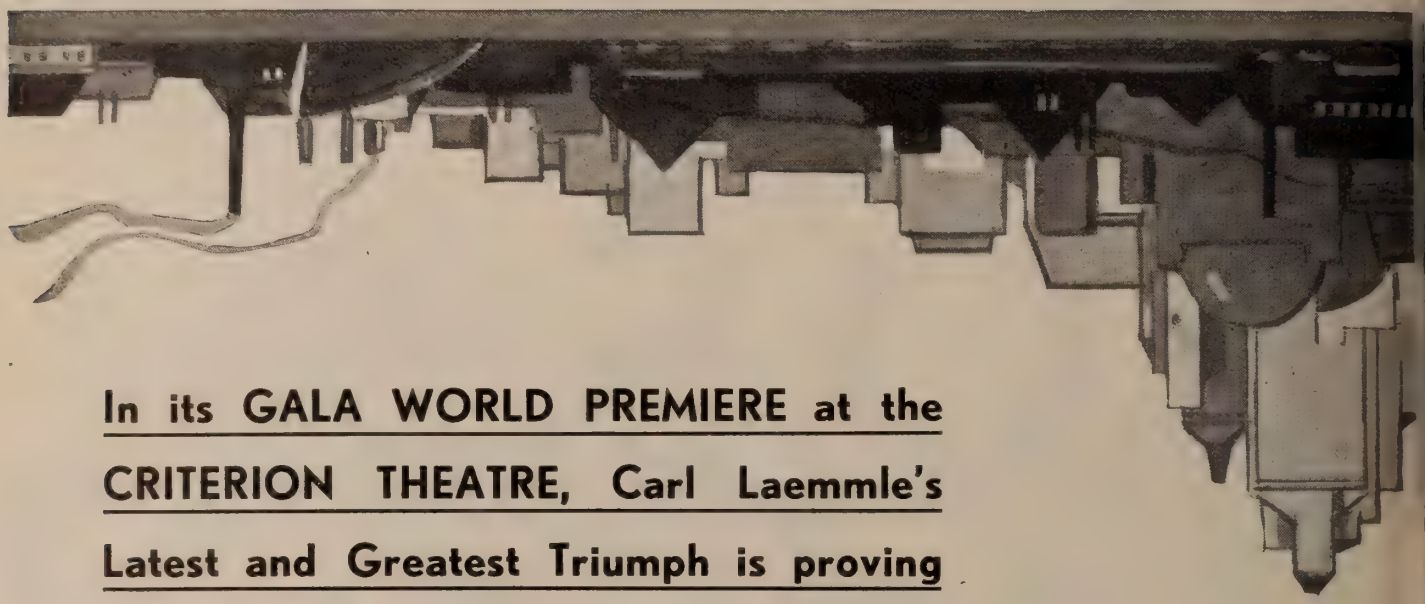
- **JUNE KNIGHT,** Broadway's most talented and beautiful musical comedy star, and one of the really few great finds in films this year, makes a sensational debut in **"LADIES MUST LOVE,"** Universal's sparkling comedy with four big song hits.

- Let your patrons have an eye-and-earful of June in this gayest of gay musicals! And don't miss your local Trade Show!

THE IMPOSSIBLE COMES TO THE SCREEN!



IT TURNED NEW YO



In its GALA WORLD PREMIERE at the CRITERION THEATRE, Carl Laemmle's Latest and Greatest Triumph is proving the biggest sensation for years. Watch it take Great Britain by storm . . . ! !

S.O.S. ICEB

RK UPSIDE DOWN!

BOOKED BY GAUMONT for
EXTENDED PREMIERE RUN at the

MARBLE ARCH PAVILION!

E R G

NO SHOW ON EARTH E
A CAST OF SCREEN

No. 715 Straight-from-the-Shoulder Talk by Carl Laemmle, Chairman, Universal Pictures, Ltd.

No story ever screened ever demanded so much from a producer as "Only Yesterday."

So I turned it over to John Stahl, who gave you "Back Street" and "Seed" and "Strictly Dishonorable" and "The Lady Surrenders" and told him to hit you on the nose with something you had never had before.

He has given about one year of his time to it.

For example, how long do you think it took him to pick a cast including

MARGARET SULLAVAN
JOHN BOLES
EDNA MAY OLIVER
BILLIE BURKE
REGINALD DENNY
BENITA HUME
Franklin Pangborn
Berton Churchill
Onslow Stevens
Robert McWade
Robert Allen
Arthur Hoyt
Mabel Marden
Joyce Compton
Bramwell Fletcher
Dorothy Granger
Lucille Powers
Barry Norton
Ruth Clifford
Betty Blythe
Walter Catlett
Edgar Norton
Gay Seabrook

Noel Francis
Crawford Kent
Geneva Mitchell
Caryl Lincoln
Sidney Bracy
Jean Darling
Julia Carter
Frank Beal
Huntley Gordon
Lita Chevret
Lew White
Vivien Oakland
Bert Roach
Mary Doran
George Meeker
Dick Winslow
Matt McHugh
Sammy Cohen
Norma Drew
Jimmy Butler
James Donlan
Otto Hoffman
Harvy Clark

Edmund Breese
Ben Bard
Creighton Hale
Natalie Kingston
King Baggot
Wm. Davidson
Lloyd Whitlock
Virginia Howell
Jason Robards
Robert Bolder
Lynn Cowan
Maidel Turner
George Irving
Eddie Kane
Geo. Hackathorne
Eleanor Jackson
Mildred Washington
Warren Stokes
Marie Prevost
June Clyde
Jane Darwell
Oscar Apfel
Tom Conlon

Louise Beavers
Tom O'Brien
Herbert Corthell
James Flavin
Leon Waycoff
Cissy Fitzgerald
Ida Darling
Marion Byron
Sheila Manners
Jean Hart
Herta Lind
Robert Ellis
Julia Faye
Florence Lake
Richard Tucker
Jack Richardson
Astrid Allwyn
Natalie Moorhead
Dorothy Christy
Jean Sorel
Ferdinand Munier
Bruce Warren
Hans Furberg
Churchill Ross

It took months!

EVER BOASTED SUCH ATTRACTIONS AS THIS:

It required endless tests, rejections, conferences, head-shakings, re-tests, more conferences and more thought than has ever been given to any motion picture cast.

Every actor must fit the part, because Mr. Stahl adamantly refused to change the parts to fit the actors. The result proves that he was right.

He threw all the jackass rules of Hollywood overboard.

He said "no" a thousand times for every time he said "yes."

And now you've got a picture that is fan-proof, critic-proof and fool-proof.

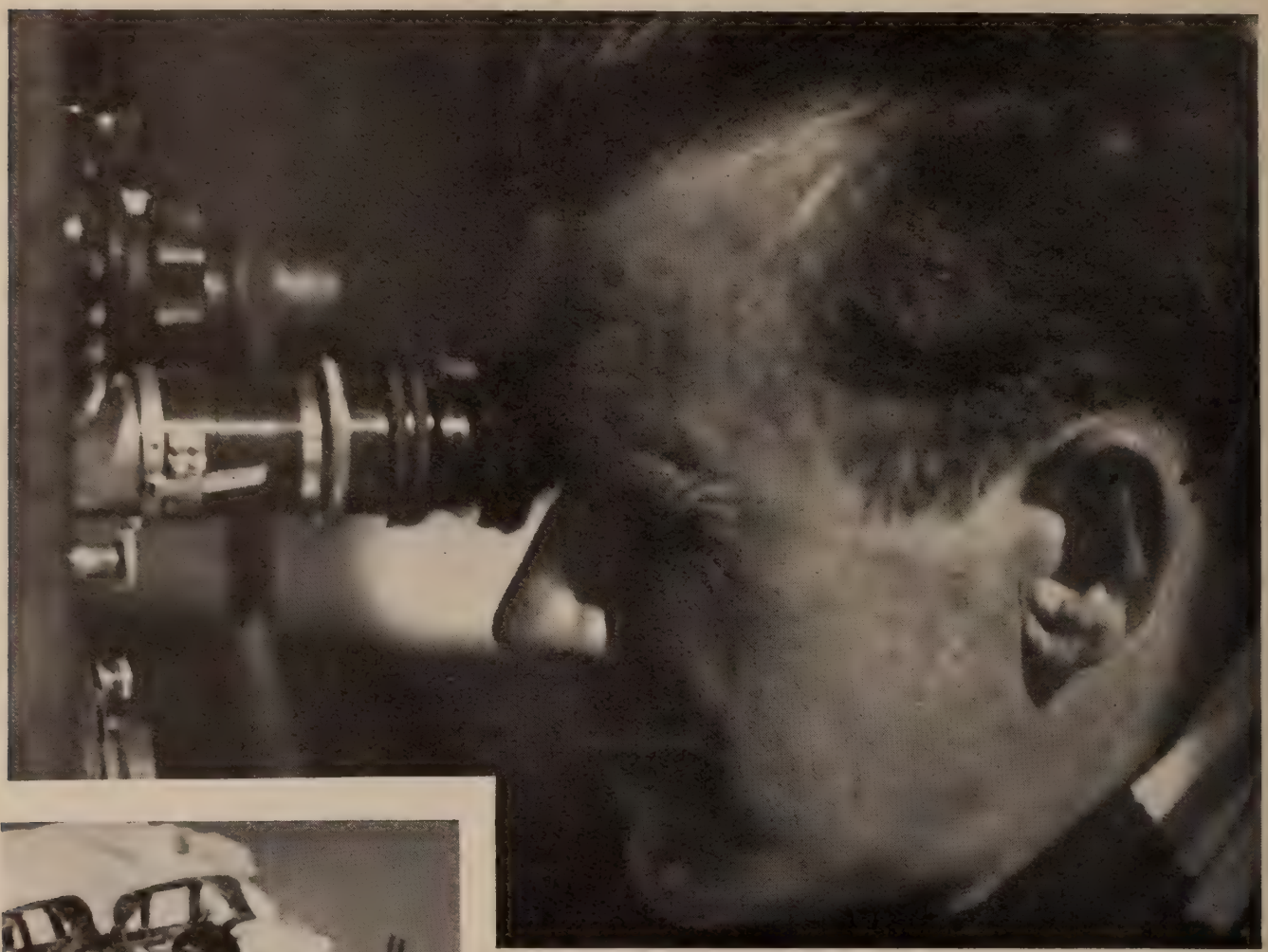
You've got the ideal picture.

It will only take you a few seconds to read the list of artistes which it took Mr. Stahl months to choose.

I ask you to read it slowly and thoughtfully. I ask you to think how many separate pictures could be cast very successfully out of this list—and yet this whole cast is in just one picture.

Universal, as usual, smashes precedent to set a new pace!

Carl Laemmle



Tay Garnett

● ● ● The director of "S. O. S. Iceberg." A former screen writer who has achieved outstanding success during recent years as a director, Garnett's experience as a writer with screen stories has given him a basic knowledge of dramatic construction and enabled him to bring emotion to the screen with a technique enjoyed by few directors. His quiet methods of obtaining results were a revelation in this international cast, but he secured results as director of "S. O. S. Iceberg" which speak for themselves.

"S.O.S. ICEBERG" PREMIERE

Universal Epic Booked by Gaumont for Extended West End Run

"LOVE, HONOUR AND OH, BABY"

Latest Summerville-Pitts Comedy a Riot!

TRADE SHOW NEXT FRIDAY

"LOVE, Honour and Oh, Baby," fifth of the Slim Summerville-ZaSu Pitts co-starring feature comedies, has arrived in London and will be trade shown next Friday, October 27th, at the Phoenix Theatre, W., at 3 p.m.

This new Summerville-Pitts has literally taken the American industry by storm and it is freely hailed as far and away the most laughable production in the careers of the two mirth-making stars.

The big cast is headed by Lucille Gleason, Veree Teasdale, Donald Meek, George Barbier, Purnell Pratt and Adrian Dore, while Eddie Buzzell, noted comedy director, handled the production.

LAWYER SLIM!

"Love, Honour and Oh, Baby," based on the successful stage play "Oh, Promise Me," is the hilarious story of an unsuccessful lawyer who, in order to conclude his six years' engagement and ring the wedding bells, arranges to "frame" his fiancee and her boss and claim 100,000 dollars love balm. The frame-up is successful enough, but the boss decides to contest the case and go into court.

The consequence is that Slim has to play the part of lawyer with ZaSu as his heart-broken client. And Slim, as a lawyer, is a great movie comedian. The result is a riot of broad fun in the best gloom-chasing vein.

So successful is the combination of Slim Summerville and ZaSu Pitts that they are already at work on their next production, "Happiness Ahead," while two further productions, "Nervous Lovers" and another as yet untitled, are ready for filming.

AT MARBLE ARCH PAVILION

"S.O.S. Iceberg," mightiest of all Universal epics, has been booked by Gaumont for an extended British premiere run at the Marble Arch Pavilion, announces Mr. S. F. Ditcham.

Both in America and on the Continent, "S.O.S. Iceberg" has met with the most amazing success. The premiere in New York, at the Criterion Theatre, is now in its fourth week, with business at the theatre at top pressure. The box-office has been working overtime ever since the first performance and, comparatively speaking, there are no signs of business slacking off.

Carl Laemmle, Jr., young production genius whose latest success is "S.O.S. Iceberg."

Similarly, the premiere at the Ufa-Palast, Berlin, and the pre-release showing in leading cities met with instantaneous success, netting phenomenal receipts and inspiring the critics to high praise.

In New York, the "Daily News" awarded the exceptionally high rating of 3½ stars and described it as "One of the most extraordinary films of the year." "Variety" heralds it as "One of the really notable productions of the screen."

"Terrific and Awe-Inspiring"

Since the London trade show of "S.O.S. Iceberg," the English trade Press has published many remarkable tributes to the film.

"The Cinema" describes it as "Terrific and awe-inspiring," and adds that "it has few equals for it impresses one immediately with that penetrating realism that can only be achieved by unconquerable nature. . . . The excitement steadily rises . . . a veritable triumph . . . and reflects every credit upon those concerned. . . . . S.O.S. Iceberg is an interesting production made doubly so by the exquisiteness of its photography and the grandeur of its background."

"Magnificent—Thrilling"

The "Daily Film Renter" critic heralds it as "spectacularly magnificent drama . . . . inspiringly beautiful. Sequences in which Udet, the famous German air ace, discovers the lost party after wheeling in and out of giant bergs, are definitely thrilling. The sight of hundreds of Eskimo canoes, racing to the rescue, also packs a spectacular punch. Huge bergs, rising in fantastic cathedral-like shapes from an ice-packed inner sea, are memorable—nothing like them has ever been seen on the screen before. When they burst and turn over, the result is terrific.

"Gibson Gowland turns in a telling performance. Running him close is Sepp Rist. . . . Ernst Udet flies magnificently, performing thrilling manoeuvres. Rod La Rocque and Leni Riefenstahl, as Lawrence and his wife, fit well into the picture.

"The enterprising exhibitor will be able to find many exploitation angles with this film and he can safely tell his patrons they are going to see something out-of-the--ordinary. . . . . It stands as a monument to the endeavours of a location party that underwent many perilous adventures."

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors of the U.K.

Published by Universal Pictures, Ltd., Film House, Wardour Street, London, W.1

S. F. Ditcham, Managing Director

Editors:
David Bader
J. Leslie Williams

Vol. 33 Oct. 21, 1933 No. 6

The Unparalleled Danger and D

ACKNOW

To the Directorial Staff who devo
I tender my gratitude.

To the Cameramen who risked th
nature, might be presented to th

To the courageous leaders who g
glaciers where the slightest mis-st
miring appreciation.

And to the Artists who bravely
polar outposts of the world I exte

THINKING up moving picture stories in Hollywood and making them on the "lot" in Greenland, fifteen degrees south of the North Pole are two different things. Carl Laemmle had the courage and the vision to send a moving picture expedition of thirty-eight people three-quarters of the way round the world to the inaccessible glaciers and icebergs of Norway to take a picture that everyone else said could not be made. It was made. But back of the making is a story of hardihood, of endurance, of ingenuity and courage which is unsurpassed in the annals of picture making.

The story, as written by Dr. Arnold Fanck, whose dramas of difficulty in inaccessible places have become traditional, deals with the rescue of a lost expedition in the Arctic. Dr. Fanck lost his expedition in the most inaccessible place that would be possible to find. The next thing was to film it in all its stark reality and complete isolation from the world. Intensive planning was the only answer to the requirement of safety for the expedition. Three months were spent in mapping out everything which could be foreseen, in purchasing supplies for every imaginary need, for insuring the safety of life and limb of the thirty-eight members of the expedition. The plans were well drawn. One member of the expedition was lost for six days, but he was found because one of the struts of his canoe was washed up on the shore and brought to Dr. Fanck by one of the Greenlanders. Two airplanes were lost. This was anticipated, a sacrifice to the big sensational scenes of the picture. Four ribs were broken. That could not be helped. Five people were almost burned. Innumerable bruises, cuts and sprains were encountered, but in all the danger and difficulty, in all of the intense effort to provide movie thrills in Nature's most dangerous workshop, not a life was lost, and for this Carl Laemmle gives far more credit, far more thankfulness than for the

At the top: Leni Riefenstahl surveys the dangerous Greenland scene. Below: Washing her hands in a pan of ice: At bottom: The "S.O.S. Iceberg" company landing its supplies at Umanak.

iculty of Filming "S.O.S. Iceberg"

DGMENT

year to the making of this picture

ves in the Arctic so that a new star,
lic I offer my enthusiastic thanks.

the expedition past mountainous
ant instant death, I give my ad-

incomparable hardships in the
found admiration.

Sincerely, CARL LAEMMLE

unexampled splendour and thrill of "S.O.S. Iceberg."

To film "S.O.S. Iceberg" required the permission of the Danish government, who had sealed Greenland against movie exploitation following the Nobile disaster. But Denmark opened up Greenland to Universal's expedition. It contributed two Danish scientists, Dr. Sorge and Dr. Loewe, both former members of the Wegener expedition, and it appointed Knud Rasmussen, the noted Polar explorer, as protector of the expedition. It was one of these scientists, Dr. Sorge, who developed one of the most startling scenes in "S.O.S. Iceberg," and one of the most difficult to film.

On one trip he discovered the Rinks Glacier, about which considerable was known. It is admitted to be the largest and fastest moving glacier in the world. While exploring it, he was lost for six days and discovered and brought back by Major Ernst Udet. As a result of Dr. Sorge's experience, a company went to the Rinks Glacier to film the birth of an iceberg. The berg, however, was so

(Continued on Page 21)

Knud Rasmussen, protector of the "S.O.S. Iceberg" expedition to Greenland. Below: Dr. Arnold Fanck, leader of the expedition, entertains the Governor of Greenland. At right: Richard Angst embarking in a kayak for a difficult shot.

HEROIC FIGURE

The Compelling Drama of S

Drama of human emotion, drama of conflict w
vation, endurance, thrilling rescue, love that kn
sacrifice and heroism, all abound in this story
bergs and relentless glaciers of G

Leni Riefenstahl, beautiful ex-dancer, Alpinist and actress, as she appears in "S.O.S. Iceberg."

MAN-MADE drama has reached high altitudes in motion pictures. Human emotion as expressed on the screen can be deeply compelling. But nothing can rival Nature as a dramatic force. A Universal company chased all over the United States once to photograph a tornado. Harry Pollard went from coast to coast to find an ice jam for Eliza to cross. Nature balked them at every turn. Dr. Arnold Fanck led an expedition to Greenland to photograph Nature in its most ferocious and majestic expression. He came back with "S.O.S. Iceberg." With a story truly expressive of human love and sacrifice thrown against such a background, with cataclysms of Nature filmed in sound as they actually took place, Universal's dramatic expedition to Greenland has reached the highest point of reality and unusualness of the screen so far. It marks an epoch. It is the pinnacle of screen accomplishment.

To the adventurous, the world is getting smaller every moment. There are fewer frontiers, there are still fewer unknown places. Greenland, a huge continent, supposedly covered with ice almost a mile deep, is one of the few remaining lands of mystery. Some years ago, the ill-fated Wegener expedition was lost there and its leader never returned. Several of the party did return, however, and they formed the technical board of Universal's "S.O.S. Iceberg" expedition.

Dr. Fanck, who wrote the story, which Tom Reed put into screen form, pictured a daring explorer, Dr. Carl Lawrence, who was fired with the ambition to find the records or the body of the lost explorer. Here is drama. Here is the spirit of high adventure. He leaves his wife, a well-known aviatrix, behind, bravely hoping for his safe return but fully capable of making a daring flight to Greenland to rescue him, when an S.O.S. startles the world. The S.O.S. call comes from an iceberg floating somewhere off the gigantic Rinks Glacier on the west coast of Greenland. Without a moment's hesitation, she flies to his rescue. More drama. While the world waits breathless and the S.O.S. grows fainter and fainter, the daring woman cracks up in a spectacular landing. The only hope is Major Udet, the world's most daring flyer, the World War ace of aces, and the man who thrills millions at air races and exhibitions by daring stunts which no other aviator in his right senses would think of doing. He can pick a handkerchief off the ground with a darting wing in full flight; skyjoring comes as easy to him as walking on the footpath. For the sake of Dr. and Mrs. Lawrence, as well as to save lives, Udet takes off on a spectacular rescue flight. No radio spark can guide him. The radio has died. The survivors are almost too weak from lack of food even to con-

A MOMENT OF INTENSE SUSPENSE

Rod La Rocque and Leni Riefenstahl gaze skyward with their hearts in their mouths as Udet circles above them and fails to see them in "S.O.S. Iceberg."

.O.S. Iceberg"

*Nature, drama of pri-
no bounds, idealism,
against the jagged ice-
and.*

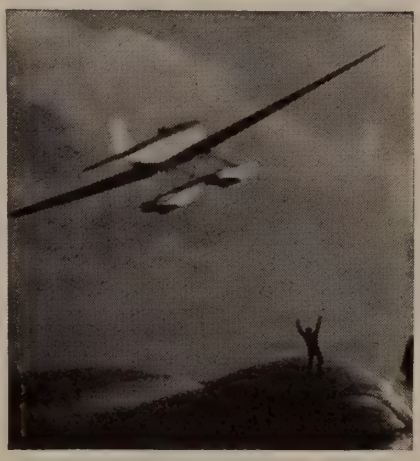
tinue their hopeless signals. One of them, in an attempt to kill a polar bear for food is torn to pieces and two hunger-crazed members of the party die in a struggle to preserve an Eskimo dog who has been utterly faithful to his trust.

Winging over the inhospitable and treacherous glaciers, fjords, icebergs and ice floes, Udet eventually sees the strong man of the party, John Brand. As a last resort he has plunged into the icy water, attempting to swim from the iceberg to land. Utterly exhausted, on an ice floe, Udet sees him and gets proper directions for locating the berg on which Dr. Lawrence and his wife are perilously perched. Winging away to the nearest settlement, Udet secures the help of the natives and their kayaks skimming over the water to the iceberg. Then, with rescue almost at hand, the iceberg which has held them safely bursts in two in one of Nature's most gigantic cataclysms. Truly, there is more drama packed in "S.O.S. Iceberg" than you will find in any moving picture this year—and it is real. Filmed on the spot.

FLYER UDET TO THE RESCUE

Major Ernst Udet, world famous ace, looking down from his plane on the sea of water and icebergs, endeavouring to find the lost explorers.

WILL HE MAKE IT?



Will Udet be able to land on this glacier and rescue the marooned explorers?

DRAMA OF INSANITY

Gibson Gowland and Walter Riml in the dramatic passage-at-arms that precedes Gowland's insane attempt on his companion's life.

THE HUNGER FIGHT

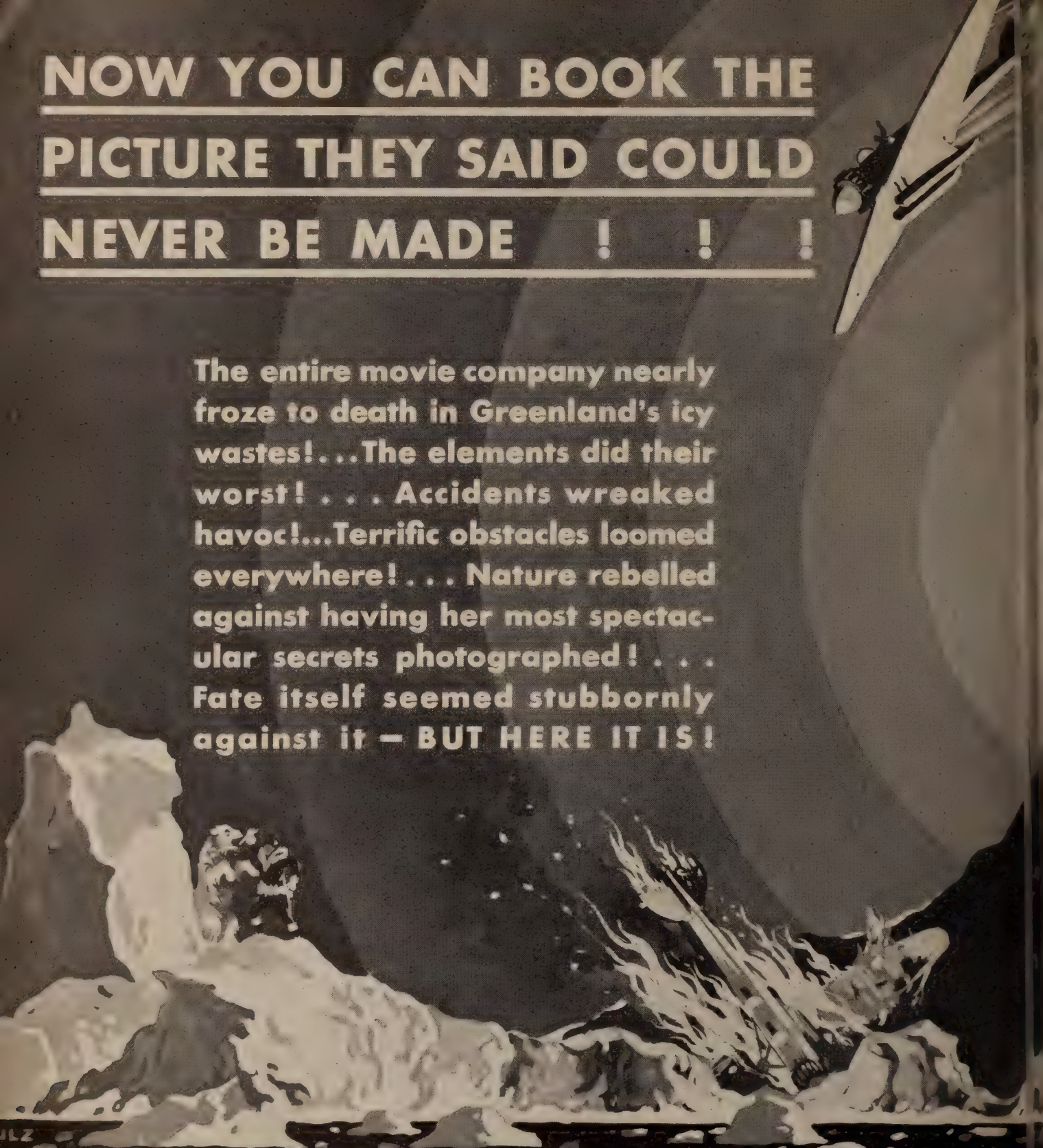
Gowland and Riml struggle on the rim of an iceberg ninety feet above the water, from which one of them eventually plunges to his death in the icy Arctic.

Sending Out the S.O.S.

Gowland and Sepp Rist frantically shouting their "S.O.S." into their fast-fading transmitter to arouse the world to their terrible danger.

NOW YOU CAN BOOK THE PICTURE THEY SAID COULD NEVER BE MADE ! ! !

The entire movie company nearly froze to death in Greenland's icy wastes!...The elements did their worst! . . . Accidents wreaked havoc!...Terrific obstacles loomed everywhere! . . . Nature rebelled against having her most spectacular secrets photographed! . . . Fate itself seemed stubbornly against it — BUT HERE IT IS!



S.O.S IC

EBERG

"S.O.S. Iceberg" is Unbeli

This Dramatic Production of Lo Inaccessible Realm of Power ar ant Position the Scre

AFTER all, no creation in this world is as beautiful as Nature. Even the most terrific, dangerous and gigantic works of Nature have aspects of beauty which only a marvellous painting could suggest. But while paintings might suggest the beauty which lies in "S.O.S. Iceberg," nothing but a motion picture, and one made by a master hand, could absolutely re-capture for motion picture audiences the awe-inspiring beauty and sheer gorgeousness of Nature, as revealed at the roof of the world. And that is what this film contains.

On this page will be found a few of the manifestations of Nature in utterly untrammelled display chosen by Dr. Arnold Fanck as scenes against which to throw this pulsating drama of love and sacrifice called "S.O.S. Iceberg." Dr. Fanck is such an artist with the camera himself that audiences will sit spellbound before the sheer beauty of these scenes. His cameramen, Richard Angst and Hans Schneeberger, have stood him in good stead many times before. Schneeberger was also the photographer of "The Doomed Battalion," famed throughout the world as one of the most beautifully photographed dramas ever to reach the screen.

Vista of Greenland scene, as photographed under the protecting wing of Major Ernst Udet's "Motte" plane, one of three he took on the "S.O.S. Iceberg" expedition. This plane was wrecked on one of Udet's spectacular stunts.

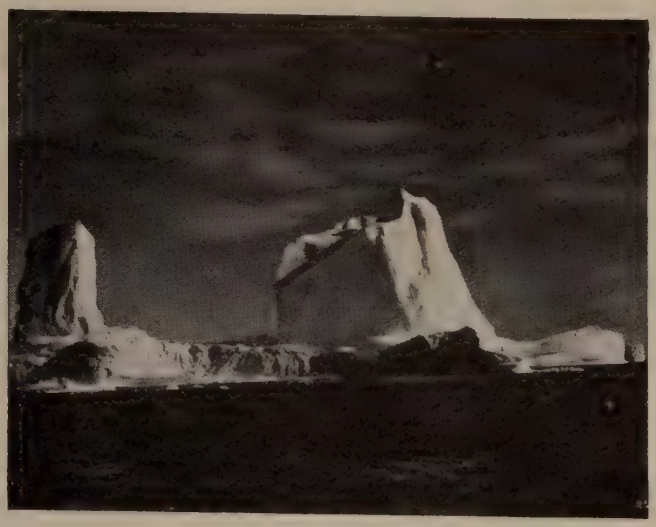
As Tay Garnett and Dr. Fanck have woven them into the scene, the giant icebergs, the inevitably crawling glaciers, the swirling snow storms play as dramatic a role in this suspenseful drama as do the actors themselves. They are the menace, terrifying and beautiful, grim and majestic, lovely and fatal. It would have been impossible for any writer or any director to have moulded a screen story which would rival the impassive and grandiose acting of these Greenland glaciers, sheathed in shining armour and armed with hidden missiles of destruction. Human acting pales beside such enormous creations of the Master Hand. The trick is to keep the acting and the spectacle from conflicting.

The Jaws of Death Iceberg, upon the top of which the marooned explorers sent out their S.O.S. to a horrified world. Fantastic and mesmeric in its awesome beauty.

The Sceptre of Destruction, tallest iceberg photographed by the "S.O.S. Iceberg" expedition. It exploded and turned over immediately after this picture, almost drowning sixteen persons.

vably Beautiful

nd Sacrifice in the World's Most Majesty, Proves Again the Domin- Holds Among the Arts.



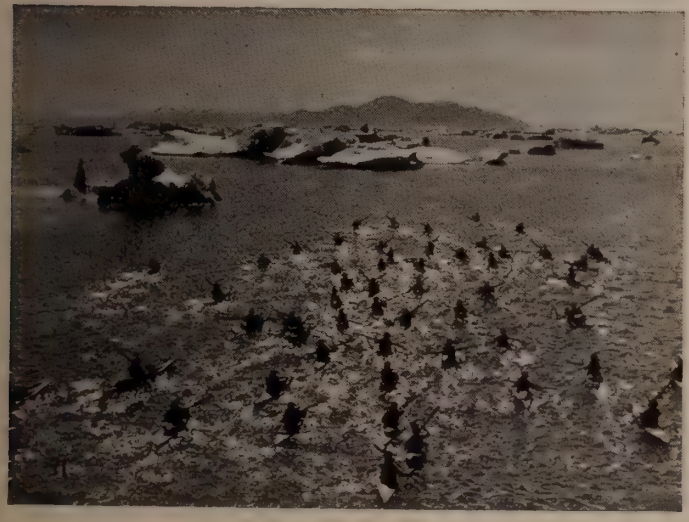
The Palace of the Tyrants of the North, against which Leni Riefenstahl's airplane crashed and went up in a pyre of flames.

Garnett, with the well-known skill of his craft, has given due scope to the display of these monsters of the deep for which Carl Lemmle sent a million dollar expedition three-quarters of the way around the world. Winging with Major Udet over, around and across these fantastic leviathans is a thrill which comes once in a lifetime, a thrill which is breath-taking in its beauty and utter madness.

Seeing "S.O.S. Iceberg" establishes all over again the tremendous importance of the film to modern civilisation, knowledge and entertainment. The masters of the screen think in terms of movement. "S.O.S. Iceberg," has movement of every description and yet its greatest thrill is not one of movement at all. As a matter of fact, everything in the film and everything which has been filmed this entire year pales into insignificance beside the gigantic, majestically lonely, menacingly beautiful icebergs as they pass in solid review before the eyes of the camera perched in Udet's venturesome plane.

Viking's Shield, regarded by Dr. Fanck and his photographers as the most beautiful iceberg they saw in their six months in Greenland. It was also the most treacherous. It turned over almost on top of them.

"S.O.S. Iceberg" is compelling drama. It was the most dangerous and difficult to film ever attempted, but, withal, it is a film of unbelievable beauty. Nothing like it was ever attempted before. Nothing like it will be filmed again. It is unique in pictures.



Knud Rasmussen's fleet of kayaks summoned to the rescue of the ice-imprisoned explorers by the intrepid Udet.

Famous S.O.S. Calls in History

"S.O.S." Three dots, three dashes, three dots. SAVE OUR SOULS!

To us to-day, that famous wireless call for help is more or less taken for granted, yet the story of its origin and early use furnishes one of the most thrilling chapters in maritime history. But if an ordinary "S.O.S." gives a spine tingling thrill, what kind of a thrill would a call from an iceberg produce? There is keen drama in the title itself, "S.O.S. Iceberg."

Although the first case of saving from danger at sea through wireless dates back to 1903 when the steamer "Kronland" got into a heavy storm off the southern coast of Ireland, the "S.O.S." signal came into real prominence in 1909 when the English steamer "Republic" collided with the Italian steamer, "Florida." Summoned by the desperate "S.O.S." calls of radio operator Jack Binns of the "Republic," the steamship

(Continued on Page 21)

SEE the rescuing airplane piloted by a beautiful girl crash in flames against an iceberg !

SEE the crashing masses of white death—crumbling worlds of ice menacing man and beast alike !

SEE the terrific hand-to-claw battle between a man and a polar bear—man the loser !

SEE the airplane piloted by Major Ernst Udet perform unbelievable feats among the ice crags !

SEE a lone woman trapped on a melting and crumbling iceberg with five desperate men !

SEE the birth of an iceberg — a mountain of ice exploded into the sea — mothered by a gigantic glacier !

S.O.S
GEBERG

AN expedition from Hollywood to Greenland for a moving picture is an undertaking so enormous that it is difficult to visualise it without a map. Even with the map, which has been drawn by the well-known artist, Forest Ages McGinn, there can be no comprehension of the dangers, the almost unsurmountable difficulties and the hardships which such an expedition entailed.

Dr. Arnold Fanck, in whose fertile brain the idea of "S.O.S. Iceberg" originated, first made a trip to Universal City to consult Carl Laemmle. At Universal City he secured actors, technicians, sound apparatus and the very latest moving picture ideas in order to make this production, which was almost as far-flung and as far-fetched as a Jules Verne adventure tale.

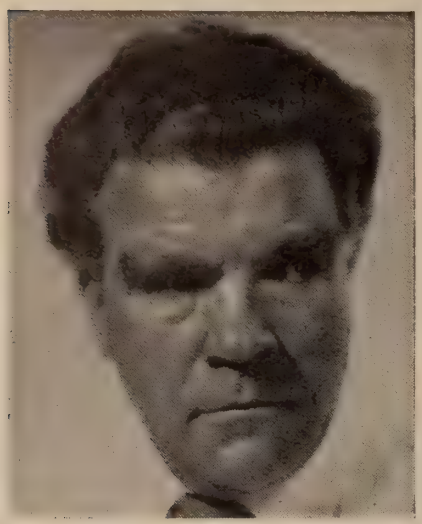
The lives and safety of 40 people, a treasure of a million dollars and the

EVENTS IN "S.O.S. ICEBERG" TOOK PLACE

reputation of a great scientist and a great moving picture company, as well as many personalities were involved. The Danish government fostered it, and the famous Arctic explorer, Knud Rasmussen, gave it his personal attention and sponsorship.

Now study the map carefully, and see where it all happened. The British ship Borodino with the company, the airplanes, the cameras, the technical crew and supplies for a six-months' stay in Greenland, sailed from Copenhagen on May 20th, 1932. It arrived in Umanak three weeks later. Here the expedition was met by Dr. Rasmussen and camp was established. Locations were sought for the high points of the dramatic story, and the company started its race against the sun to complete "S.O.S. Iceberg" before the short Arctic season would be over. It succeeded miraculously.

THE CAST EXTRAORDINARY of "S.O.S. ICEBERG"

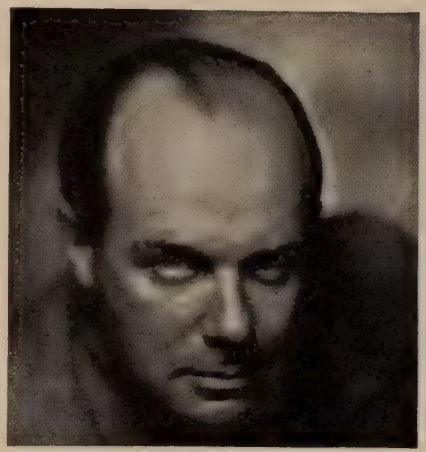


Gibson Gowland
The Villain

Leni Riefenstahl
The Heroine

Sepp Rist

Major Ernst Udet
Ace of Aviation



Who They Are:

ROD LaROCQUE, one of the most popular of American leading screen stars, who has been residing in Europe, makes his return to the screen in "S.O.S. Iceberg" in the role of Dr. Carl Lawrence, opposite Miss Riefenstahl. Together with Vilma Banky, his wife, LaRocque has recently returned to the United States to re-enter pictures in that country. His splendid work in "S.O.S. Iceberg" will pave the way for an enthusiastic reception by film fans the world over.

LENI RIEFENSTAHL, famous European actress, dancer and motion picture producer, plays Mrs. Lawrence. Miss Riefenstahl's reputation for fearlessness, athletic excellence and acting versatility is known throughout the Continent, and much credit must be given her for her courage in braving the dangers of the Arctic to accompany the Dr. Fanck expedition to Greenland to make this picture possible.

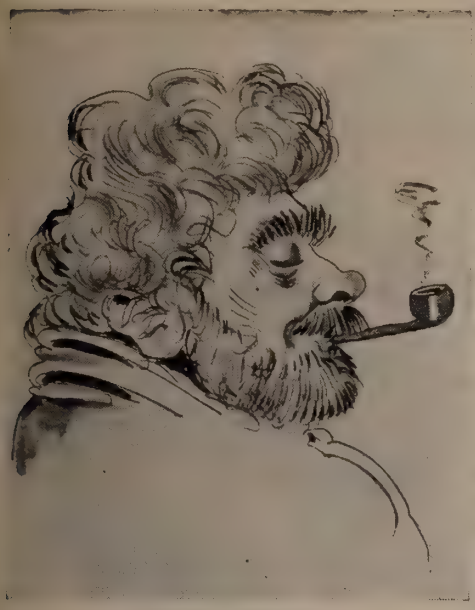
GIBSON GOWLAND, noted character actor of the American screen, although English by birth, achieved his greatest fame in Hollywood by his portrayals in such

(*Continued on Page 21*)

Rod La Rocque
The Hero

Walter Riml

Dr. Max Holsboer



Gibson Gowland.

Unparalleled Danger

(Continued from Page 9)

big that it submerged the company and isolated them from any human help except by Udet's airplane, for sixteen days. Udet fed them, as the ravens fed Elisha, by dropping parcels of food down from his airplane. He could not land, and no expedition or boats could reach them. The shot itself was awe-inspiring. It makes a thrilling high spot in the picture, but there is no evidence there of the desperate nature of the successful effort to film it.

No one in the world had ever worked in the movies with icebergs and very little was known of their behaviour, peculiarities and treacherous character. One of the greatest menaces to navigation, they look peaceful and gentle enough, but an iceberg is liable to turn over at any moment, to break up in a thousand pieces, creating waves forty feet high, and back-lashing tides and eddies. Sudden and terrible death lies in their shadow. With all of the knowledge of climbing and of ice fastnesses at his command—and there is no more skilful and intrepid Alpinist than Dr. Fanck—he was at his wits' end to film the big scenes demanded of his scenario of "S.O.S. Iceberg." Hairbreadth escapes, daring rescues, and a luck which was more than human, were the only things that prevented dire catastrophies almost every day.

The Cast Extraordinary of "S.O.S. Iceberg"

(Continued from Page 20)

pictures as "Greed," "Blind Husbands," "Mysterious Island," "The Sea Bat" and "The Doomed Battalion." Gowland plays the role of John Dragan, a wealthy scientist and explorer in the film. He went all the way from Hollywood to portray this part and immediately upon its completion returned to California.

WALTER RIML, one of Europe's most widely known comedy stars, has the role of "Fritz," a young scientist, eager for adventure, who absorbs the thrills and breath-taking dangers of the icy Arctic with keen delight.

ERNST UDET, most famous of the World War aces, plays himself. He accompanied the expedition with three of his planes, doing most of his spectacular flying stunts in the famed "Motte" plane, which he used in the War. Since playing in "S.O.S. Iceberg," Major Udet has figured prominently in London and in the International Air Races held in California this July, and recently in Chicago.

SEPP RIST, well known European leading man, has the important character role of Dr. Johannes Brand in the story, the second in command of the expedition. He is called upon for a swim that is a classic of daring and endurance.

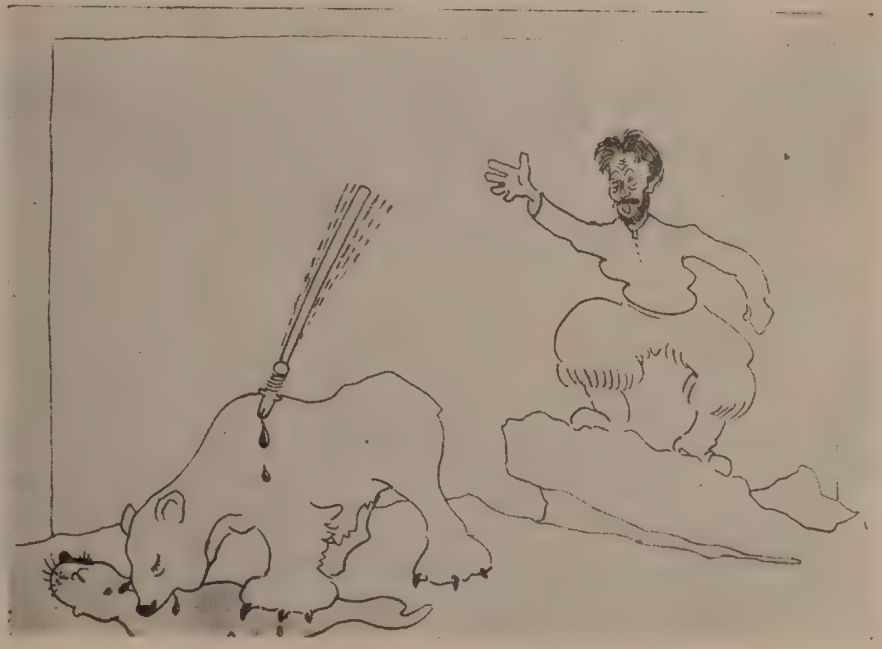
DR. MAX HOLSBOER plays the part of Dr. Jan Matushek, another scientist who is included in the personnel of the film expedition. Holsboer in real life is European Hockey champion, an expert skier as well as actor, and an experienced mountain climber. He was of invaluable assistance to Dr. Fanck in both the preliminary work and actual shooting of the picture. He plays the role of the Bear Hunter.

* * *

Famous S. O. S. Calls in History

(Continued from Page 15)

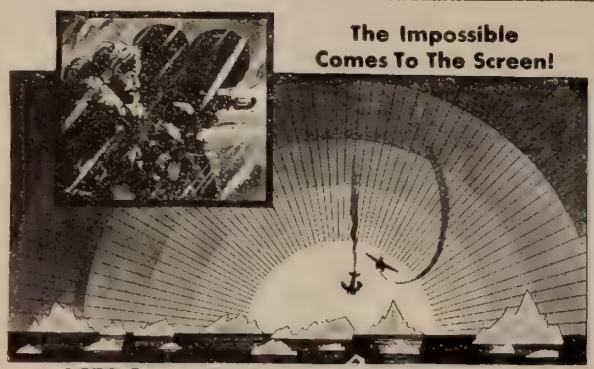
"Baltic" came to their rescue and took 781 persons on board. The story of how Binns stuck to his apparatus until the last minute is still the classic of the many radio rescue yarns. Binns became a national hero like Hobson. He went into vaudeville, wrote for newspapers, spent a season at a Coney Island concession, got his statue in the Wax Museum and wound up as the radio editor of Colliers. It was all this publicity and hero worship, that so tremendously popularised the term "S.O.S."



Cartoons on this page were drawn by Udet in Greenland. This famous aviator is also an artist.

Samples of the Big-Space Ads

A Campaign that is Pulling the



The Impossible Comes To The Screen!

ICEBOUND! BLIZZARD-LASHED! FACING UNKNOWN TERRORS!

FACING DEATH ITSELF—NOT ONCE, BUT A THOUSAND TIMES—

ALL TO BRING YOU THIS PICTURE!

In sub-zero weather, for nearly two years, a courageous band of movie pioneers lived in the hazardous glacial wastes of Arctic Greenland to film this awesome spectacle of Nature's fury and man's gallant battle for existence. They never knew when a snow covered crevasse would swallow them forever. They never knew when a crashing berg would send them to Kingdom come. Or the fierce white bears of the Northland would tear them to a thousand pieces.

CARL LAEMMLE PRESENTS

S.O.S. ICEBERG

with ROD LA ROCQUE, LENI RIEFENSTAHL, GIBSON GOWLAND, ERNST UDET, World's Greatest Dare-Devil Aviator. Story by Dr. Arnold Fanck. Music by Paul Dessau. Directed by Tay Garnett.

Produced by CARL LAEMMLE, Jr.
A UNIVERSAL PICTURE

"The Screen's Supreme Adventure!"

WORLD PREMIERE, FRIDAY NIGHT 8:45

Thereafter Twice Daily 2:45—8:45 3 Times Sats. & Sundays 3—6—8:45

Ernst Udet, colleague of von Richthofen, the 'Red Knight of Germany,' photographed the aerial scenes of this sensational picture—scenes that vie with anything ever seen for stark grandeur and breath-taking beauty!

CRITERION
Theatre, Broadway at 44th Street

3 COL

2 COL

The Impossible Comes to the Screen!

A movie expedition spent a year and a half in the Arctic wastes of Greenland—and brought back the picture others had considered impossible to make—impossible because it was too dangerous, because of forbidding nature; because of freezing cold; because of hundreds of obstacles, because of lack of knowledge of the country, the frailty of human endurance—BECAUSE NOBODY HAD EVER DARED TRY IT BEFORE!

NOW THE PICTURE IS ON THE SCREEN!—A STAGGERING SUCCESSION OF TERRIFIC THRILLS, PULSING HUMAN DRAMA AND AWE-INSPIRING BEAUTY!

CARL LAEMMLE presents

S.O.S. ICEBERG

with ROD LA ROCQUE, LENI RIEFENSTAHL, G
GOWLAND, UDET World's Greatest Dare-Dev
Arnold Fanck. Music by Paul Dessau. Directed by T
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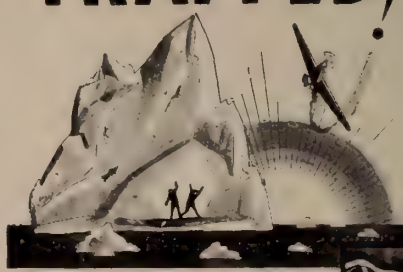
TRAPPED!



TRAPPED on a c
bling iceberg in
heart of the Arctic
five desperate m
beautiful, cult
woman learned
savagery still
. . . that hunger,
and fear were bu
to primitive emo

SEE the rescuing air plane piloted by a beautiful girl crash in flames against an iceberg!

SEE the crashing masses of white death—crumbling worlds of ice menacing man and beast alike!

SEE the terrific hand to claw battle between a man and a Polar Bear—the man the loser!

SEE the airplane pilo oted by Major Ernst Udet perform unbelievable feats among the ice crags!

SEE a lone woman trapped on a melting and crumbling iceberg with five desperate men!

SEE the birth of an ice berg—a mountain of ice exploded into the sea—mothered by a huge glac ier!

CARL LAEMMLE Presents

S.O.S. ICEBERG

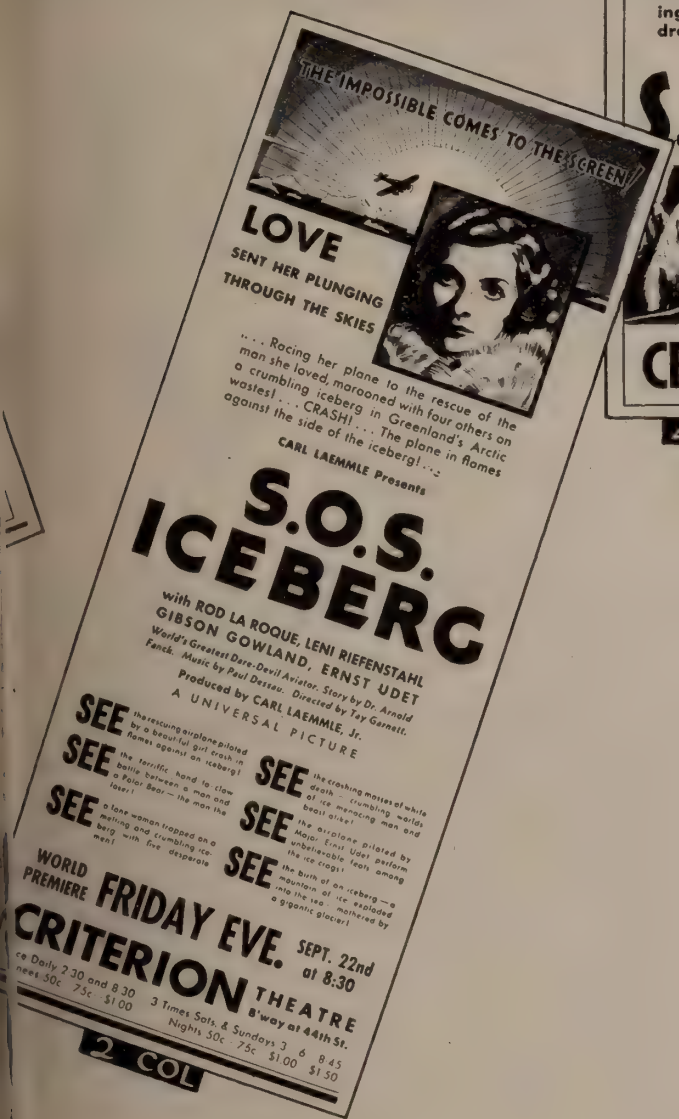
with ROD LA ROCQUE, LEI
RIEFENSTAHL, GIBSO
GOWLAND, ERNST UDE
World's Greatest Dare-Devil Aviat
Story by Dr Arnold Fanck. Music
Paul Dessau. Directed by Tay Garne
Produced by CARL LAEMMLE.
A UNIVERSAL PICTUR

WORLD PREMIERE TOMORROW FRIDAY NIGHT at 8:30

CRITERION THEATR
BROADWA
at 44th S

Thereafter Twice Daily 2:30—8:30 3 Performances Sats and Sundays 3—6 and 8:45 Matinees 50c, 75c, $1.00 Nights 50c 75c $1.00 $1.50

in the New York Newspapers—
Crowds to the U.S. Premiere



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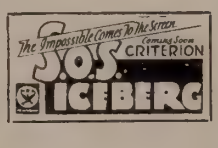

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A Million Dollars' Worth of Talent in one Grand and Glorious Picture!

MOONLIGHT AND MELODY

A
WILLIAM ROWLAND-MONTE BRICE Production

•

50
Gorgeous Girls!

•

6
Big Song Hits!

With Leo Carrillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Alexander Gray, Bernice Claire, Jack Denny and his Orchestra, Frank and Milt Britton and Band . . . Story by Monte Brice, Sig Herzig and Arthur Jarrett . . . Screenplay by Sig Herzig . . . Dances staged by Bobby Connolly . . . Music Supervision by Jay Gorney . . . Songs and Lyrics by Jay Gorney, Herman Hupfeld, Al Siegel, Sammy Fain, E. Y. Harburg . . . Directed by Karl Freund. Dialogue direction by Monte Brice.

•

Produced under the personal supervision of Stanley Bergerman.

COMING!

The Picture with
93 Featured
Players and
Cast of 5,000!

Starring
John Boles,
Margaret Sullavan,
Billie Burke,
Reginald Denny,
Edna May Oliver,
Benita Hume

JOHN M.
STAHL'S
Greatest Human Drama for
UNIVERSAL

ONLY YESTERDAY

Coming To Thrill The World!

He Walks!
He Talks!
He Loves!
He Fights!
He Kills!
Catch Him If You Can!

H. G. WELLS'
fantastic sensation
starring
CLAUDE RAINS

With Gloria Stuart, William Harrigan, Dudley Digges, Una O'Connor, Henry Travers, Forrester Harvey. Screenplay by R. C. Sherriff. Produced by Carl Laemmle, Jr. Directed by James Whale. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

THE STRANGEST STORY EVER CONCEIVED BY THE MASTER OF THE UNCANNY, H. G. WELLS

— — Now one of Universal's Greatest Productions

Rawlings & Walsh, Ltd., Printers, Chertsey, Surrey.

UNIVERSAL WEEKLY

VOL.33 NO.26
DECEMBER 9,1926

LEW AYRES
in
"CROSS COUNTRY CRUISE"
Universal's Bus Feature

The Drama of a Daring Adventuress!

Madame SPY

With

FAY WRAY
NILS ASTHER

Edward Arnold, John Miljan, Noah Beery, Robert Ellis, David Torrence. Screenplay by William Hurlburt. Original by Max Kimmich, Johannes Brandt, Joseph Than. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

•

Another Class Smash from UNIVERSAL

Oswald is an old friend to millions of moviegoers . . . He is increasing his circle of fans faster today than ever . . . Hitch your wagon to this star NOW!!

Oswald

The LUCKY RABBIT

AN HONEST

No. 751 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

It's good for the soul to tell a joke on one's self. Here's one on me:

I nearly sold one of the best motion picture stories ever written, instead of producing it myself.

That is, I tried to! It was "Counsellor at Law." If I had succeeded I would have lost. But I failed, so I won!

You see, Universal paid one of the highest prices on record for the picture rights to this great play. Then we tried to cast it, and we simply couldn't.

I tried to borrow stars from other companies. I almost got down on my knees in the effort to get other companies to lend me a star who would fit "Counsellor at Law."

But I flopped on the job. No other company would come through.

Then I tried to sell the story to get some of my big investment back. Several companies seemed interested but all of a sudden they lost interest. They quit bidding for the story. They said I had paid too much for it.

CONFESSION

I tried again to cast it properly and out of a clear sky, to my amazement, I got the one man in the world I would rather have than any other to play the lead — none other than John Barrymore himself.

So, after months and months of failure, I hit success right on the nose!

Of course all this cost plenty of money, but when you see the picture, you will realize that every dollar was well spent for your benefit and Universal's.

You are going to revel in the picture! You are going to see John Barrymore do a part which no other actor on the screen or stage could do half so well!

All the old traditions of the Barrymore family are more than justified by John Barrymore in "Counsellor At Law."

And, think of it! I tried to force some other companies to buy the story which will set a new screen record!

So I can't take credit for one of the greatest pictures ever made. I actually tried to get rid of the darned thing!

Carl Laemmle

"Going Great

because it was—

MORE typical Variety reports: "Rialto, Wash.: Town still going ga-ga over Margaret Sullavan. Second week holding up. Last week big $9,000"—"Keith's Boston: Sullavan damsel the talk o' the town. Should hit $16,500"—"Pantages, Los Angeles: Initial week take of around $11,000, which at current scale is plenty"—"Golden Gate, San Francisco: Clicking smartly at $13,000."

Guns" in Minneapolis

'Only Yesterday' Sold Right, 14G, State, 9G, Mpls.

Clipping from VARIETY

MARGARET SULLAVAN
JOHN BOLES

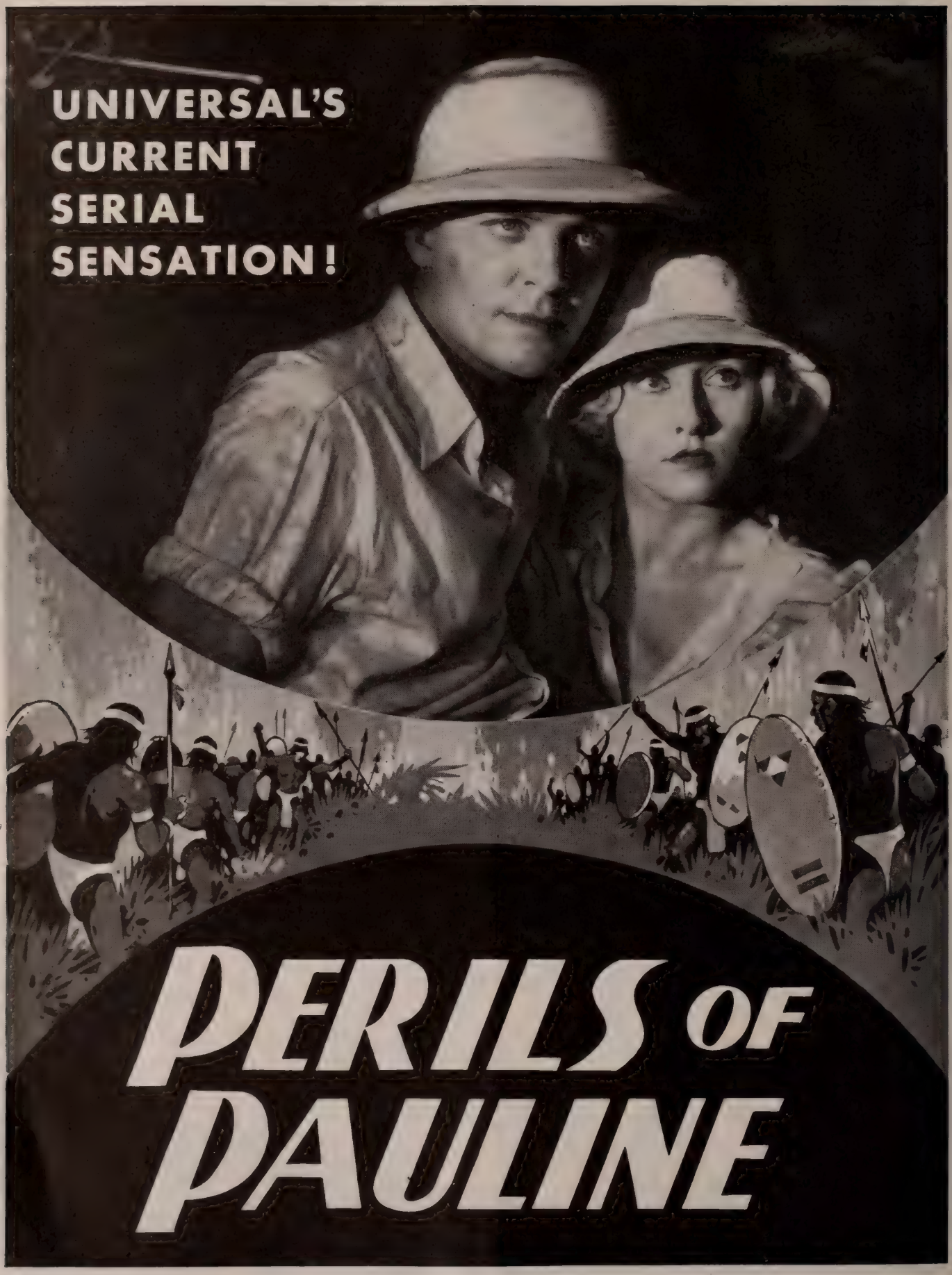
Billie Burke, Edna May Oliver, Reginald Denny, Benita Hume, Onslow Stevens, Jimmie Butler and many others. Produced by Carl Laemmle, Jr. Suggested by the book by Frederick Lewis Allen. Presented by Carl Laemmle.

Minneapolis, Nov. 27.

What a tremendous exploitation campaign can do for a meritorious picture is being demonstrated currently by the Minnesota theatre where 'Only Yesterday' is going great guns. and the t
Manager H
of a job in
the public.

Minnesota (Publix) (4,200; 25-35-40)—'Only Yesterday' (U). Extra heavy ads and other tie-ups helped to make the public 'Only Yesterday' conscious-minded. Sure-fire feminine fare opened big, should roll right along to a good $14,000. Last week, 'Duck Soup' (Par), $12,000, pretty good.

AY


UNIVERSAL'S
CURRENT
SERIAL
SENSATION!
PERILS OF
PAULINE

SPOT NEWS

Three More Kentucky Colonels

The stingy Governor Ruby Laffoon has been pried loose from three colonelcys on the staff of the Governor of Kentucky. The new Kentucky Colonels are John Boles, F. J. A. McCarthy, eastern sales manager for Universal, and E. T. Gomersall, western sales manager for Universal.

✚ ✚ ✚

Pity The Villain

Emmett Vogan, Broadway leading man, and playing currently in a stage show in Los Angeles, has been also portraying the heavy in Slim Summerville and ZaSu Pitts' latest comedy, "Two Clucks." Inasmuch as the company is working at Palm Springs and the show is working at the El Capitan, Vogan has to airplane nightly between the city and the health resort.

William Seiter will complete direction of "Two Clucks" this week at Universal City, where Vogan will be nearer his stage work.

✚ ✚ ✚

Wyler Here

William Wyler, accompanied by his brother, Robert Wyler, arrived in New York on Monday night for the opening of his picture, "Counsellor at Law," at the Music Hall.

UNIVERSAL WEEKLY
A Magaine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
Copyrighted 1933
Universal Pictures Corp.
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DECEMBER 9, 1933
Vol. 33 No. 26

CABLEGRAM

CABLE-LONDON
DEC 1 1933

CARL LAEMMLE
UNIVERSAL CITY
(CALIF)

INVISIBLE MAN TRADE SHOWN LAST EVENING GREAT RECEPTION BOOKED WHOLE GAUMONT CIRCUIT INCLUDING WESTEND PREMIERE TIVOLI STOP EVERYBODY UNANIMOUS THIS TREMENDOUS WINNER
DITCHAM

Kurt Neumann Recovering

Kurt Neumann, who stayed on the job in face of an impending appendicitis operation to finish "King for a Night," is recovering from an emergency operation in a hospital in Los Angeles. As soon as he is well enough, he expects to embark upon the direction of "The Countess of Monte Cristo," which Earle Snell is adapting from Walter Fleisch's play.

✚ ✚ ✚

A Young Hix

John Hix, author of Universal's famous "Strange As It Seems," became an uncle when little Dixie Ann was born on November 28th to Mr. and Mrs. Ernest Hix, brother and sister-in-law of John. Dixie weighed six pounds, eight ounces at birth, and is the first baby in this generation of Hix'es. Our heartiest congratulations to Uncle, Father, Mother and Baby.

Whale To Europe

James Whale, director of "The Invisible Man" and "By Candlelight," arrived on Tuesday, sailing on the Bremen, to visit R. C. Sherriff in England. Together they will develop the author's story, "A Trip to Mars." It will be better than "The Invisible Man" and "Frankenstein" rolled into one.

✚ ✚ ✚

McNamee! Hooray

The Newsreel will continue to enjoy the services of Graham McNamee. This week the ace announcer of the National Broadcasting Company signed a new contract with Universal to continue as its Talking Reporter for another year.

✚ ✚ ✚

You Haven't Seen Anything Yet

In the first half of its schedule of thirty-six pictures, Universal has already disclosed three tremendous hits, "Only Yesterday," "The Invisible Man," "Counsellor at Law," but the best part of the program, the part that Universal banked on most heavily when this year's program was announced, is still to be made—"Zest," "Imitation of Life," "Little Man, What Now?" This will be a great year for Universal.

Nov. 24, 1933

Invisible Man' To Radio and Palace

New York.—If you don't believe that "Invisible Man" clicked with a bang on the main stem here, just listen to this:

When the Universal picture finishes at the Seventh Avenue Roxy it will go into the Radio City Roxy and the RKO Palace theatres for immediate booking.

Radio officials only let it get away from the Music Hall because of the jam with their own big special, "Little Women."

—*Hollywood Reporter*

Marian Marsh, one of the big reasons why "I Like It That Way," is being so confidently awaited as a hit. Marian rounds out a cast of blondes.

UNIVERSAL IS WELL

James R. Grainger, Ir
Universal Exchanges -
On Next Season's Pr

WITH half of the current schedule of feature releases completed and the other half merely a matter of selection of material, James R. Grainger left New York yesterday for a swing about the entire exchange circuit. His route will cover almost every Universal exchange and will take him to Universal City about the 18th or 19th of December. Here he will go into session with Carl Laemmle and Carl Laemmle, Jr. on the make-up of the production schedule for the year starting in September.

Half of the 1933-1934 Product Completed

The first eighteen productions developed a number of exceptional pictures including "Counsellor at Law," "Only Yesterday," "The Invisible Man" and "By Candlelight." There still remain in the cutting room at Universal City pictures of which the studio feels very proud. They include "Cross Country Cruise," Lew Ayres' starring vehicle, which is being rushed out in order to beat the other trans-continental bus stories; "Bombay Mail," starring Edmund Lowe, from the novel by L. G. Blochman to be published January 1; "Madame Spy" with Fay Wray and Nils Asther, produced under the guiding hand of Edmund Grainger; the musical romance, "Beloved" with John Boles and Gloria Stuart, produced by B. F. Zeidman; the Stanley Bergerman musical, "I Like It That Way,, with Roger Pryor, Gloria Stuart, Marian Marsh and others.

Last Half the Biggest

The latter part of the program, contains the heaviest guns,—Fannie Hurst's "Imitation of Life," which

Sally Starr, one of the bright spots in the Warren Doane two-reel comedy, "Palsie Walsie," starring Henry Armetta.

THE Hollywood REPORTER

LAEMMLE SR. SMILES AS GRAINGER SHOWS HAND

New York.—Carl Laemmle Sr., arriving here a few days ago to defend a stockholders' suit brought against him, has never smiled better or with more reason. J. R. Grainger, the Universal general manager, has shown him the contract book and the playdates for December on "Counsellor at Law," "Invisible Man" and "Only Yesterday," confirming Grainger's statement, "Give these exhibitors who have contracted for our pictures a good brand of entertainment and Universal will have the greatest year in its existence."

Universal has every key city, every important theatre chain and most of the other money runs under contract. They have 5007 contracts with that many exhibitors and fully expect to have it increased to 6000 by the first of the year.

Grainger told Laemmle Sr. that the month of December will show the greatest collections that Universal has ever had. On hearing that, the elder Laemmle announced that he would return to Hollywood Sunday and contribute whatever help he could to the production of "the best pictures we have ever had."

The way the sales effort of Universal is going this season is well exemplified by this article which appeared in the Hollywood Reporter. So that there would be no legerdemain about it, the Editor of the Weekly made a cut of it and it is herewith reproduced.

OVER THE TOP

onfident Mood, Starts Swing of Vill Advise With The Laemmles uct At Universal City Studios

John Stahl will direct; Edna Ferber's "Glamour," for which Gloria Stuart has been chosen; Vicki Baum's "I Give My Love," Charles G. Norris' "Zest," which Lowell Sherman will direct; and Hans Fallada's best seller, "Little Man, What Now?" for which Margaret Sullavan is on the way to the coast. Frank Borzage will produce it.

On his departure, Mr. Grainger declared the production program and the selling effort had both been beyond the expectations entertained at the beginning of the season and that there was every prospect of a tremendous cumulative value to both the production end and the sales end, due to the remarkable reception which had been accorded to "Only Yesterday," "The Invisible Man" and "Counsellor at Law." And, he concluded, as he dashed for the Century, "we have the most powerful productions on the year's schedule still to make."

McCarthy Is Also Confident As Result of His Southern Trip

Mr. Grainger has just received a report from F. J. A. McCarthy, eastern sales manager, who had just returned from a tour of his own eastern exchanges, extending as far south as New Orleans. Mr. McCarthy was convinced of a more confident tone in the feeling and condition of all of the theatre men he visited. "They are all in more prosperous circumstances and they are all looking for better times to come to this country and to this industry."

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PETE HARRISON, SAYS

"Counsellor At Law" with John Barrymore

(Universal, Dec. 4; running time, 81 min.)

GOOD entertainment. It has an abundance of human interest, fast action and situations that hold one in tense suspense. Even though the story unfolds entirely in a law office, the audience never has the feeling as if the action is confined to one certain spot for the characters move around from room to room, and there are several good character studies of people who work in the office and other who visit the office. The suspense is sustained throughout because of the dangerous position John Barrymore finds himself in as the result of a kind but shady act he had once committed to save a man from a life sentence; he had established a false alibi. But this does not lessen the sympathy one feels with him because it was more of a human act of kindness rather than one of crookedness. The closing situation comes as a pleasant surprise; Barrymore obtains information about his enemy with which he forces him to abandon his efforts to disbar him. Bebe Daniels, Barrymore's secretary, is a sympathetic character, as is Barrymore's mother, for they are both devoted to him in an unselfish way. There are some good comedy situations that should arouse laughter.

Suitable for children, adolescents, and Sundays.

Looking 'Em Over

"Counsellor at Law"

(Universal)

AN ace attraction headed for new b. o. records. Carl Laemmle, Jr., has spared no expense in the production of Elmer Rice's play and it will undoubtedly go extra time in many theatres. It is graced with star names such as John Barrymore, Bebe Daniels and Doris Kenyon, supported by 20 others, including Onslow Stevens, Isabel Jewell, Melvyn Douglas, Thelma Todd and Mayo Methot. William Wyler has done a swell job in the direction. The author adapted the play and Norbert Brodine manipulated his camera for compelling effects.

As a silver-tongued, quick-witted attorney, Barrymore's success is rapid. His cases range from the lowly Communist friend of the family to the biggest of business men. In defending Victor Simon on a murder charge, Barrymore misses a loophole in the alibi which frees Simon and which threatens disbarment unless the matter is quickly adjusted.

While Barrymore is trying to get a hold on Elmer Brown, who threatens the disbarment, Doris Kenyon, the legal light's wife, shows her colors by becoming upset when her husband plans to contest the will of her friend and cause unpleasant publicity. Rather than face possible disbarment for her mate, Miss Kenyon plans a trip to Europe and when she learns her husband cannot go with her goes without him. But Melvyn Douglas, who has been playing friend of the family, is also a passenger on the boat and his purpose is to play hearts.

Barrymore gets the upper hand on Brown when an agent discovers the latter, in addition to living in New York, is also maintaining another home in Pennsylvania, which would create headline scandal. This causes the disbarment threat to be dropped and again Barrymore is the high-pressure counsellor.

—From Motion Picture Daily

Edmund Lowe and Shirley Grey are the proponents in "Bombay Mail." They are here shown in one of the scenes from this most unusual picture which was taken in its entirety on a coach of the luxurious express train which runs between Calcutta and Bombay. A lot of exciting things happen on this trip, all of which go to make an outstanding motion picture. Score another for Universal.

Variety Says:

NEW YORK: Roxy Theatre: "Doing smash business...Will end the week with $42,000 or better." (Note: It smashed the Roxy record and was held for a second smash week.)

•

CHICAGO: Palace Theatre: "Rides into top average money of the town at whizzing $27,000." (Note: Balaban & Katz put it into the McVickers AFTER the Palace run!)

•

PITTSBURGH: Warner Theatre: "Gave house best opening in months, should breast tape at $7,300, fine."

The
INVISIBLE
MAN

Claude Rains Made Visible

by Eileen Creelman in The New York Sun

EVERY once in a while it would be too much for him. A phrase, a sudden memory would startle Claude Rains into a shout of laughter. And, when Claude Rains laughs, for that brief, alarmingly brief moment, he is laughter itself. His personality, like those dark vivid eyes and strong features, is very much his own.

It was "The Invisible Man" and his adventures in the making of it that interfered with any grave discussion of the drama. Mr. Rains had been a Theatre Guild actor not so far back. That seemed to call for a few dignified gestures in the direction of the drama anyway. Instead, Mr. Rains learned his first talkie was breaking all the recent box-office records at the Roxy. Immediately he shouted twice and, still half-convulsed said:

"And for five years, five years mind, I was prating to the Theatre Guild about my artistic integrity. I was so cock-a-hoop about it. My artistic integrity."

There was glee in those dark eyes. He continued in a muffled voice:

"Then the first day at the studio James brought over some bandages. I asked about them; and he said, Oh, yes, I was to be bandaged during most of the picture. And there I had been fighting with the Theatre Guild about my artistic integrity. Oh, it served me right."

"The Invisible Man"

Probably it did serve him right for he had a lot of fun making "The Invisible Man." He did not know his old friend and fellow-Englishman, James Whale, was to direct it until he arrived at Universal City. In fact he seems to have known little, indeed, about the whole business until he actually started work.

"James kept talking about this and that in pictures, about actors and pictures of whom I'd never heard. When he learned I'd seen only about six films in my life, he told me to go right out and see pictures—to see three a day until I knew something about them. So I started going to them. Helen Westley and I saw "Ma-

CLAUDE RAINS
"The Invisible Man"
as he really looks.

ma Loves Papa" together because she wanted to study comedy. Do you know Helen? A grand person, I drove her all over Hollywood on her first day there and pointed out all the stars' houses. Oh, she loved it, kept leaning out of the car and exclaiming."

Mr. Rains was laughing again. Some one had just remarked that "Only Yesterday" was making out all right, but that "The Invisible Man" was to be held a second week at the Roxy.

"And just before I left the studio," he confided. "Henry Hennigson—Oh, I like Henry, really like him—told me 'The Invisible Man' was all right, but that 'Only Yesterday' was an epic.

Venture

Mr. Rains doesn't quite know how he did get into pictures. Universal had bought "The Man Who Reclaimed His Head," in which he appeared here last year. That interested James Whale, who suggested he take a test for "The Invisible Man." The test director, to whom Rains is grateful, had the good taste to select one of the most effective scenes in the Sherriff script of the H. G. Wells thriller. It was the one in which the mad scientist explained how he had become invisible and why he had to remain so. There were no bandages in the screen test. Not until Mr. Rains was before the cameras did he know that his face never appeared until the end when he is dying.

"I thought at least I could try to express something with my eyes," he explained, those eyes still filled with merriment. 'But I was very happy with James. I had great confidence in James, and left everything to him. Some times, of course, we didn't quite agree. I would want to do a little more. Then he'd say, 'But Claude, old fellow, what are you going to do it with? You haven't any face!' "

There was another shout of laughter. Perhaps he'd remembered that artistic integrity again. His record, after all, both here and in London is a dignified one of dramas and comedies, mounting in importance from his stage debut at the age of 10 through the years when, to have something to occupy him through the days, as well as the theatre-filled evenings, he instructed in the London Dramatic Academy in London, with Charles Laughton as one of his pupils, until his increasing prominence on the Broadway stage. He hadn't really thought much about movies.

The Future

He is thinking about them now, when he can tear his mind away from that small white farmhouse and big red barn set in the middle of fifty-eight country acres way out yonder in New Jersey. He'd much rather talk of his newly purchased, of the "emotional contractor" who manages to visualize his ideas from a transcontinental correspondence and rebuild the old house just as Mr. Rains had imagined it, of the neighbors who did not know of his association with the theatre until his return from Hollywood, when two small boys commented, 'Why, there's the movie man."

(Continued on Page 25)

James Scott, Peggy Terry, Lenore Kingston, Lois January, Dean Benton.

Five of Carl Laemmle, Jr's. Juniors

AS the outcome of one of the most satisfactory experiments in its more than a quarter century of film production, Universal has given optional long-term contracts to three girls and two boys, "graduates" of the Universal Junior Stock Company. These capable youngsters are Lois January, Lenore Kingston, Peggy Terry, James Scott and Dean Benton.

Designed to meet the serious need for actor training—a need created by the decline of legitimate stock companies—the Universal Junior Stock Company was formed last June under the supervision of David Werner, Universal casting director. Eighty-two boys and girls, selected from more than 3,000 auditions, then began a daily curriculum of study in preparation for screen careers. By means of semi-monthly playlets and original sketches, the personnel of the school was gradually reduced, all but thirteen having been eliminated at the end of the summer. These remaining hopefuls were given screen tests. When the studio executive committee, headed by Carl Laemmle, Jr., viewed these tests, the winners were named and contracts awarded.

The five winners, all of whom had had experience in community theatre work, will be given every opportunity to make good on the screen. Early assignments in Universal films will call for them to appear in short reel comedies, serials and feature pictures, it being the desire of Carl Laemmle, Jr. the studio boss, to give the young actors a thorough stock company training before the camera.

"These youngsters have unusual talent and physical fitness for motion picture work," says Mr. Werner, "and we will not attempt to make 'types' of them. Within six months or a year any one of them will justify outstanding screen roles."

UNIVERSAL

first again with the big new idea in pictures . . . .

Lew AY CROSS

with

JUNE KNIGHT

in a smash romance-adventure-drama story with a locale on a speeding transcontinental bus — a brand new idea in pictures and a TREAT FOR YOUR SCREEN!

RES
With ALICE WHITE, Alan Dinehart, Eugene Palette, Henry Armetta. Story by Stanley Rauh. Produced by Carl Laemmle, Jr Directed by Edward Buzzell. Presented by Carl Laemmle.
COUNTRY CRUISE

UNIVERSAL
marches on–here's another big one!

Fans like mystery!

Fans like action!

Fans like novelty!

Fans like drama!

Fans like romance!

HERE THEY ARE!

With Shirley Grey, Ralph Forbes, Hedda Hopper, Onslow Stevens, Tom Moore, John Wray, Brandon Hurst. Screenplay by Tom Reed from the novel by L. G. Blochman. Produced by Carl Laemmle, Jr. Directed by Edwin L. Marin. Presented by Carl Laemmle.

EDMUND LOWE *in*

BOMBAY MAIL

"AN ACE ATTRACTIO

BOX-OFFICE RECORDS

OPENED AT RADIO C

N HEADED FOR NEW

" SAYS M. P. DAILY —

TY MUSIC HALL DEC. 7

(This is a reproduction of the striking 24-sheet)

Kansas City Star Calls "Only Ye

Beautiful and Skillfully Placed Upon the Screen. A New Star Rises, Says Jack Moffitt, Photoplay Editor Of This Widely Read Paper.

THIS beautiful picture is probably the finest women's story that will reach the screen this year.

It is the narrative of a courageous woman who, finding her girlhood infatuation had been lavished upon an unappreciative man, did not let that wreck her life. Her life was empty but, like a true portrait of the modern woman, she did not wring her hands and tear her handkerchief to tatters. Neither did she perform like the spoiled, theatrical heroines of the cheap magazines, getting dizzily drunk and spraying sticky, meaningless caresses over gigolos. She chokes back her tears and permits the wound to heal, although it leaves its scar. She is too honest to delude herself with the idea that she never had loved the man and too decent to make everyone miserable by forever dramatising herself as the wronged heroine.

With courage and decency she sets out to make a place for herself in the world. Assuming the responsibility of both father and mother, she sets out to care for the son her love has brought her.

THIS IS A RELIEF

Such a one comes as a great relief after the mawkishness of "The Sin of Madelon Claudet," the dolorous tragedy of "Jennie Gerhart" and the woebegone series of feminine suffer dramas that have kept a good section of the screen as hysterical as a mouse infested tearoom the last two years.

"Only Yesterday" has a heroine women will sympathize with, but she also is a heroine men can respect. It is significant that in telling this tale of an abondoned heroine, John Stahl, the director, scarcely once shows her crying. Neither does he show her indulging in catty, malicious sarcasm about the world in general. She is sad eyed but clear eyed, and her head is up. Here is a heroine who holds her pride and fights her destiny.

HOW THE STORY DEVELOPED

When Universal bought the movie rights to Frederick Lewis Allen's "Only Yesterday" and handed them to Mr. Stahl he must have felt like a man suddenly told to make an hour's entertainment out of a history textbook. "Only Yesterday" had no plot. It was not fiction. It simply was a well written enumeration of the experiences of our times. Of these Mr. Stahl makes use of only two, the war and the stock market crash, and they serve as motives rather than for the frame of his picture.

Margaret Sullavan, star whom Jack Moffitt hails in this review, and who is now on her way to Universal City to make her second picture for Universal.

Yet with a shrewd understanding he selected what is perhaps the most inspiring of our experiences, the recognition of the new woman, the woman who has replaced the dainty, swooning, lady-like heroine, in facing the realities of life. The woman who can love a man, but not demean herself to one. The woman who doesn't ask special consideration because she is a woman. He has brought forth the new heroine!

A NEW SCREEN HEROINE

In undertaking a story that was sanely sentimental and debunking without being sophomoric, Mr. Stahl was fortunate in being able to bring his new heroine to the screen in the person of an actress the movie public never has seen before and one whose talents are more than adequate to the part.

That actress is Margaret Sullavan, who made her great hit in the Broadway production of "Dinner at Eight," playing the part of the selfish wife of the crooked promotor (the role Jean Harlow makes memorable in the screen version). If your first glimpse of Miss Sullavan is in this picture it will be difficult to believe she ever played so tawdry a character as that in "Dinner at Eight." Here she is all sincerity and refinement. You are introduced to her when she is a fluttery girl living near a cantonment in Virginia. One night at a dance she bursts out to a young lieutenant with a confession of how she has admired him. Here her acting is conceived beautifully, a thing of tenderness and nervous laughter, of youthful frankness and sudden, childlike reticence.

IT'S THE BEST BOLES ROLE

She is even better as the poised and worldly wise mature woman when she appears beautifully gowned in the later sequences. Here you feel she really is a person who could command both herself and the situation.

This department is beginning to believe that, affable though Mr. Stahl is, he is John Boles' Svengali. Mr. Boles, who usually is simply a statuesque ornament, turns in a performance of Trilby-like perfection whenever Mr. Stahl wields the megaphone. He did it in "Back Street" and he does it in "Only Yesterday." Through this handsome fellow the director has been able to dramatize ruthlessly and charmingly man's cruel attitude toward sex. He is convincing both as the flirtatious young lieutenant and as the man of affairs.

IT'S GREAT ENTERTAINMENT

Mr. Stahl, unlike most men who seek to dramatize the times, does not get preachy. He keeps his leading character human and he plays his supporting cast for drama rather than history. Of the vast number of players who appear to advantage in the film, Billie Burke is the outstanding performer. The widow of Flo Zieg-

terday" A Powerful Love Story

feld has at last mastered the technique of the talking picture and her charming, humorous personality gets across as it does on the stage.

Never during the entire proceedings does Mr. Stahl become so occupied with the sadness of the theme as to forget that movies are supposed to provide entertainment. There is a great deal of comedy and the picture closes with a note that lifts the spirit of the audience. William Hurlbut, whose "Recessional" was presented in Kansas City recently, deserves great credit for his excellent screen play.

✦ ✦ ✦

San Francisco Hails Sullavan

New Star Is Success In First Film

Margaret Sullavan Perfect in "Only Yesterday" at Golden Gate

By CLAUDE A. LA BELLE
The News Drama Editor

A NEW star has settled herself firmly in these critical affections. Her name is Margaret Sullavan, and although Broadway has known quite a lot about her for some time, the movie public has never seen her, probably never heard of her. She may be seen at the Golden Gate in "Only Yesterday," and she is as good as any I've yet known.

She has all that it takes to make a star that will be liked by fans of all ages and classes. She can act, she has a bubbling throaty laugh, she has expressive eyes and pretty hands, both of which she knows how to use. She can impart her emotions by expression, an ability that actresses sigh for but seldom achieve. Also she has a warmth that even the cold screen can't destroy.

EASE IS UNSTUDIED

Mainly she wins my praise because she has that other rare acting trait, the ability to say unimportant lines, and enact small but necessary situations with unstudied ease. So many screen stars either do and say everything in a bleached manner like Bette Davis, or else go to the other extreme and play Lady Macbeth all over the studio lot.

✦ ✦ ✦

New Screen Star Bows in "Only Yesterday"

By FRED JOHNSON
Call-Bulletin

A PICTURE that nearly everybody is going to like—one filled with beauty, tenderness and charm—came to the Golden Gate screen yesterday. Its title is "Only Yesterday," an adaptation from the novel by Frederick Lewis Allen and directed with sensitiveness by John M. Stahl.

In it Margaret Sullavan, a Broadway stage ingenue, makes her screen debut opposite John Boles—and does it brilliantly. Without distinction in beauty and with a voice remindful of Ethel Barrymore at the same age, she achieves starring rank with her first film performance.

A lengthy cast of splendid players in their best efforts make the picture one of high artistic merit. Its story, moving in its pathos, is one that women in particular will enjoy—with all the enjoyment to be found in a good cry. Seldom have I witnessed a picture more impressive, more expertly acted, and yet felt more annoyance with its major premise—that a man may so soon forget the girl who becomes the mother of his child. In this respect the story hangs by a slender thread of plausibility.

Lieutenant James Emerson (John Boles) leaves for France after Mary Lane (Miss Sullavan) surrenders herself to him on their first meeting at a dance in her Virginia home town, having already admired him from afar. On his return after the armistice he sees her in the street, but fails to remember her while she conceals her identity and the fact that her son is also his. The screen writer attempts to explain this as being due to her bobbed hair and his many months overseas. But his memory of other people has not been impaired.

On a second meeting, after his marriage, she again hides her identity and again surrenders to him. It is not until he is caught in the stock market crash and is about to end his life with a pistol that he reads her letter of revelation, written on her deathbed.

The girl's long sacrifice may easily be regarded as more probable than the hero's strange lapse. The latter would be a point for mere quibbling were it not the story's complete basis and one that persists in the spectator's mind.

There are innumerable scenes of romantic beauty—the first meeting of the pair, the third, when Mary Lane once more gives herself to the man who has forgotten her and the fade-out, when Emerson takes his boy into his arms. And there is delightful humor in Reginald Denny's romance with Billie Burke and Jim, Jr.'s comedy passages with his mother.

Miss Sullavan makes good in her bid for screen recognition. She will be heard from again. John Boles recalls his "Back Street" performance in the quiet charm of this new portrayal. Jimmy Butler, as the boy; Edna May Oliver, Benita Hume, June Clyde, Bramwell Fletcher and many others of a lustrous cast are deserving of salutes.

"Comedy Runs Riot

Looking 'Em Over

"Myrt and Marge"

(Universal)

Comedy runs riot in this musical with Myrt and Marge of radio fame as headliners. Actually, Ted Healy and his gang furnish all the laughs with Eddie Foy, Jr., assisting with his neat routine of dance and song. Some of the gags are a bit spicy. With the names of the air personalities, the vaudeville topliners, Trixie Friganza, Grace Hayes, Thomas Jackson and J. Farrell MacDonald, plus some swell dance routines, songs and patter, this musicomedy is first class entertainment. There are plenty of exploitation possibilities.

The story pivots about a show about to be produced by MacDonald when he and his backers walk out on it. Myrt Spear takes it over, interests Jackson in financing it and stays on as manager. The new promoter falls in love with Marge Minter, whose time is being taken up by Foy, Jr. When he sees his efforts failing, Jackson attempts a walkout, and goes through with it after Foy beats him up for trying to crash Marge's room. Miss Friganza, the heroine's mother, comes to the rescue, and buys the show and it later proves a howling success when it finally reaches New York.

Healy and his gang are "prop" men with the show, bobbing in and out to make the affair interesting and lively. It smacks of showmanship throughout. Al Boasberg, who knows the theatre and his background directed.

MYRT and

in This Musical!"

says-MOTION PICTURE Daily

With Ted Healy, Eddie Foy, Jr., Thomas Jackson, J. Farrell MacDonald, Ray Hedge, Grace Hayes, Trixie Friganza. Story by Mrs. Willard Mack. Songs by M. K. Jerome and Joan Jasmyn. Directed by Al Boasberg.
Produced by Foy Productions, Ltd.
Presented by Carl Laemmle.

MARGE

Here's a cartoon you can copy and use with this clever picture. It is not in the Press Book.

This original drawing is by Sam Russell.

UNIVERSAL'S "HORSEPLAY" FAST-MOVING GAG COMEDY

Direction Milks Gags For Their Full Values

ORIGINALLY labeled "Tin Pants," "Horseplay" is just that in every sense of the word, with a story as wild as a Marx Brothers brainstorm and more gags than there are cacti on Slim's Montana ranch, where the yarn takes off.

With ZaSu Pitts, heroine of the earlier numbers in the Summerville comedies, out of the cast, this number is considerably broader and hokier than the others. But the preview audience went for it with uproarious delight and kept the house echoing with laughter. It will do lively business wherever played, and is a good introduction for the lanky, solemn-faced comic to audiences that have never seen him before.

The opening on a western ranch is just a springboard for the story. Slim and Andy are a pair of poverty-stricken cowboys, who become millionaires overnight when radium earth is discovered underneath the soil, and promoters force a million on them.

With his million, his pal and his horse, Cynthia Anna, Slim hightails it for England, looking for Angelica, the niece of a neighboring rancher, whose aunt packed her over to visit her dear friend the Duchess of Something-or-Other, to get her out of Slim's way.

Slim parks the horse in the bridal suite on the steamer, and the royal suite in a London hotel, paying royally as he goes. The Duchess, a good old sport, insists on seeing the Yankee cowpunchers and their horse the papers are all talking about, learns to drink American style, and spin rope, and finally invites the three to her castle to participate in her 13th century masquerade fete.

Angelica is there, of course, and so are two crooks who are planning to woo the girl and shake down the Duchess. From that point the end is in sight, and it's paved with comedy all the way.

—The Hollywood Reporter

Sedgwick milks every gag and situation for the maximum of screams. The grapefruit gag with Sidney Bracy playing straight as a frozen-faced British waiter is a honey. So is the folding opera hat routine between Slim and Andy. Later Slim gets into medieval armor for another flock of giggles, and finally Sedgwick backs him up against a blacksmith's open fire while the smith extracts him from his helmet and breastplate. Standard gags, but all cleverly manipulated by a director who knows them backward. And the hootch party between May Beatty as the Duchess, Una O'Connor, Slim and Andy deserves honorable mention.

Everybody in the cast clicks in support of the two comics. Photography is good, plenty of production value is noticeable and altogether it's another box office number for Slim and Universal.

GRAHAM McNAMEE

GRAHAM McNAMEE SIGNS AGAIN

UNIVERSAL Newsreel has just re-signed for another year with Graham McNamee, noted radio announcer and the screen's Talking Reporter, it is announced by Carl Laemmle, president of the Universal Pictures Corporation. McNamee's graphic and descriptive narrative in the Universal Newsreel has been one of the reel's outstanding features since its inception four years ago. This form of running comment accompanying news pictures, initiated by McNamee, marked a new era in newsreel presentation, and has been widely copied.

"We are very happy to announce an extension of Mr. McNamee's contract," said Mr. Laemmle, "and I know that exhibitors all over the country as well as their patrons, will welcome the news. Mr. McNamee is without a peer when it comes to vivid, entertaining news descriptions. His motion picture following is immense, judging by the great volume of letters of commendation received by Universal from exhibitors and from the public. Thousands of showmen have found that Graham McNamee's name in lights on their marquees, with the Universal Newsreel, is just as great a drawing card as a feature picture.

"In starting a new year with Graham McNamee as its dramatic and forceful 'newscaster' the Universal Newsreel is entering what is expected to be a banner season. During recent months, the growth of the reel's popularity had speeded up greatly. This is evidenced by the hundreds of exhibitors who are signing up for the reel—new customers, impressed by the coverage and audience values of the Universal Newsreel."

"Yes sir," said Mr. McNamee, "I've renewed my contract with Universal for another year, and it gives me great pleasure to announce it. It's an up-and-coming newsreel and from what I know of Universal's plans for the coming year, plenty of newsreel history's going to be made during the next twelve months. Describing news events for the screen is vastly different from ordinary broadcasting. There is a definite technique. A newsreel can be dull or it can be interesting and exciting, depending upon the way the pictures are covered,edited and explained. I'm glad I'm associated with Allyn Butterfield, its Editor. Exhibitors can tell their patrons that I'll give it everything I have during the coming year."

Graham McNamee is one of the highest paid stars in the motion picture industry. He brought to Universal Newsreel a reputation as the most popular announcer in the entire radio field, with his name a household word on two continents. The combination has been helpful in the extreme to both.

✚ ✚ ✚

CLAUDE RAINS MADE VISIBLE

(Continued from Page 12)

That all amuses Mr. Rains hugely. So do the movies, which he still manages to like.

Now that picture was real movies, something they could never have done any other way. Oh, I enjoyed making it, especially with James directing. We had such a lot of laughs. He always reminded me that I must do it all with my voice. More difficulty? Well, if I may say so, no, I didn't think it was. Pictures don't seem to demand as much of one as the stage. Of course, stage knowledge does help.

The principal thing I noticed during those weeks of seeing three pictures a day was, I think, the ease, the apparent lack of effort with which every one played scenes. That was very interesting."

Now that he's started, Mr. Rains is all set to make more pictures.

"I want to make all kinds, dramatic ones, thrillers, comedies. Yes, I'd like to do a comedy. I'd like to do Tolstoy's 'The Living Corpse,' too."

Universal has already asked him to make "The Man Who Reclaimed His Head" in April, probably with Lowell Sherman directing as well as playing what Mr. Rains is pleased to call the dirty dog. That, he says, is a poignant drama, and he wants to make a poignant drama as well as all the others. He'll be visible in his next film, which is a pleasant thought.

"I asked Henry Hennigson—yes, he's studio manager—if he minded whether I suggested a story now and then. He said, 'well, no, not if you don't mind when we turn them down.' Oh, I like Henry. Then he said, quite seriously. 'I hope you won't mind if we take up your option.' "

Mr. Rains thought once more of his artistic integrity and shouted again with wholehearted glee.

A sparkling picture
—as gay and de-
liciously diverting
as its own tangled
love affairs!

With
ELISSA LANDI
PAUL LUKAS
NILS ASTHER
Dorothy Revier, Esther Ralston, Melvyn Douglas, Frederic Burton, Lawrence Grant, Lois January. From the play by Siegfried Geyer.
Produced by Carl Laemmle, Jr.
Directed by JAMES WHALE
BY
CANDLE LIGHT

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

THOSE LIQUOR TIE-UPS

Turn The Tide To Advantage!

The repeal of prohibition in most cases will be the talk of the town for weeks to come. It will be inaugurated with merry-making and thanksgiving in many quarters.

Showmen should make plans to capitalize on the new trend immediately. No one can tell for sure, just what the result will be. Certainly it will not affect your matinee business. After carefully considering all angles it seems to us that it should BOOST your evening business!

The stay-at-home crowds will be inclined to leave the fire sides for more nights out. Supper at the hotel or at the restaurant will become a more frequent occurrence. But one cannot sup forever; nor drink forever.

It is our idea that the "stepping-out" crowds will go to the movies to start or to complete the well-rounded evening. That midnight shows will be better patronized due to more people "stepping out." That nothing can ever take the place of the movies as the grandest and best entertainment ever offered to man, woman and child.

We see the movies the gainer because of repeal. We see radio the loser. We see cooperative tie-ups offering themselves between the hotels and restaurants and the movies. For example: After a good dinner with excellent wine at the Ritz, be sure to see "By Candlelight" at the Rialto —a perfect finish for a glorious evening, etc.

We urge, however, careful discrimination in all "liquor" tie-ups. Keep them dignified and beyond criticism. Remember always, you must sell your show to the whole family—and to the wets and drys alike. And there are still some drys left.

Joe Weil

We Thank You

LOUISVILLE

For Your Generous Patronage and Ardent Appreciation of

"ONLY YESTERDAY"

Indisputably one of the greatest triumphs ever brought to the screen.

For your convenience the management urges you, if possible, to attend Matinee Performances and avoid evening congestion.

BROWN

Clever "appreciation" ad used by Jack Schwarz, manager Brown Theatre, Louisville, Ky., in "Only Yesterday" campaign.

Bollyhoo sound truck broadcast the title song between ad talks on the production as it travelled Indianapolis streets in Henry Burton's campaign for "ONLY YESTERDAY" at the Lyric Theatre.

"YESTERDAY" TIE-UP STILLS GET MANY INDIANAPOLIS WINDOWS

Henry Burton, manager of the Lyric Theatre, Indianapolis, used the set of accessory tie-up stills to good advantage in his campaign for "ONLY YESTERDAY." Burton mounted the stills on special art panels and placed them in a variety of store windows covering the important shopping streets.

Other stunts included the ballyhoo sound truck, illustrated at the left, which broadcast the song from the picture and ad messages on the attraction as it travelled around the city; one hundred auto bumper snipes on as many city taxi-cabs; invitations to 750 prominent club women; and special radio broadcasts.

Extra newspaper space, the distribution of roto heralds and window cards and wide posting completed the campaign. Duke Hickey, Universal exploiteer assisted.

BOSTON GIVES "YESTERDAY" BIG NEW ENGLAND SEND-OFF

Los Angeles Campaign Starts Hunt For Invisible Man

Goldstein Sells Drama And Bright New Star in Keith Theatre Campaign

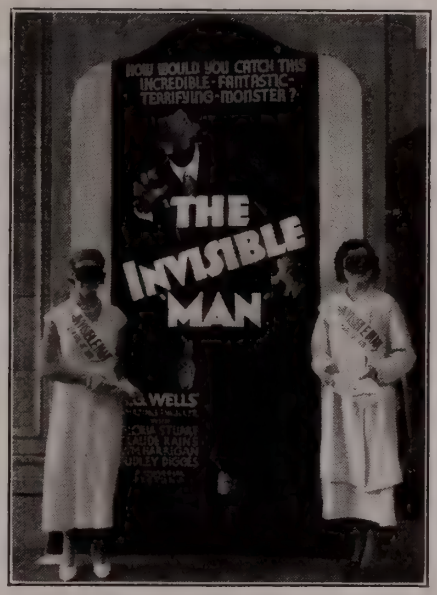
THE first things that struck hard-working Jack Goldstein, RKO New England publicity chief, when he previewed "ONLY YESTERDAY" was that he had one of the biggest pictures of the year and a beautiful new star to sell, in his campaign for the Keith Theatre, Boston. So great was his enthusiasm for picture and star he carried its infectiousness to the local dramatic editors who played up the picture and Margaret Sullavan with a super abundance of art and stories for several days in advance of the opening.

Goldstein concentrated on these angles in his ads also, space for which was jumped considerably.

The Lux soap tie-up was completed netting large newspaper ads and two hundred window displays. One of these displays and examples of other tie-ups secured for the campaign, are illustrated below.

Extensive billing was also given the picture, including 130 subway boards, fifty 24 sheets, one hundred 1 sheets, two hundred 3 sheets and five hundred window cards.

The campaign resulted in booming business for the Keith. Congrats, Jack!



Two of the masked girls who appeared on Los Angeles streets during the "INVISIBLE MAN" campaign staged by Dick Moss, manager, and Ken McCaffey, publicity manager, for the RKO Hill Street Theatre. The girls handed out heralds offering prizes for the best suggested method for capturing "The Invisible Man."

Gives Away Smokes To Steady Nerves for "The Invisible Man"

As an advance stunt for "The Invisible Man" Stan Meyers, manager of the Alhambra Theatre, Milwaukee, tied up with the local Walgren drug stores for the distribution of several thousand cigarettes attached, through slits, to cards. Copy on the cards read: SMOKE "WINGS" CIGARETTES TO STEADY YOUR NERVES FOR "THE INVISIBLE MAN" COMING TO THE ALHAMBRA THEATRE SOON!

L. A. Campaign Offers Fans Many Prizes for Way to Capture "Man"

INVITING Nick Harris, prominent criminologist, to a preview of "THE INVISIBLE MAN" proved very profitable to Dick Moss' and Ken McGaffey's campaign for the RKO Hill Street Theatre, Los Angeles. Harris was so enthused over the picture he wrote a special article on it for the Post-Record, offering cash prizes for readers solving his method of capturing the "Invisible Man." He also spoke about the picture on his radio program and broadcast the prize offer.

Utilizing this same idea from another angle, Moss and McGaffey had several masked girls on the streets handing out heralds announcing prizes for the best method suggested for the capture of the "Invisible Man." They also placed 250 window cards in the downtown area with copy offering ten thousand dollars reward for the capture, dead or alive, of "THE INVISIBLE MAN."

The lobby was decorated with black cut-out shadows underlined with "I'm the Invisible Man—Try and Catch Me!" Green lights replaced the usual bright ones, lending an eerie effect!

Extra newspaper space, daily broadcasts and wide spread billing of posters, completed this campaign for the year's greatest thrill picture.

One of the many window displays through tie-up with Lux soap. Center—Department store window featuring Jimmy Butler boys' clothing. Right—John Boles Shirt window. Note the use of stills, lobbies and accessory giant streamer, for decorations. Just a few of the many displays secured by Jack Goldstein for his "Only Yesterday" campaign for the Keith Theatre, Boston, Mass.

WHITAKER FINDS ACCESSORIES GREAT HELP IN "ONLY YESTERDAY" ATLANTA CAMPAIGN!

Practically all of the regular accessories and many of the national tie-ups were used as the backbone of manager E. E. Whitaker's campaign for "ONLY YESTERDAY" at the Fox Theatre, Atlanta, Ga.

The jumbo moviegrams were used as a lobby display with a special congratulatory wire from the mayor, which was also enlarged and placed in several downtown windows. Two hundred of the large window cards were placed in stores of the Rogers Grocery Company. Fifty tire covers were mounted on as many city taxi-cabs. Streamers and hangers were used in the front and marquee decorations.

Cut-outs from the six and twenty-four sheets were made into a big flash display erected in the centre of the downtown business section.

In order to get a smash flash over the entire city the usual posting was doubled and augmented by the use of large quantities of 11 x 14's, 22 x 28's, insert cards and both sizes of window cards.

The Lux soap tie-up ad appeared in the local papers and one hundred and fifty proofs of it were used in store windows with stills and a special tie-up card.

All of the accessory tie-up stills were used in securing displays in the best downtown stores.

The radio talk suggested in the press-book was broadcast on three nights preceding the opening.

The Atlanta Better Films Committee became so enthused over the picture at a preview they volunteered to put their best speakers to work on a telephone campaign.

Great work, Whitaker! A well rounded campaign! We'll look forward to hearing from you again.

Ferry boat ballyhoo truck equipped with sound, used by W. M. Griffin, manager of Gem Theatre, Cairo, Ill., for "Her First Mate" campaign.

GRIFFIN GRABS FAIR EXHIBIT FOR "FIRST MATE" BALLYHOO!

W. M. GRIFFIN, manager of the Gem Theatre, Cairo, Ill., made quite a scoop for his campaign on "Her First Mate" when he borrowed a Chicago World's Fair exhibit from the local American Legion post for a ballyhoo.

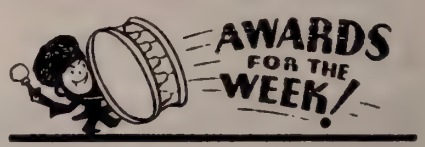
The exhibit was a good sized model of a ferry boat, a replica of one used until recently by the citizens of Cairo in travelling to Kentucky or Missouri towns, but taken out of service on completion of the new Missouri River bridge.

Realizing that the residents of Cairo still had memories of the days when they had to run to catch that ferry boat he left a dodger on their doorsteps with the morning milk reminding them that those worries were over for them but were just beginning for Slim Summerville and ZaSu Pitts in "Her First Mate." Later in the day Griffin sent the ferry boat model, mounted on a truck, around town. A phonograph with amplifiers was installed and old river tunes played between talks about the picture.

Griffin says he played to capacity business and that everyone was pleased with the picture.

LOS ANGELES S. E. P. BOYS PARADE TO THEATRE

Hundreds of Saturday Evening Post delivery boys paraded to the Paramount Theatre to see "Saturday's Millions" as the guests of the management.



Presenting four more winners of showmanship certificates:

WILLIAM SCOTT, manager Stanley Theatre, Pittsburgh, Pa., for his campaign on "ONLY YESTERDAY."

ROY ROWE, manager, Warner Theatre, Pittsburgh, Pa., for a splendid campaign on "INVISIBLE MAN."

JOE FELDMAN, Warner division publicity chief, for his part in the "ONLY YESTERDAY" and "INVISIBLE MAN" campaigns in Pittsburgh.

K. A. GRIMES, manager Warner Theatre, Morgantown, W. Va., for showmanship exploitation of "THE INVISIBLE MAN."

Congratulations, men! Your certificates are in the mail. Watch for them!

"PACKED WITH THRILLS"
—Says Film Daily
S.O.S. ICEBERG

VARIETY OF SHOWMANSHIP ANGLES IN THESE ADS!

(1.) Double column x 6½" from Orpheum, San Francisco. (2.) Triple column x 7" from Paramount, Omaha, Neb. (3.) Double column x 6½" from Sierra, Sacramento, Cal. (4.) Double column x 8" from Rialto, Washington, D. C. (5.) Smash 3 column x 12" announcement from Music Box, Portland, Ore. (6.) Double column x 6" from Des Moines Theatre, Des Moines, Iowa. (7.) Double column x 5" from Branford, Newark, N. J. (8.) Double column x 5" from Roxie, Oakland, Cal.

This is a 3 - column ad mat reproduced from the campaign book. Get your copy of the book and learn of the wealth of ideas it gives you to put this picture over with a bang!

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

UNIVERSAL NEWSREEL

• FIRST IN THE FIELD

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 34 NO. 1
DEC. 16, 1933

OK

FAY WRAY
in
"Madame SPY"
UNIVERSAL

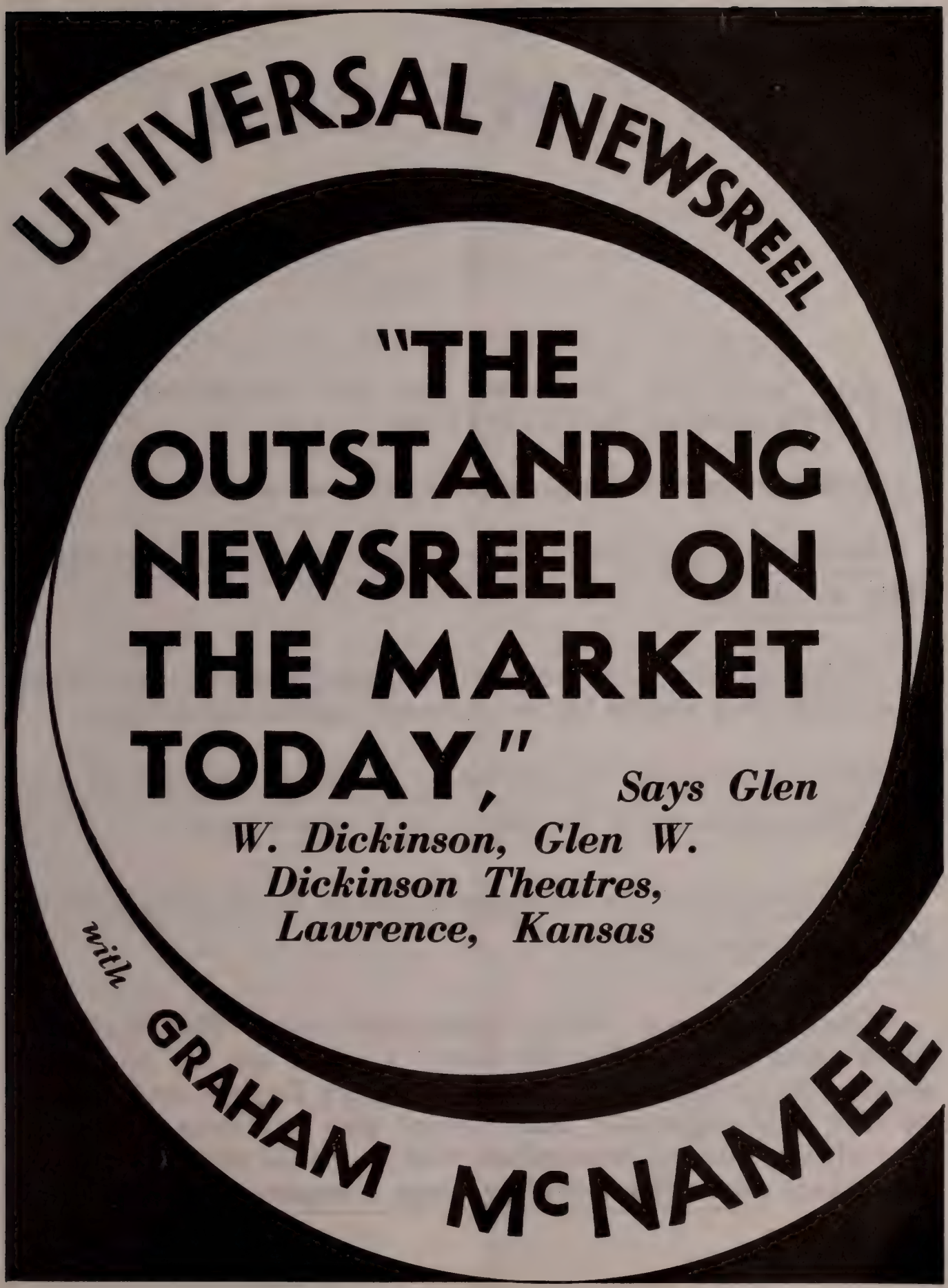
Coming! The Drama With a Kick!

ALL STAR CAST

From the Theatre Guild Play by Paul and Claire Sifton. Directed by Chester Erskin.

MIDNIGHT

With Sidney Fox, O. P. Heggie, Henry Hull, Lynn Overman, Humphrey Bogart, Kathrine Wilson, Margaret Wycherly, Helen Flint, Moffat Johnson, Richard Wharf, Cora Witherspoon, Granville Bates, Henry O'Neill.


UNIVERSAL NEWSREEL
"THE OUTSTANDING NEWSREEL ON THE MARKET TODAY,"
Says Glen W. Dickinson, Glen W. Dickinson Theatres, Lawrence, Kansas
with
GRAHAM McNAMEE

AND THE BEST IS

No. 752 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

As I write this, Universal has just completed exactly half of its product for 1933-1934.

Eighteen out of 36 promised pictures are done.

Eighteen out of the eighteen are better than I promised they would be.

Of the eighteen, three are more outstanding than I ever dreamed they would be in my most optimistic dreams.

On the average, no company produces three such exceptional pictures in the course of a whole year.

Yet Universal has completed them in its first half of its production schedule.

You now have "Only Yesterday" and "The Invisible Man" and "Counsellor At Law." I could go on and talk about "By Candlelight," "Cross Country Cruise" and others of our first eighteen, but I want you to concentrate on just three, and to remember that in these three we have delivered more than the average company releases in a whole year.

YET TO COME, SIR!

And the best is yet to come!

So far, Universal has beaten its best promises.

Now, I want you to remember that we are still going to deliver three properties which I am confident carry even better promise than even those magnificent specimens already completed.

You are still to get "Zest" and "Imitation of Life" and "Little Man, What Now?" — and if after all my years of experience I know anything at all about heart stories, I tell you there never have been three to beat this trio!

Never mind the rest of our 36. Take my word for it, they will be better than you thought you had contracted for.

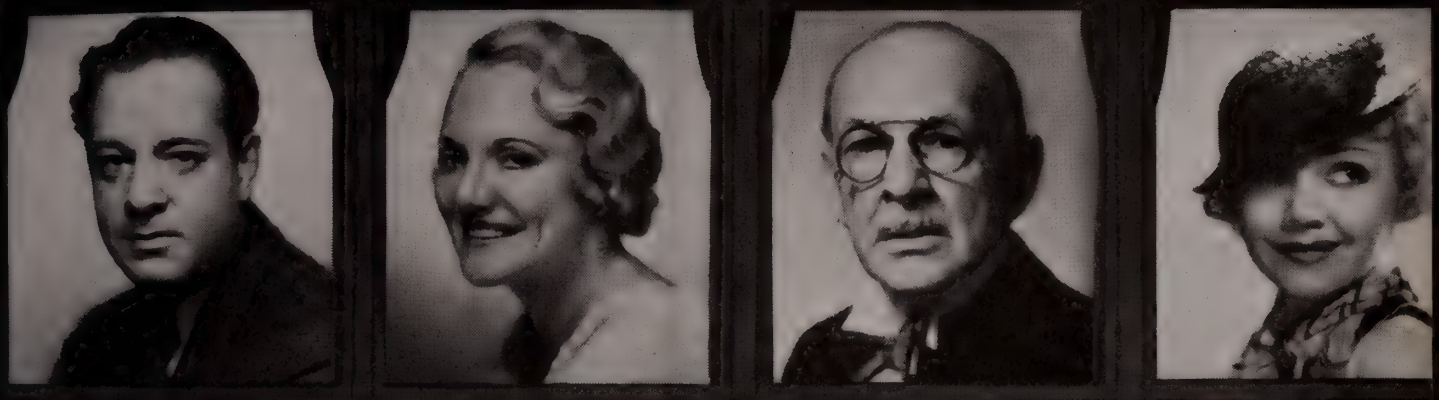
But when it comes to "Only Yesterday" and "The Invisible Man" and "Counsellor At Law" and "Zest" and "Imitation of Life" and "Little Man, What Now?" — I tell you you are going to take off your hat to Universal as you never did in all your career for any picture producing company.

All you have to do is to step out with Universal!

Carl Laemmle

With ALICE WHITE, Alan Dinehart, Eugene Palette, Henry Armetta. Story by Stanley Ruh. Produced by Carl Laemmle, Jr. Presented by Carl Laemmle. ANOTHER clicker from UNIVERSAL
Lew
CROSS CO
KULZ

Get ready for the ride of your life . . . on a speeding bus packed with romance, laughs, thrills, action and drama!



AYRES *in* UNTRY CRUISE

WITH

JUNE KNIGHT

OSWALD
The Lucky Rabbit
Be sure to have Oswald on your holiday programs!

MISS 1934

Little Gwen Ray, who was chosen Universal's Miss 1934, after an interesting contest which was photographed for Universal Newspaper Newsreel.

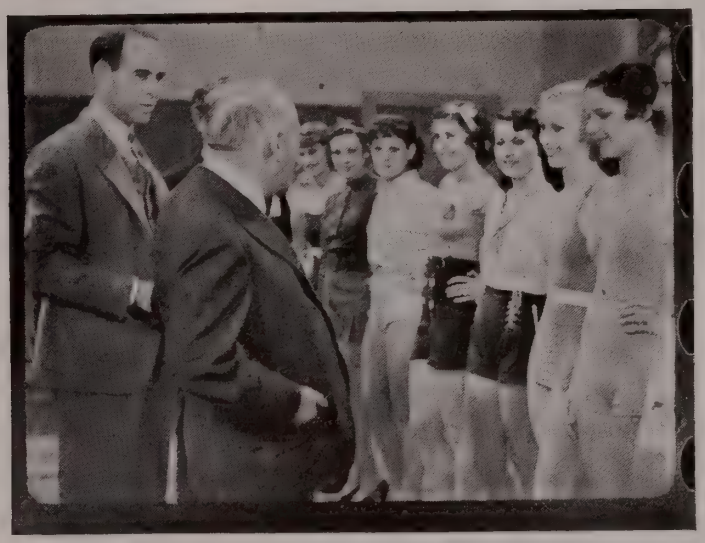
Universal's Miss 1934

GWEN RAY, sixteen year-old Los Angeles girl, has been awarded the title of "Universal's Miss 1934." She was personally selected by Carl Laemmle, Sr., from a group of more than 300 girls among whom were the cast of "I Like It That Way."

Miss Ray got her first chance on the screen in Stanley Bergerman's production, "I Like It That Way," which co-stars Gloria Stuart and Roger Pryor. In this picture she appears as a dancer, at which she is very adept, having danced since she was four years old.

"Universal's Miss 1934" is five feet four inches tall, weighs 112 pounds, has a fair complexion, blue eyes and reddish blonde hair. She lives at 1133 Arapahoe street, Los Angeles, where she attended Hoover street public school, and Junior and Los Angeles high schools.

From Universal Newsreel No. 204



This is an enlargement from the interesting clip in Newsreel No. 204 showing the judging by Carl Laemmle and Stanley Bergerman of three hundred girls to find Universal's Miss 1934. A number of these girls were in the chorus of Stanley Bergerman's picture, "I Like It That Way." The one who eventually was chosen the winner Gwen Ray, was one of these. She has been given a contract by Universal.

Joe Weil And Andy Sharick Promoted By Universal

CARL LAEMMLE has announced the appointment of Joe Weil as Assistant to the President. He will take up his new duties on January 1.

For the last eight years Mr. Weil has been Exploitation Director of Universal Pictures. He has also combined with these duties the individual exploitation of the several houses which Universal operates, like the Rialto in Washington and for two years was Director of Exploitation and Advertising of the Universal Chain Theatres.

At the same time, Carl Laemmle announced the appointment of Andrew H. Sharick as Exploitation Director, Mr. Sharick was formerly one of Universal's exploitation men in the field, covering Chicago, Cleveland, Cincinnati and points in the middle west. Last year, however, he was brought to the Home Office and made sales contact liason officer between the Sales Department and the studio. One of his duties in this position was to edit The New Deal.

UNIVERSAL WEEKLY
A Magaine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
Copyrighted 1933
Universal Pictures Corp.
(*All Rights Reserved*)
DECEMBER 16, 1933
Vol 34 No. 1

NRA MEMBER U.S. WE DO OUR PART

UNIVERSAL
IS OUT IN FRONT!
DATE NOW
FOR
BIG PROFITS!
•
Carl Laemmle
ANNIVERSARY
JUBILEE
Jan. 6—March 10

LATEST PRODUCTION N

Chester Morris, star of "King For A Night," which is having a splendid run at the Mayfair in New York. Chester Morris' work in this production has earned him a new contract with Universal. He will be starred in four more pictures.

Universal Buys "Elizabeth and Mary"

NINETEEN hundred and thirty-four is bound to be a year of queens. Universal stepped into the king row yesterday with two of them. Carl Laemmle, Jr. announced the purchase of Adrian Johnson's epic story of queens entitled "Elizabeth and Mary." It is Carl Laemmle's intention to make a dramatic costume picture of tremendous proportions of this story and he has already assigned Lowell Sherman to direct it and to play the role of Black Douglas. Mr. Laemmle is also planning to make the picture in New York if proper studio arrangements can be made. The present plan is to include a number of well known stage names in the cast. Production in any event will start before February 1, on this picture.

Carl Laemmle, Jr. for a long time has had in mind the ambition to produce a costume picture on this dramatic and historic subject. He thinks that the opportune moment has now arrived. Several plays and pictures have unexpectedly and surprisingly overthrown the prejudice of audiences against costume and period pictures. The success of "The Private Life of King Henry VIII" and "Mary of Scotland" have revealed a hunger for the type of picture which Carl Laemmle, Jr. has in mind to make. He will lose no time and spare no expense in preparing "Elizabeth and Mary" as the climax to this cycle of royal caprice.

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John Stahl Coming Here For "Imitation of Life"

IN preparation for several roles in Fannie Hurst's "Imitation of Life," John M. Stahl started from Universal City for New York yesterday. On his last trip he discovered Margaret Sullavan. On this one he intends to find a very light complexioned negro girl in New York to play the role of Peola. It is possible also that he will find here Peola's mother, Delilah. No casting has yet been made for "Imitation of Life."

Mr. Stahl will also consult with Fannie Hurst on the story structure which has been built by Arthur Richman. He will also bring with him the script by Preston Sturges.

Paul Lukas Arrives

PAUL LUKAS, who has been enjoying a four weeks' vacations for the first time in six years, arrived from London on the Ile de France. He will go immediately to Hollywood to spend the Christmas holidays. His next production for Universal will be "The Golden Fleece" by L. G. Blochman. It will be made under the guiding hand of Tom Reed, associate producer, who has not announced a director for it as yet.

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"Honor of the West"

STARTING on Friday, the only company turning a camera crank in the big plant of Universal City became that of Ken Maynard. All the rest of the big sound stages are silent. On Friday he will start production on "Honor of the West" by Nate Gatzert. Direction will be by Allan James. Maynard has just completed "Wheels of Destiny."

Roger Pryor Cast in "If I Was Rich"

ROGER PRYOR was last week assigned by Carl Laemmle, Jr. to take a leading role in "If I Was Rich," the William Anthony McGuire play which the author will adapt to the screen. Pryor has just completed a in "I Like It That Way," Universal's latest musical production. He will begin work on "If I Was Rich" at Universal during the first week in January. He is also slated for "Interlude" by Octavus Roy Cohen.

✚ ✚ ✚

Cast in "The Countess"

GLORIA STUART will play the leading role in "The Countess of Monte Cristo," Carl Laemmle, Jr. announced last week. While this film is not essentially a musical production, it will give Miss Stuart a chance to sing again. Miss Stuart has recently completed singing roles opposite Roger Pryor in "I Like It That Way" and opposite John Boles in "Beloved." Kurt Neumann will direct "The Countess of Monte Cristo," which was authored by Walter Fleisch.

WS FROM UNIVERS

"The Best Is Yet To Com. Says Carl Laemmle, Jr

Boss of Universal Productions Looks Back at "Counsellor at Law," "Invisible Man" and "Only Yesterady" as Schedule Reaches Half-Way Mark and Ahead at "Zest," "Imitation of Life," "Little Man, What Now?"

DATE UNIVERSAL'S Big Hit Line-up! • Carl Laemmle ANNIVERSARY JUBILEE January 6 to March 10

The most beautiful still of the month. Roger Pryor and Gloria Stuart in "I Like It That Way."

UNIVERSAL this week completed its eighteenth production for the season. That is Universal's half-way mark. The company is selling thirty-six productions this year.

A half-way mark is a pretty good place to stop, look and listen. That is what Carl Laemmle, Jr is doing, and what he hears is very pleasant. Praises from all sides on "Counsellor at Law," "Invisible Man," "Only Yesterday," are of a sincerity to guarantee the success of any season. Three productions like this would make any list an outstanding one.

But Carl Laemmle, Jr. is looking into the future and in the second half of the year he sees the larger production effort and the more important pictures. With Fannie Hurst's "Imitation of Life." Charles G. Norris' "Zest," Hans Fallada's "Little Man, What Now?" Vicki Baum's "I Give My Love," Edna Ferber's "Glamour" all in the second half, no wonder Carl Laemmle, Jr. is saying "The best is yet to come."

One Production in Work

The actual shooting at the studio will be confined this week to one production, a Ken Maynard picture entitled "Honor of the West." It will get under way on Friday, but the cutting room is tremendously busy and the scenario department busier still on the eighteen properties schedule for the latter half of the year.

In the cutting room are "Cross Country Cruise" starring Lew Ayres, with June Knight, Alice White, Alan Dinehart and Minna Gombell; "Bombay Mail" starring Edmund Lowe with Shirley Grey, Ralph Forbes, Onslow Stevens and Hedda Hopper; "Two Clucks" with Slim Summerville and ZaSu Pitts and "The Poor Rich" with Edward Everett Horton and Edna May Oliver. It is the last of the eighteen.

In addition to the five productions for the latter part of the schedule referred to above, R. C. Sherriff is represented in the list by "A Trip to Mars." James Whale is now in England working with him on the continuity. Karloff will be starred. William Anthony McGuire has four pictures on the new list. One is "The Great Ziegfeld," for which he and Billie Burke have written an amazing story on the life of the great musical comedy producer; the second is "The Love Life of a Crooner," designed as a feature vehicle for Russ Columbo and June Knight; the third is "If I Was Rich" which, strange to relate, has appeared twice on Broadway as a play under two different names. It will feature Roger Pryor. The fourth is "When the Time Comes," which William Wyler will direct.

And These Winners

Among other productions are "American Scotland Yard" by Courtney Terrett, starring Edmund Lowe; "The Golden Fleece" by L. G. Blochman starring Paul Lukas; Gloria Stuart will be starred in "The Countess of Monte Cristo" by Walter Fleisch, to be directed by Kurt Neumann. "Mr. X" written by John Stahl will be directed by Ted Sloman.

With the latter half of the season merely a matter of selecting material, James R. Grainger, general manager of distribution for Universal, has been summoned by Carl Laemmle to Universal City to advise in laying out the program for the 1934-35 schedule.

(Continued on Page 28)

GENTLEMEN

with BEBE

DANIELS

DORIS KENYON

Onslow Stevens, Melvyn Douglas, Isabel Jewel, Thelma Todd, Mayo Methot. From the sensational stage success by ELMER RICE. Produced by Carl Laemmle, Jr. Directed by WILLIAM WYLER. Presented by Carl Laemmle. Another big one from

UNIVERSAL

John

COUNSELL

OF THE PRESS,

I Thank You!

N. Y. Daily Mirror:

"A stunner ... Elmer Rice's recent Broadway hit has been made into a film drama of unusual strength and brilliance ... Barrymore does his greatest work as 'Counsellor at Law,' and Bebe Daniels is a delightful foil for him."

N. Y. American:

"Another hit for the Music Hall!... It comes to the screen a vivid, well-played piece, in which tense drama is punctuated by lines of laughter."

N. Y. Daily News:

(3 stars) "Elmer Rice's play faithfully filmed ... Barrymore performance convincing ... William Wyler, who directed, keeps the action moving spiritedly."

N. Y. Herald-Tribune:

"Barrymore is admirable in his role ... 'Counsellor at Law' is a striking, intelligent and invariable interesting motion picture—another in that series of superior works being presented at Radio City Music Hall."

N. Y. Times:

"Incisive and compelling ... moves along with lusty energy, the scenes being so complete that none of them seems a fraction of a minute too long ... Mr. Barrymore gives to it the vigor, imagination and authority one might expect."

N. Y. Journal:

"Elmer Rice's silver-tongued attorney is impersonated by John Barrymore, who has in the play a highly entertaining vehicle for his brilliant talents ... Smartly cast and directed ... moves fast and vigorously."

N. Y. World-Telegram:

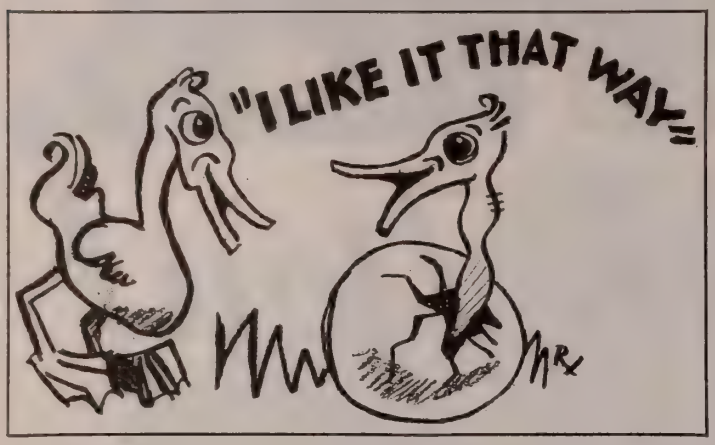
"Mr. Barrymore appears here in a part which falls so perfectly into line with his ability as a sterling actor that it might very well have been written for him originally."

N. Y. Sun:

" 'Counsellor at Law' the daddy of them all (Lawyers' films) ... Unquestionably the best written lawyer play of the modern era in this country."

Barrymore

OR AT LAW



"Compelling"

Says Mordaunt Hall in THE TIMES

JOHN BARRYMORE is to be seen in an incisive and compelling pictorial translation of Elmer Rice's play, "Counsellor at Law," which undoubtedly owes no small part of its strength to the fact that the screen script was written by the author himself. The film, which has succeeded "Little Women" at the Radio City Music Hall, moves along with lusty energy, the scenes being so complete that none of them seems a fraction of a minute too long. Parts of the stage work have perforce been omitted, but where this occurs Mr. Rice and the director, William Wyler, leave nothing in doubt.

Here one has the opportunity of studying the vicissitudes in the few days of the life of George Simon, a highly successful lawyer who has risen from the Ghetto. Virtually all that happens occurs in Simon's offices and for that reason the picture has something of the aspect of "Street Scene." Each episode has its quota of drama, but the actual story is never obscured.

Although one is not permitted to lose sight of the plot of the piece, the various doings in the lawyer's office serve to enhance the value of the production. There are the different characters involved, such as Simon's aged mother, his secretary who is evidently in love with her employer, his snobbish wife, who does not hesitate to encourage the advances of another man, the telephone operator with a childish voice who is constantly chatting over the wire, the politician who looks and speaks to the manner born, the grateful blonde who persists in embracing Simon, and several others.

The part of Simon, which was acted on the stage by Paul Muni, is, of course, played in the film by Mr. Barrymore, who gives to it the vigor, imagination and authority one might expect. The characterization is believable and thoroughly sympathetic. Simon is a lawyer who lives largely for his work, even though he is devoted to his faithless wife, whose children by a former husband hold themselves aloof from their mother's second husband. Mr. Barrymore makes the most of Simon's ability to think fast and of his blindness to the devotion of his secretary.

Bebe Daniels gives one of her best screen performances as the secretary. Doris Kenyon is attractive and convincing as Simon's wife. Melvyn Douglas appears to advantage as Roy Darwin, with whom Mrs. Simon is infatuated.

New York P

"Counsellor At Law" Makes Stirring, Suspenseful Movie

New York American

By REGINA CREWE

ANOTHER hit for the Music Hall in the well-wrought motion picture faithfully adapted from its parent play success. It comes to the screen a vivid, well-played piece, in which tense drama is punctuated by lines of laughter. It holds interest in all its moods and sweeps the audience along in sympathy, suffering or rejoicing with the low-born legal light risen to the summit of his profession, only to be dogged by the Nemesis of an early dereliction.

Law Office Resembels Grand Hotel

It would rob the story of suspense to delineate subsequent events. Suffice it to say that there are both tragic and comic moments prefacing the final denoument, and that, combined, they provide excellent entertainment. Not only is there fascination in the drama's principal protagonists, but interest in all the types that pass through the Grand Hotel-like corridors of the offices of "Simon and Tedesco." The ex-burglar, the Communist, the secretary, the politician, the old neighbor, the mother, even the office help, combine to make a vital, colorful panorama, throbbing with life, its triumphs, its defeats.

Perhaps there is a sign of the times audible in the applause that echoed through the marble halls of the Music Hall at the conclusion of the communistic denunciation of the hero as a "class traitor" during the film's first showing. Or perhaps it was just a well-won tribute to the histrionics of Vincent Sherman who makes a moment all his own, face to face and eye to eye with Barrymore, in a convincing thrilling scene.

Indeed, with the principals, there must be mention of the lesser players, at least those with lesser roles. And so a bow to Isobel Jewell, who's only lost laugh is in the deletion of a line; to Clara Langsner, the counsellor's mother; to Malka Kornstein, the friend from the old neighborhood; to T. H. Manning, Thelma Todd, John Whalen, Mayo Methot and the others who make the play so real.

Mr. Barrymore catches the spirit of the piece and the spirit of his character wonderfully well, and if, at times, he doesn't ring quite true as "George Simon" from the sidewalks of New York, it is only because we've seen Paul Muni in the role. Bebe Daniels gives a warm, sincere portrayal of the faithful, abused and adoring secretary, while Doris Kenyon is properly chilling as the whited sepulchre of a wife. By all means have your day in court with "Counsellor at Law."

ises "Counsellor At Law"

Barrymore Is Effective In Rice Film

World-Telegram

By WILLIAM BOEHNEL

THE motion-picture version of "Counsellor at Law"—Elmer Rice's shrewdly observant and entertaining comedy about a lawyer who is faced with disbarment because earlier in his career, by force of circumstances, he had faked an alibi to save a fourth offender from life imprisonment—is the week's invitation to you at the Radio City Music Hall. John Barrymore plays the role created on the stage by Paul Muni.

It may be visited without regret. Mr. Barrymore appears here in a part which falls so perfectly into line with his ability as a sterling actor that it might very well have been written for him originally, so naturally and completely does he characterize George Simon.

Rice's Uncommon Gift

This is the comedy, you will recall, which Mr. Rice unquestionably fashioned out of his own experiences in the legal field before he turned to playwrighting and producing. A sort of lawyer's office "Street Scene," it is full of his particular talents for character observation and portrayal reportorially in terms of the theatre, the contemporary scene and problems of the day.

Few playwrights have his uncommon gift for imitating what is most characteristic in language and portraiture of the types about whom he writes. The early scenes of "Counsellor at Law," which establish the atmosphere of the law firm of Simon & Tedesco, are genuine both as to characters depicted and language used.

Undercurrent of Tragedy

Although the play, and the film, which follows the original faithfully since Mr. Rice himself prepared it for the screen, is a first rate comedy, it has a serious undercurrent, as it is concerned with the personal tragedy of its self-made hero. However, the effect is primarily comedy because of the gallery of realistic characters shrewdly and satirically drawn.

Although the film moves swiftly and entertainingly, something more of the cinema might have been incorporated into it—particularly scenes which occur outside of Simon's office, which are only referred to in the film.

However, as a film "Counsellor at Law" seems to me to be effective entertainment of its kind, thanks to the magnificent performance contributed by John Barrymore and the good work of his supporting players, some of whom appeared in the New York and Chicago stage productions.

ELMER RICE'S PLAY FAITHFULLY FILMED

By KATE CAMERON in *The Daily News*

★ ★ ★

ELMER RICE has transcribed his own play, "Counsellor at Law," for the movies by keeping it as nearly like the original three-act play as it is possible for a movie to be. The life of the busy and brilliant lawyer who had risen from the depths of the lower East Side to a high position in his profession is told on the Music Hall screen in the bits of biography that come out during his interviews with his clients, in his conversations with his socially-minded wife, and his unpretentious mother, in his hurried talks with his partner and his faithful secretary, and in the amusing bits of gossip exchanged between his employees.

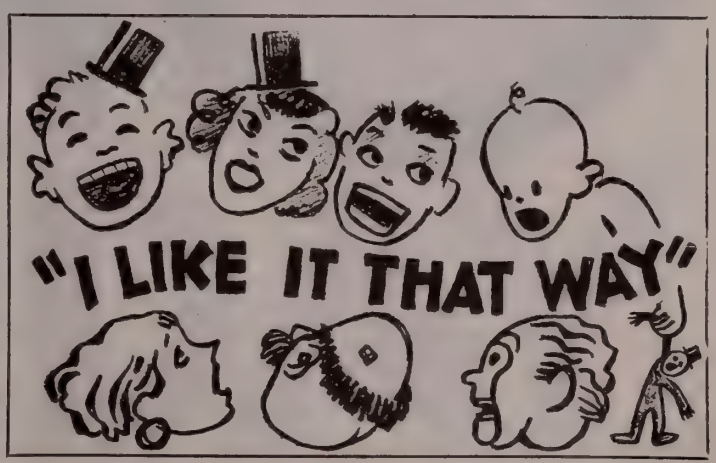
The drama of the piece revolves about the threatened disbarment proceedings, which a rival counsellor is instigating against him, and the abandonment in the midst of his trouble by his pretty and heartless wife, who'd grown weary of having his name linked with the most scandalous and most notorious cases of the day.

John Barrymore plays the George Simon of the Rice play with less zest on the screen than Paul Muni put into the same role when he played it on the stage in 1931 and 1932, but the Barrymore performance of the hard-working, harassed lawyer is as convincing a characterization as Muni's. Every gesture, every glance and every word uttered by Barrymore bears on the character he represents.

Bebe Daniels plays the loving watch-dog of a secretary artfully and Doris Kenyon is beautiful and right in her characterization of the selfish, superficial wife.

Malka Kornstein, Angela Jacobs, J. Hammond Dailey, Marvin Kline, John Qualen and Elmer Brown of the original stage production play the same roles in the movie.

William Wyler, who directed the picture for Universal, keeps the action moving spiritedly within the limited sets of the lawyer's offices and the corridor outside them.



WHEN THE BOX
THE WHOLE IND

— and right now the box-offices of the country are shouting that this picture is doing SMASH BUSINESS wherever it plays!

ONLY
YE

-OFFICE SPEAKS
USTRY LISTENS!

MARGARET
SULLAVAN
JOHN BOLES

Billie Burke, Edna May Oliver, Reginald Denny, Benita Hume, Onslow Stevens, Jimmie Butler and many others. Produced by Carl Laemmle, Jr. Suggested by the book by Frederick Lewis Allen. Presented by Carl Laemmle.

JOHN M. STAHL'S
GREATEST PRODUCTION
FOR UNIVERSAL

STERDAY

Perfection in Screen Entertainm

BY CAND

oduced by Carl Laemmle, Jr.,
om the stage success by Siegfried
eyer. Presented by Carl Laemmle.
Directed by
JAMES WHALE

—*a new*
ESTHER
ALSTON

—*a new*
NILS
ASTHER

—*a new*
DOROTHY
REVIER

OPENING AT THE RO

ent!

LELIGHT

—*a new*
PAUL
LUKAS

—*a new*
ELISSA
LANDI

KY, NEW YORK, SOON

EDMUND
LOWE
in
BOMBA

The most exciting, the most novel, the most colorful mystery drama of the season . . . a great screen story with its locale on a train speeding across India! Unusual characters, unusual backgrounds, unusual treatment,
AN UNUSUAL PICTURE!
Y MAIL

BOEHNEL INTERVIEWS JAMES WHALE

Motion picture critic of World Telegram says English director of "Invisible Man" has emerged as king of horror films though he much prefers to make pictures like "By Candlelight."

JAMES WHALE was passing through New York on his way to London. He had just completed "By Candlelight" and his picture, "The Invisible Man" had broken a three year's record at the Roxy. It is breaking records in lots of other places, too, and giving remarkable satisfaction to exhibitors everywhere. Mr. Whale, who first appeared in this country as the director of "Journey's End," seemed to be a fair mark for an interview by William Boehnel, motion picture critic of the World Telegram. A meeting was arranged.

Here is what Mr. Boehnel has to say in the December 9th issue of the World-Telegram about this remarkably successful moving picture director:

With the arrival at the original Roxy, recently, of "The Invisible Man," a number of us who have a weakness for the peacefully morbid Grand Guignol horror items the screen occasionally present suddenly realized two things—first, that it had been a long time between good eerie melodramas and, second, that suddenly one James Whale, English actor and director, had become the successor to the throne once held by Tod Browning as king of all the directors engaged in the pleasant pastime of causing the filmgoing teeth to chatter.

Personally, I find it difficult to understand this scanty supply of morbid melodrama in face of an unmistakable demand. The artless delight which audiences take in being terrified out of their senses by films like "The Invisible Man" and "Frankenstein" is rather fascinating to watch, and suggests that the reason for it might be due to childhood days and forbidden ghost stories. Since audiences like them and the rewards from good shockers are great, it is reasonable to expect more of them.

James Whale, director of seven Universal pictures, every one of which has been a success, and who is under contract to Universal for two more years. A James Whale Production is a guarantee of box-office success.

Methods Compared

But for the moment I am more interested in the methods employed by Mr. Browning and Mr. Whale. Both are experts in weaving abnormal psychology through the mazes of their frankly melodramatic plots, but they differ in one really interesting respect. Whereas Mr. Browning has almost a pathological horror of sunlight and exteriors in his films and confines himself to black cavernous interiors, hideous, menacing shadows and sideshow freaks, Mr. Whale actually comes out into the open and obtains his effects in broad daylight and brightly lighted rooms.

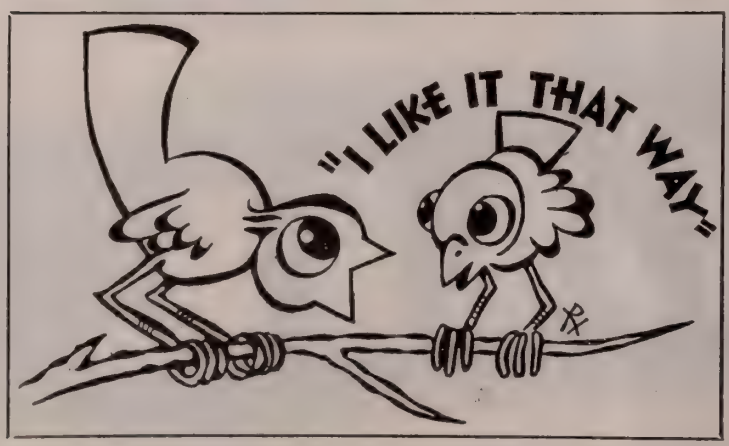
Except for that I can see no other difference in their methods. Both relish using hideously grotesque characters in their films, both are highly imaginative in the treatment of their themes and both employ idiosyncratic touches which a Freudian scholar might interpret as fetichisms.

Recently a reader in Maine complained that in my review of "The Invisible Man" I overlooked the really important factor in the film, which was H. G. Wells' story. So I was rather pleased to hear Mr. Whale, who directed the picture, say the other day before sailing for England that although he realized the effectiveness of Wells' story and had adhered carefully to it, he realized even more that an audience's interest would be in the so-called trick photography.

Prefers Doing Comedies

A tall, slight, gray-haired, youngish-looking man, Mr. Whale, who has to his credit as a director "Frankenstein," "The Old Dark House," and "The Invisible Man" for thrillers and "Waterloo Bridge" and "Journey's End" among the war films, admits that he dislikes making horror films because of the technical difficulties involved. He prefers to make light, sophisticated comedies like "By Candlelight," his latest film, which has not yet been released, and pictures about adolescent love or with characters that have some reason for doing what they do.

(Continued on Page 28)



BOOK UNIVERSAL'S PARADE OF HITS TODAY!
•
Carl Laemmle ANNIVERSARY JUBILEE
Jan. 6—March 10
21

More "Counsellor At Law" New York Reviews

"A STUNNER," Says Bland Johaneson in the *Daily Mirror*

Barrymore at Best in Film of Unusual Strength

ELMER RICE'S recent Broadway hit has been made into a film drama of unusual strength and brilliance. The scenarists have adapted it literally, confining the action to the law office of the leading character, a trick which tightens the drama and intensifies the excitement of the plot.

John Barrymore, who plays the self-made lawyer, never has given a more vivid and stirring performance. An excellent cast supports him. The principal players are Bebe Daniels, as his secretary; Doris Kenyon, as his wife; Onslow Stevens, Melvyn Douglas, Marvin Kline, Elmer Brown, Vincent Sherman.

The story describes a lawyer, who lifts himself above his East Side origin, and becomes a showy success. He marries a selfish and snobbish woman, never recognizing the substantial devotion given him by his efficient secretary.

His tender heart and his sharp legal practices expose him to the danger of disbarment. The wife deserts him when disgrace threatens. Acting on a shrewd hunch he procures evidence to frighten his most dangerous enemy. An exciting case revives his passion for his work and he recognizes the staunch loyalty of his secretary.

Dramatic, tender, humorous, the story shines with reality. The atmosphere is colorful and authentic. The situations are exciting. The characters are genuine.

Barrymore does his greatest work as "Counsellor at Law" and Bebe Daniels is a delightful and appealing foil for him. The film is exciting and impressive, a substantial and vastly entertaining character drama.

\+ \+ \+

"Smartly Cast and Directed," Says Rose Pelswick — *Journal*

ACTION of "Counsellor at Law" takes place entirely in the elegant law offices of George Simon. On the stage George Simon was portrayed by Paul Muni. On the screen of the Radio City Music Hall this week Elmer Rice's silver-tongued attorney is impersonated by John Barrymore, who has in the play a highly entertaining vehicle for his brilliant talents.

Like his "Street Scene," Mr. Rice's "Counsellor at Law" is a shrewdly contrived and detailed collection of incidents and minor characterizations that serve as a background for his principal actor. And here the principal is an audacious legal somersaulter, who plunges in and out of high-pressure cases with a fluent ease.

Fast Moving Film

The film moves fast and vigorously. The camera is taken back and forth across the spacious office set to show the switchboard operator sending out for a tonuge sandwich on rye and a chocolate malted; Simon's mother, who drops in to see her boy and tells him to stop eating so much candy; a lackadaisical stenographer who evokes laughs by merely sauntering in and out of the office; a junior clerk who tries to date up the boss's secretary; a bootblack; a Communist client and other bit players, all of whom contribute richly to the pattern of the whole. Barrymore gives an outstanding performance and Bebe Daniels is able as well as decorative in her role. The best of the supporting cast is Isabel Jewell, the telephone girl, who talks with such glib speed that one suspects she's been coached by Lee Tracy.

Fay Wray, the beautiful heroine of "Madame Spy."

VARIETY uses s

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at Proctor's, Newark"

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"Off to

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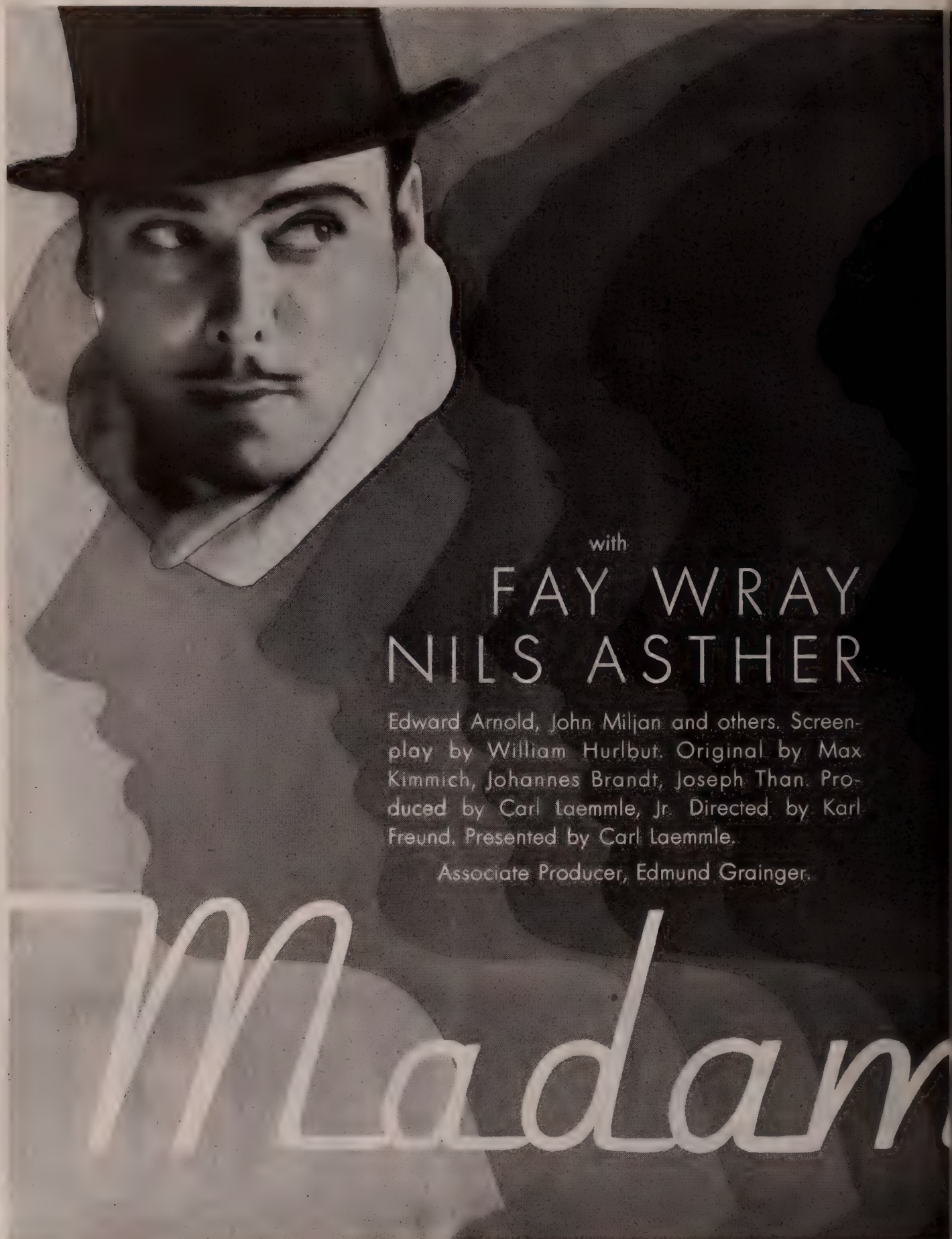
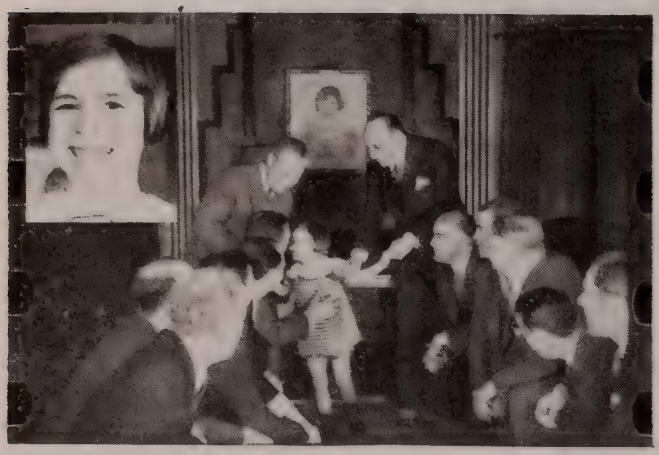
LE MAN


with
FAY WRAY
NILS ASTHER
Edward Arnold, John Miljan and others. Screen-play by William Hurlbut. Original by Max Kimmich, Johannes Brandt, Joseph Than. Pro-duced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.
Associate Producer, Edmund Grainger.
Madam

BEAUTIFUL
—but dangerous!
ADORABLE
—but deceitful!
GLAMOROUS
—but treacherous!
—yet first and
last of all—
A WOMAN!
SPY

HERE'S WHAT THEY THINK ABOUT



Here is one of the high spots of Universal Newspaper Newsreel No. 204. The insert shows little Catherine "Variety" Sheridan, who was adopted by theatre managers in Pittsburgh after being abandoned in a movie theatre. She is celebrating her fifth birthday. Though she has a hundred "daddies," she is here shown kissing Johnny Harris, head of the Harris Amusement Corporation and founder of the Variety Club, which is educating this happy little orphan who was found in the Sheridan Theatre.

One Of The Finest

HORWITZ TEXAN THEATRES
Texan, Iris, Ritz

Houston, Texas
Dec. 2, 1933

Edw. S. Olsmith, Mgr.
Universal Pictures,
Dallas, Texas.

Dear Dutch:

Want to tell you how thoroughly I enjoyed "ONLY YESTERDAY," it certainly is a well-delivered sample of Universal's 1933 - 1934 product.

"ONLY YESTERDAY" is undoubtedly, and I'm really sincere when I say it, one of the finest and most perfect motion pictures I have ever seen.

.....Wishing you and Universal every success this good old world offers and which you justly deserve, I am

Just—

Mrs. "Bill" Horwitz

AND THE BEST

Best Picture of Month

EVERY month Photoplay Magazine lists the best pictures of the month. Among them in the January number the magazine lists "Only Yesterday." It also has one of the best performances of the month, Margaret Sullavan in "Only Yesterday." Here is Photoplay's review:

A real star blazes forth in the cinema heavens this time, and no mistake! After seeing this simple, but intensely moving play, you'll always have a place on your movie-going program whenever Margaret Sullavan is billed!

It's the simple story of how Margaret loves John Boles, not wisely, but too well—with the consequences to be expected when he goes to war without knowing what has happened. She won't tell—not even years later when their love is rekindled, in spite of his marriage—until she is dying. Then a letter reveals it, in time to give him new incentive for living after the stock market crash.

That's the story, but the exquisite work turned in by Margaret Sullavan, the superb feeling of John Stahl's direction, give it utter, compelling charm.

✚ ✚ ✚

A Honey of a Western

"The Strawberry Roan"
(Universal)

"THE STRAWBERRY ROAN" is a honey of a western. It can be unqualifiedly recommended as one of the most satisfying pictures of its kind to come along in a long time. For sheer thrill and pounding action it is unbeatable. Ken Maynard has never appeared to better advantage than he does in this one.

The plot concerns a group of cowhands who rustle their boss's horses and manage to escape punishment by spreading a story that a leader of a pack of wild horses, known as the Strawberry Roan, has been letting the animals free and driving them off to the hills. Ken, a new hand, suspects the foreman of the ranch is the head of the rustlers.

The roan is captured. A wealthy ranchman promises the one capable of riding it the gift of his property. The foreman, knowing that once the roan is penned up, the truth is certain to leak out, does all in his power to set the horse free. He fails and gets a terrific beating from Maynard, who succeeds in breaking in the animal, gets the reward and wins the daughter of his boss.

The fight between Maynard and the foreman, a struggle between two wild horses and a stampede of hundreds of animals are but a few of the exciting scenes in the film.

Ruth Hall plays opposite Maynard. Harold Goodwin, Charles King, William Desmond and James Marcus are others who do capably. Then, of course, there is Tarzan, who is rather important to the plot.

Kann—Motion Picture Daily

UNIVERSAL PICTURES NOW PLAYING

IS YET TO COME

Praises "Perils of Pauline"

ENTHUSIASTIC endorsement of "The Perils of Pauline," Universal's first serial on the new release schedule, has come from the Motion Picture Bureau of the International Federation of Catholic Alumnae. Writing in the weekly report of this bureau, Mary Harden Looram has this to say:

"The new edition of 'The Perils of Pauline' is a definite improvement on that popular thriller of the old silent days. Universal has recreated and re-vitalized from the dim memories of the Pauline of twenty years ago, a modern feature-class serial with its gripping, breathtaking thrills taking place in strange, colorful and varied backgrounds. The hazardous stunts which Evalyn Knapp is called upon to go through in the 'Perils of Pauline' make the dangers which Pearl White faced in the old days pale into insignificance. Robert Allen plays opposite her, in the role of Robert Wart, young scientist who casts his fortunes with Pauline and her father, Dr. Hargrave, in their perilous search for the precious half-discs whose secret will enable them to control the universe.

✚ ✚ ✚

Secret of the Blue Room

Lionel Atwill, Paul Lukas—Interest sustained to very end. The best murder mystery we have shown and we have played them all. Average business, but this will justify extra billing. Gloria Stuart's vocal solo, beautifully and artistically rendered. Did much to balance the production. Played Nov. 10-11. M. R. Williams, Texon Theatre, Texon, Texas. Ranch and oil field patronage.

(Motion Picture Herald)

One of the impressive shots from Newsreel No. 203. It shows the Macy's Thanksgiving Parade down Broadway opposite the Trans-Lux Theatre. This parade, with its huge helion filled balloon monstrosities is one of the fixtures of New York's Thanksgiving Day.

First Family of the land has one of the happiest of the country's Thanksgiving Day feasts. The President is shown carving the turkey in his Warm Springs home for a number of children very grateful for this opportunity of sharing the President's turkey. This shot is also from Universal Newspaper Newsreel No. 203

"Only Yesterday" Thing Apart

THIS is the opinion expressed to Fred S. Meyer of the M. P. Theatre owners. of Wisconsin by Mrs. R. W. Ballentine of the Better Films Committee of the Parent-Teachers Association of Milwaukee. Mrs. Ballentine saw the picture at the Alhambra.

"I have seen 'ONLY YESTERDAY' and I can only say that I think you were more than conservative in your opinion of it expressed before our meeting. To me it is in the class we call a 'thing apart,' and the only word I can think of to half describe it is 'exquisite.' I hope the Producer will give us more like the sample, in large doses. And the fact that such a picture can compete with some of the trash we have had, to the extent of running a second week at the same theatre in Milwaukee, is to say the least encouraging, for the future of good pictures.

Very truly yours,

MRS. R. W. BALLANTINE

✚ ✚ ✚

Should Make Big Hit

HESTER MORRIS as Kid Gloves, minister's son, turns prize-fighter. You become more and more fond of this likable, cocky youngster as the film unreels. Helen Twelvetrees, Kid's sister, considers him above all else, and he reciprocates her affection. This picture should make a big hit with fight fans. Chester and Grant Mitchell turn in grand performances.

—Photoplay

"ONLY YESTERDAY" FIRST MILWAUKEE SOCIETY PREMIERE

Stan Meyers' attractive lobby panel for "Only Yesterday" at the Alhambra Theatre, Milwaukee. Copy page of "book" carries the personal endorsement of the picture by Fred Meyer, general manager.

Giving Milwaukee its first society premiere was the outstanding stunt in Stan Meyers' campaign for "ONLY YESTERDAY" at the Alhambra Theatre.

Two week's advance showing of special trailers and two elaborate lobby displays featured the advance. For the opening Meyers mounted the title on the marquee in giant cut-out letters illuminated by flood lights. Other floods were used to light up the entire front of the theatre. A flash front display was secured through the use of silver framed panels set against a background of purple velour.

Completion of the Lux soap-tie-up netted the engagement an extra newspaper ad and several store window displays. One hundred taxi-cabs carried tire covers advertising the picture.

The Alhambra engagement was one of the many hold-overs for this picture.

Meyers' smash three column by seven inch hold-over ad.

A TRIBUTE TO "ONLY YESTERDAY" FROM A REAL SHOWMAN!

John Balaban, head of the Balaban and Katz theatres was so enthused over "ONLY YESTERDAY" he wrote a personal tribute to the picture which was reproduced in a trailer. This special trailer was run, in addition to the regular one, in every one of Balaban and Katz theatres in the city of Chicago as a boost for the engagement of the picture at McVickers Theatre. Here's the tribute:

A PERSONAL MESSAGE
from
JOHN BALABAN

Something extraordinary happened the other day in our "screening room," "ONLY YESTERDAY" was being shown to our reviewing board of 32 "hardboiled" men and women.

We hadn't gone beyond the first reel when we all realized that here was the SURPRISE PICTURE OF THE YEAR, and that a NEW STAR was being born.

As the picture unfolded our interest increased. Now and then there were sighs and sobs, chuckles and laughs. When it was over and the lights turned on, tears dimmed the eyes of every man and woman there.

WE HAD SEEN A GREAT PICTURE AND A GREAT STAR!

We had all lived the experiences of a girl who changed her whole existence by one night of love, and spent the rest of her life loving a man who didn't even remember her name.

MARGARET SULLAVAN makes her screen bow in this picture. She's a brilliant actress. She has charm, beauty, depth and understanding.

We agreed at once, as you will, when you see her, that here is an emotional star who belongs among the screen's truly great, with Garbo, Hepburn, Shearer, Joan Crawford and Helen Hayes.

It is a privilege and a pleasure to present "ONLY YESTERDAY." It opens at the McVICKERS Theatre soon. By all means see it!

JOHN BALABAN

1300 KIDDIES RESPOND TO SPENCER'S "GORDON OF GHOST CITY" CAMPAIGN

Perry Spencer, manager of the Colonial Theatre, Hagerstown, Md., went after his opening chapter of "GORDON OF GHOST CITY" with everything he had. 1300 boys and girls crowded into the theatre for the opening.

Using the radio, newspapers and heralds at the schools, several days in advance he announced the formation of the BUCK JONES GORDON OF GHOST CITY CLUB, and was swamped with applications for membership.

A large parade, headed by the local Moose band, and with several of the boys and girls carrying banners, started both the club and the chapter play off with a bang. In order to insure a big line-up for the parade, Spencer announced that he would give one of the BUCK JONES accessory masks to every one on line.

Tie-ups with a local bottling plant and a candy company, provided soda and candy for all the kids attending the show.

Spencer used extra posters and newspaper space to boost the opening chapter. He also devoted a part of his front display to the serial using poster cut-outs and lobby photos for the decorations. Atop the marquee he mounted a large cut-out head of Buck Jones.

"This is certainly a wonderful picture. You have got to see it to appreciate the bigness of it."
—Bert Silver, Silver Family Theatre, Greenville, Mich., in Motion Picture Herald
S.O.S. ICEBERG

THE PICK OF THE WEEK IN SMART ADS!

(1.) Double column x 11" from the Music Box, Seattle, Wash. (2.) Review excerpt played up in 3 column x 6½" from Orpheum, Salt Lake City. (3.) Double column x 7½" from Sierra, Saçramento, Cal. (4.) Single column x 6" teaser ad from Missouri Theatre, St. Louis, M. (5.) Single column x 5" from Pantages, Los Angeles. (6.) A nice flash in 3 columns x 10" from Minnesota Theatre, Minneapolis, Minn. (7.) Double column x 7" from Rivoli, Toledo, O (8.) Two single column x 1½" teasers from Apollo, Indianapolis, Ind.

Get ready for

JOHN BOLES and GLORIA STUART

in the picture which Daily Variety says is "a running mate for 'Only Yesterday!'"

A B. F. Zeidman Production
Directed by VICTOR SCHERTZINGER
Produced by Carl Laemmle, Jr.

beloved

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

UNIVERSAL

is proud to announce

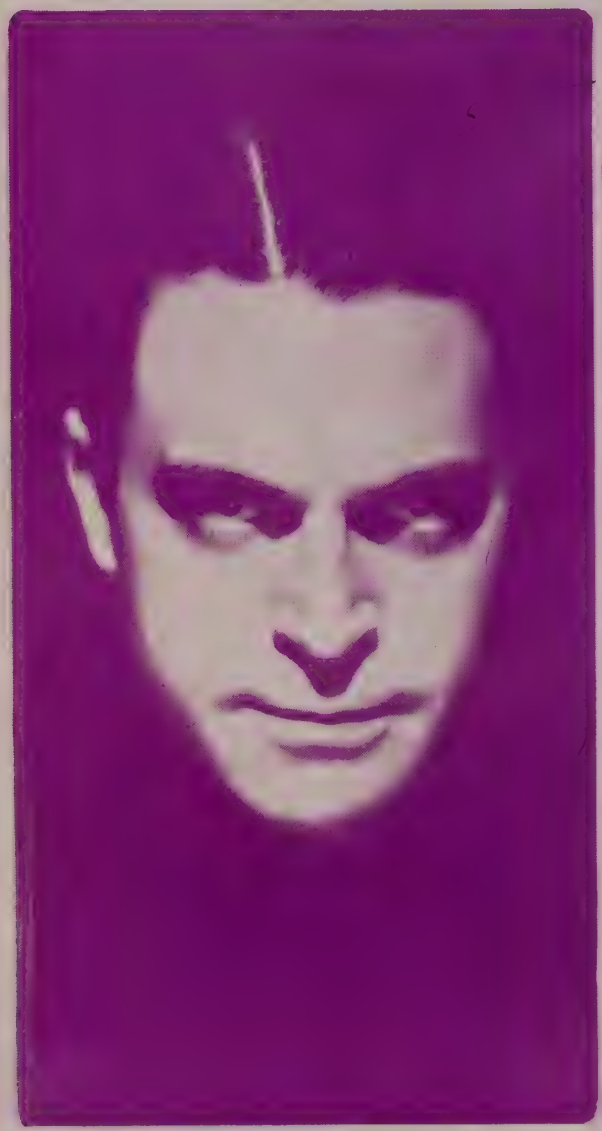
CHESTER MORRIS

as a Universal

STAR

under a new long term contract . . .

—Carl Laemmle



JUST COMPLETED

"KING FOR A NIGHT"

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 34 NO. 3 DEC. 30, 1933

Carl Laemmle

ANNIVERSARY JUBILEE

JAN. 6 — MAR. 10

TWO WOMEN

—and many men!

At midnight one woman was destined to die!

At midnight another woman was destined to kill!

What a strange premise for a movie!—Yet its working out brings you one of the most absorbing and worth-while dramas in months!

FROM THE THEATRE GUILD PLAY by Paul and Claire Sifton. With SIDNEY FOX, O. P. Heggie, Henry Hull, Lynn Overman, Humphrey Bogart, Kathrine Wilson, Margaret Wycherly and many others. Directed by Chester Erskin. Produced by All Star Productions, Inc. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

MIDNIGHT

(NOTE: This is an enlargement of the 3 column ad mat. See your campaign book)

WHY YOU ARE CELEBRATING CARL LAEMMLE'S JUBILEE

THE celebration of a Carl Laemmle Anniversary is a custom in this business which combines business and pleasure. There is sentiment in the motion picture trade as well as on the screen. Sentiment has been a part of Carl Laemmle's life. Sentiment has been extended to him on the part of his competitors and on the part of his customers on numberless occasions.

But when sentiment can be enjoyed (for it usually is a luxury) and profit as well, that is an ideal combination. Yet that is the situation that confronts exhibitors this year as they are invited by Universal salesmen to help them celebrate the Carl Laemmle Anniversary Jubilee, commencing January 6th.

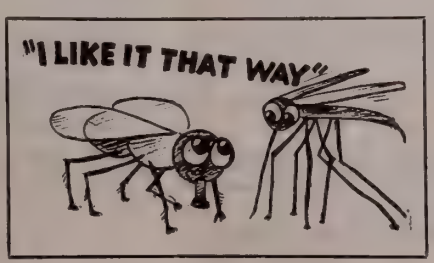
BOOK "U" BIG HITS TODAY

•

Carl Laemmle ANNIVERSARY JUBILEE Jan. 6—Mar. 10

Never before has Universal Pictures in the short part of the year had three such winners and money-makers on the market as "Only Yesterday," "Invisible Man" and "Counsellor at Law." Companies are proud of *one* outstanding feature in a season. Universal has *triplets* in half a season —*and the best is yet to come.*

"By Candlelight" has not as yet been played and that is a picture for the Gods. James Whale has never fallen down on a picture yet and he thinks "By Candlelight" is better than "Invisible Man." Then there are the January and February releases, "Bombay Mail" with Edmund Lowe, "Madame Spy" with Fay Wray and Nils Asther, "Cross Country Cruise" with Lew Ayres, June Knight, Alan Dinehart and Alice White, "Midnight" with O. P. Heggie, Sidney Fox, Humphrey Bogart, Henry Hull and Lynn Overman, "Beloved" with John Boles and Gloria Stuart, "I Like It That Way" with Roger Pryor, Gloria Stuart and Marion Marsh and "The Poor Rich" with Edna May Oliver and Edward Everett Horton. What a list!



But even more important—Think of what is still to go into production. "Little Man, What Now?" with Margaret Sullavan and Lew Ayres to be directed by Frank Borzage. What a combination; what a book. If you haven't read it buy a copy and see what Simon & Schuster have given to this country's reading public. It has already gone through seven printings.

Fannie Hurst's "Imitation of Life" is another best seller from the pen of the author of "Back Street." John M. Stahl is in New York right now selecting a cast which will be as distinguished and as capable as that of "Only Yesterday."

Charles G. Norris is represented by "Zest." Big plans await this distinguished novel, the successor of "Seed." Lowell Sherman is slated to direct. Three great novels. Three great authors. Three great directors.

So when exhibitors are asked to join in a tribute to a man who has the Universal reputation of being the friend of the Exhibitor, he can join in that tribute without any thought that it will cost him money. On the other hand he will be booking the greatest line of pictures Universal ever made.

In all the years that Carl Laemmle has been in business he has been writing Straight from the Shoulder Talks. This is one time that he could not very well do that. So R. H. Cochrane has written the Straight from the Shoulder Talk in this Anniversary issue. Mr. Cochrane, Vice-President of Universal has been associated with Mr. Laemmle even longer than Mr. Laemmle has been associated with the Motion Picture business. So this talk comes as straight from the shoulder and the heart as do the talks of the chief. For no one can be associated with Carl Laemmle even for a short time without loving, admiring and respecting him.

A MESSAGE WHICH CARL

I've read so darned many straight from the shoulder talks by Carl Laemmle over a period of more than a quarter of a century that I feel the urge to write one myself.

The occasion happens to be the 28th anniversary of Mr. Laemmle in the motion picture business.

He can't very well write about it himself and ask you to help celebrate the occasion because it would hardly be kosher as far as good taste is concerned.

So I have asked him to rest for a week and let me do the writing.

And my message is quite simple:

For 28 years, and most of them tough ones, Mr. Laemmle has gone through hell and high water to keep you and himself alive and breathing.

I have seen him risk his whole personal fortune time after time to keep you supplied with product — to keep your theatres going on a profitable basis.

The world will never know, unless I have the time to write it myself, how often he has gambled for your welfare —gambled everything he possessed and gambled it with a grin and a twinkle of the eye.

LAEMMLE DID NOT WRITE

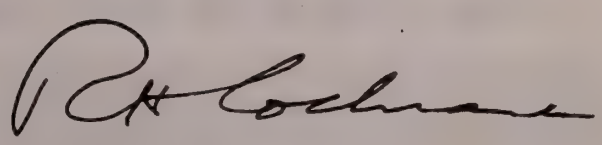
He's a queer cuss. For more than a quarter of a century he has been obsessed with the idea that the only way he could do something for himself was to do something for the exhibitor, especially the smaller exhibitor who had to shift for himself.

As a result, strange as it seems, Mr. Laemmle is not a rich man as far as this world's goods are concerned. He has more of responsibilities than he has of riches. He has always tried to put himself in your place, which is another way of saying he has sort of played up to the golden rule.

Now comes an opportunity for everybody who feels like it to celebrate his 28 years of decent dealing.

The most important reason for doing this is that the Universal product is so much better than ever that it will pay you to use it up to the hilt. The secondary reason is that it gives you, if you want it, a chance to show your sentiment toward Mr. Laemmle in return for his fine attitude toward you.

Tell the Universal salesman how you feel about it.



"'By Candlelight' is ace entertainment for adult audiences anywhere, and should bring in all the handy box-office money wherever it plays."

— Daily Variety.

ELISSA LANDI
PAUL LUKAS
NILS ASTHER

Dorothy Revier
Esther Ralston

BY CANDLELIGHT

Produced by Carl Laemmle, Jr., from the stage success by Siegfried Geyer. Presented by Carl Laemmle. Directed by James Whale.

EDITORIAL NEWS AND COMMENT

Tonight, December 30th, Carl Laemmle will be the featured attraction on the RKO Hour, 11:30 P. M., Eastern Standard Time, over a national hook-up on the Columbia network. Listen in.

●

Carl Laemmle, Jr. Will Vacation in Europe

TWO weeks from today, Carl Laemmle, Jr. intends to sail from New York for Europe for a long-deferred vacation. He will, however, take the opportunity of making a survey of European studios, particularly in London and Paris, with a view to deciding definitely on the participation of Universal in productions in Europe. Already a number of projects initiated by Carl Laemmle on his last trip are ready for consummation.

This combination business and vacation trip on the part of Carl Laemmle, Jr. is made possible by the fact that nineteen productions are already in the exchanges and that nine more are virtually ready for production in January and will be all ready before Carl Laemmle, Jr. leaves. Before he goes, too, the balance of the thirty-six to be completed by July will have been chosen. Carl Laemmle, Carl Laemmle, Jr. and James R. Grainger are in daily conference upon the balance of this year's program and the plans for the next one, including in their consultations Henry Henigson, Frank Mastroly and Dale Van Every.

✚ ✚ ✚

"MADAME SPY" IN PUBLIC EYE

WITH public attention now focused upon the sensational disclosures of a huge spy ring in Paris, the release on January 8th of Universal's "Madame Spy" will come at the psychological moment. How spies operate and the fates which some of them meet is vividly pictured in this film.

Fay Wray and Nils Asther are the principals in a highly competent cast, which also includes Noah Beery, John Miljan, Edward Arnold and Vince Barnett. The story, based on the play by Max Kimmich, involves the adventures of an Austrian Intelligence Officer who is detailed to put a stop to the leakage of information across the front into Russia. A woman is responsible for the leak.

"Madame Spy" is the third assignment for Karl Freund at Universal. The swift movement and steadily mounting suspense which is attributed to "Madame Spy" make it seem as though this film will be an even greater tribute to his ability than "Moonlight and Pretzels." Edward Grainger was associate producer of the film.

HERE 50 YEARS

ONE of the high spots of the celebration of Carl Laemmle's Anniversary Jubilee this year will be the celebration of his fiftieth year in America. On February 14th, 1884, Carl Laemmle landed in New York from the steamship Neckar. February of 1934 will be one of the biggest months in the life of Carl Laemmle. On the 14th he will celebrate fifty years in America and on the 24th, twenty-eight years in the moving picture business.

This country has done well by Carl Laemmle. Never has he regretted coming here. He became a citizen of this country as soon as it was legally possible, and the fiftieth birthday of his advent here is every bit as important and as sacred to him as his own birthday. So here is another milestone which will be marked in this

CARL LAEMMLE
ANNIVERSARY
JUBILEE

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
Copyrighted 1933
Universal Pictures Corp.
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DECEMBER 30, 1933
Vol. 34 No. 3

Today, William Anthony McGuire begins the adaptation of Hans Fallada's novel, "Little Man, What Now?" which Frank Borzage will produce with Margaret Sullavan and Lew Ayres, starting on January 8th.

●

New Lew Ayres Revealed in "Cross Country Cruise"

And You Will Absolutely Fall in Love With June Knight in this Swell Picture.

LEW AYRES has been holding out on the public. Despite his fine performance in "All Quiet on the Western Front" he has held in reserve one side of his personality, a most fascinating side. He shows it at last in "Cross Country Cruise."

This bus feature which Universal has been working on for a year and a half and only speeded up in order to head off competition, serves to present a new Lew Ayres. It is a Lew Ayres different from any yet revealed.

In "Cross Country Cruise," Ayres takes the part of a wealthy playboy leaving New York on a transcontinental bus to go west and work in a lumber camp, as his father has ordered. Most important, he must stay away from women.

But the Lew Ayres of "Cross Country Cruise" has such utter charm, such a lovable, laughable nature that women can't resist him, or he them. In the opinion of pre-viewers, Ayres has never given a more skillful, appealing performance than in Universal's bus picture.

Supporting Ayres in this novel film is a cast which includes June Knight, Alice White, Alan Dinehart, Minna Gombell, Eugene Pallette, and Hugh Enfield. Eddie Buzzell directed, from the story by Stanley Rauh and screen play by Elmer Harris.

✚ ✚ ✚

DOUBLE APPEAL IN "BELOVED"

HAILED as a running mate for "Only Yesterday," "Beloved" has a double appeal. It offers, for one thing, the pictorial record of a hundred years in music, including several

(Continued on Page 26)

BELO

Universal's Glorious Dramatic Romance, With Haunting Music and Songs!

VED

With

JOHN BOLES
GLORIA STUART

Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Edmund Breese, Richard Carle, Lucille Gleason, Mae Busch, Jimmie Butler. Story by Paul Gangelin. Presented by Carl Laemmle.

•

A B. F. Zeidman Production

•

Directed by VICTOR SCHERTZINGER

JOHN BOLES
SINGS AGAIN in–

BELO

One of the greatest love stories ever brought to the screen!

VED

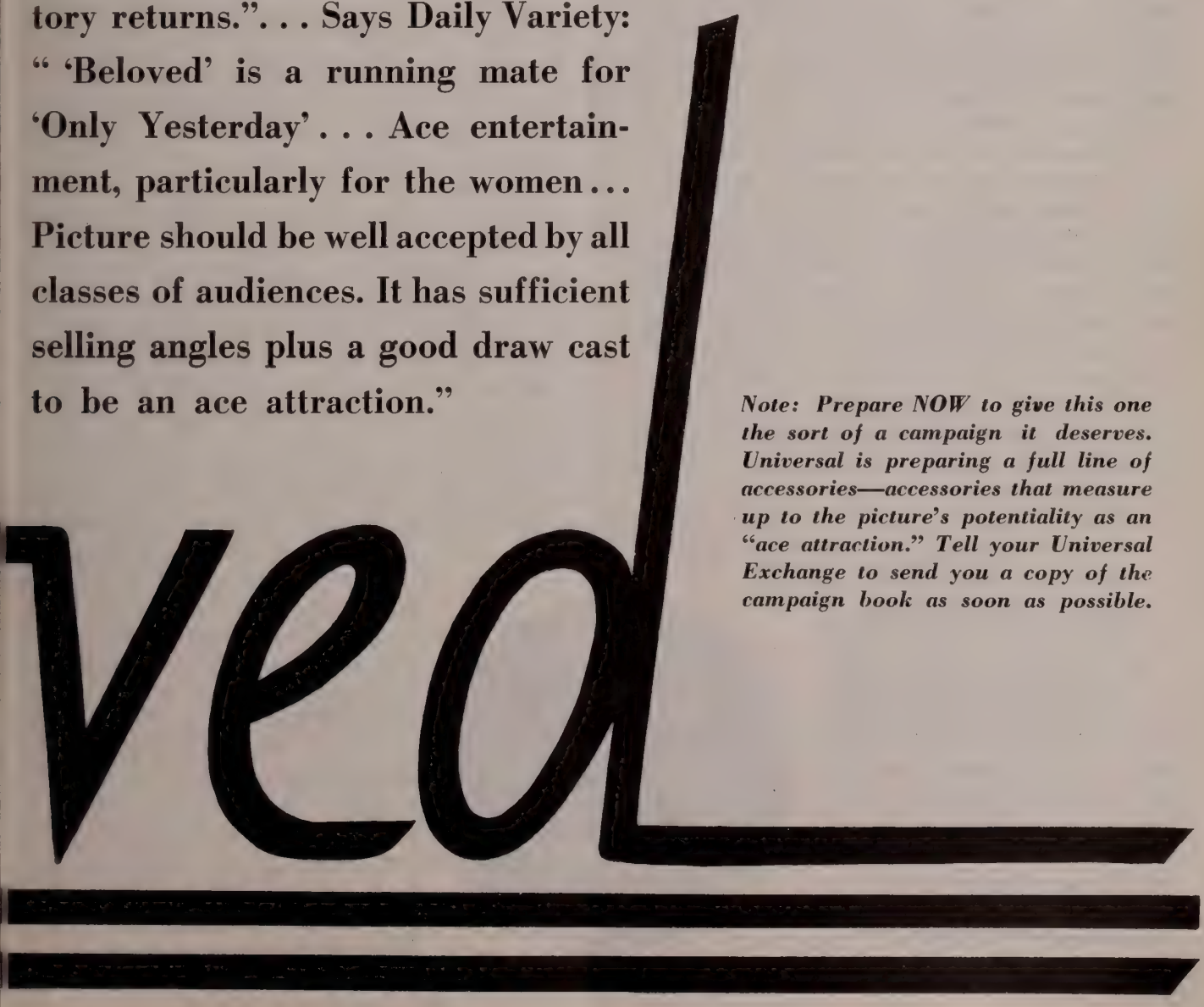
Take

Belo

the trade papers' tip —

Says Hollywood Reporter: "Intelligent exploitation of this offering by the showman, with the box-office values he undoubtedly has in Boles. Stuart and Schertzinger's music — not forgetting a trend 'Little Women' has started — should sell 'Beloved' to plenty of audiences for satisfactory returns."... Says Daily Variety: " 'Beloved' is a running mate for 'Only Yesterday'... Ace entertainment, particularly for the women... Picture should be well accepted by all classes of audiences. It has sufficient selling angles plus a good draw cast to be an ace attraction."

Note: Prepare NOW to give this one the sort of a campaign it deserves. Universal is preparing a full line of accessories—accessories that measure up to the picture's potentiality as an "ace attraction." Tell your Universal Exchange to send you a copy of the campaign book as soon as possible.



Minneapolis and Milwa
"Counsellor At Law"

Minneapolis Journal Gives A A A A

I HAVE seen criticism by competent reviewers who give it as their opinion that the screen version of "Counsellor at Law" is equal to or superior to the one seen on the stage. However, this is a comparatively inconsequential matter, for the picture is quite good enough to satisfy any demand for a strong, closely knit, ably written and excellently acted show.

John Barrymore has long since abandoned that posturing, condescending attitude that frequently irked some of us in his earlier pictures, and in "Counsellor at Law" he gives a performance that to my mind is superior to anything else he has done with the exception of his unforgettable "Topaze." He is direct, powerful and finished—the consummate actor every minute.

The play is ingeniously written by Mr. Rice, who has a high talent for involving the lives of his characters in a pulsating story that gives an impression of great reality. A conspicuous example of this genius was "Street Scene" and his "Counsellor at Law" carries with it the same conviction.

Merle Potter

✚ ✚ ✚

"Big Casino" Completed

"BIG CASINO," a two-reel musical novelty, has been completed by the Mentone Productions. It features Rex Weber, Marguirita Padula, Patsy Flick, the Donovan Sisters with Rees and Owen, Tita Guizar, Marney Francis, Charles Lawrence, the Belmont Sisters and the Chester Hale Girls. It was written and directed by Ballard Macdonald. Milton Schwarzwald was the musical director.

SEEING THE FILMS WITH JOHN ALDEN

Minneapolis Tribune
Orpheum

EVERY time a producer transforms a stage play to the screen without injecting a lot of wholly irrelevant and often imbecile details, this department always sets up loud, shrill cries of delight. The citizenry must again submit to such yelling in these docket entries concerning "Counsellor at Law," the excellent film Universal has made of Elmer Rice's stage play.

Like all playwrights with a sound claim to distinction, Mr. Rice knows and practices the fundamental rule that drama is written to be acted. Like all actors who know their craft John Barrymore rises to such stimulating bait and turns in a vital and explosive performance in "Counsellor at Law," which will open December 22 at the Orpheum.

This is not a picture which depends primarily on story values for dramatic effect. It is primarily a play for actors, many types of actors. It also is a keen psychological study of the affluent lawyer who shades his shyster characteristics and his ruthlessness with undoubted humanity and compassion. Mr. Barrymore plays the part superbly and the character bits such as the part of his mother, his office staff, and his clients have been nicely cast. Most of the bits are played by the members of the original stage cast.

"Counsellor at Law" is playing at the Alhambra, Milwaukee, and the Orpheum in Minneapolis.

xee Praise

"IT'S GRAND," *says Peggy Patton in Wisconsin News*

IT'S grand! But I'll cut my hosannas short and tell you a bit about it.

The capable hands of Elmer Rice, like those of a skilled surgeon, have taken the successful legit, "Counsellor at Law," and retained its original dramatic power without a flaw in his own screen adaptation, at the Alhambra Theatre.

Set against an elaborate background of "classy" law offices the marital and business difficulties of George Simon (John Barrymore), the talented criminal lawyer, who makes judges, defends financial institutions as well as wives who kill their husbands, are unfurled in most compelling fashion.

Vivacious Shirley Grey is very much elated over her role in "I Like It That Way," the musical comedy in which she appears with Roger Pryor and Gloria Stuart. Shirley came direct to the cast from her work with Edmund Lowe in "Bombay Mail." She is one of four blonde leading ladies in this one, the other fair-haired members of the quartette being Gloria Stuart, Marion Marsh and Gloria Shea. Others in the cast of this Stanley Bergerman production are Merna Kennedy, Lucille Gleason, Mickey Rooney, Eddie Gribbon and Noel Madison. Its musical numbers were especially composed by Gottler, Conrad and Mitchell, the popular trio responsible for many of the hits of this and last season. Harry Lachman directed.

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Keeping Grip On Public's Imagination Is The Determination of Carl Laemmle, Jr.

CARL LAEMMLE, Jr. plans to keep his grip on the public's imagination during 1934. The youngest film executive, who successfully blazed a trail in entertainment with his production of "Dracula," "Frankenstein," and recently "The Invisible Man," announced yesterday that three pictures with a decidedly novel and shocking appeal are now scheduled for production at Universal City during the coming year.

The first of these pictures is a highly imaginative one entitled "A Trip to Mars." James Whale and R. C. Sherriff, who collaborated on "The Invisible Man," are now in London working out the details of this thriller. Sherriff will write the story, with Whale again directing. Boris Karloff will be starred.

Karloff is also scheduled to appear in the second picture of this group, "The Return of Frankenstein," which L. G. Blochman and Phillip McDonald, noted English novelist, will create. This film has been under contemplation for a year now, and Carl Laemmle, Jr. believes the time is ripe to launch a sequel to the box-office success of 1932.

"The Golem," classic horror tale of a creature twelve feet tall, will also be produced at Universal City. From the Middle ages comes the story of this monster who was reputed to have been the handiwork of a Jewish rabbi. Today "The Golem" is a legendary figure of terrifying proportions. Kurt Neumann will direct "The Golem," and bring the monster up-to-date. Three English actors who appeared in the stage production of "The Golem," will be imported for the picture. Karloff again may be starred.

Besides these pictures, Carl Laemmle, Jr. has ideas for others of the imaginative type. We have found by experimenting," Laemmle, Jr. said, "that the theatre-going public like the unreal, the weird and the uncanny and we are preparing to cater to this great audience with colorful, imaginative stories. I think there will be more of this unusual type of pictures next year than ever before, because it has been shown to have such a striking appeal to the public's fancy.

Here is the cast of "Pirate Treasure" looking at the map which will lead them to the climax of this interesting Universal serial. Pictured here are: Richard Talmadge, reading the map, and over his shoulder you see Lucille Lund, the leading lady, William Desmond, Pat O'Malley, William E. Thorne and Al Ferguson.

Hirschfield Makes Debut

Noted Humorist Will Make First Movie Appearance in Mentone-Universal Picture.

HARRY HIRSCHFIELD, Broadwayite, cartoonist and radio commentator, will make his debut in a Mentone production which will be completed next week for Universal release. The title is "Vaudeville on Parade." Assisting the wise-cracking Hirschfield will be Harold Stern's Hotel Biltmore Orchestra, Hal Forde, the Albertina Rasch girls, Gypsy Nina, Eddie Peabody, Charles Collins, Jack McLellen, De Dio's Animal Circus, and Sybil Krinny.

These Mentone's are right in the spirit of the Carl Laemmle Anniversary Jubilee.

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Richard Talmadge in "Pirate Treasure"

"PIRATE TREASURE," the Richard Talmadge serial which is the fourth on the Universal chapterplay lineup for this season, was finished at Universal City just prior to the vacation period there, and in time for release of its first episode on January 29th.

The exciting adventure story, written by Ella O'Neill, with continuity by George Plympton, Basil Dickey and Jack Nelson, was directed by that veteran serial producer, Ray Taylor, who can always be depended upon to inject plenty of thrills, romance and color into his pictures. In "Pirate Treasure" you'll see Richard Talmadge, great screen daredevil, crash automobiles into speeding trains, lead villains in the wildest of chases, smash his speedboat against a buoy, leap from a six-story building, plunge at fifty miles an hour in an automobile from a dock—all in quest of pirate gold and priceless jewels. Throughout the twelve chapters Talmadge is aided in his search for the treasure by the beautiful blonde Lucille Lund, winner of the All-American Girl contest, who is his leading lady in the serial, and by a cast consisting of Pat O'Malley, Walter Miller, William Desmond, Ethan Laidlaw, William E. Thorne and Al Ferguson.

A special ship was chartered for the motion picture company's expedition in "Pirate Treasure," which was fourteen weeks in production. The locale of most of the story is a semi-tropical island where the hunt for the treasure is conducted, and this locale was of course somewhere in the Pacific Island, off the coast of California, not too far away from Hollywood.

BIG PICTURES
for
BIG PROFITS
•
Carl Laemmle
ANNIVERSARY
JUBILEE
Jan. 6—Mar. 10

HOLIDAY GREETINGS BY WESTERN UNION

FA61 40 NL-SANFRANCISCO CALIF 24
UNIVERSAL PICTURES CORP
730 5 AVE NYK
CHRISTMAS GREETINGS FROM THE GOLDEN GATE THEATER SANFRANCISCO ARE THAT COUNSELLOR AT LAW OPENED TO TWENTY FOUR HUNDRED AND THIRTY DOLLARS AGAINST EXCELLENT SIXTEEN HUNDRED OPENING OF ONLY YESTERDAY STOP THIS IS BEST CHRISTMAS EVE BUSINESS IN HISTORY OF THEATER

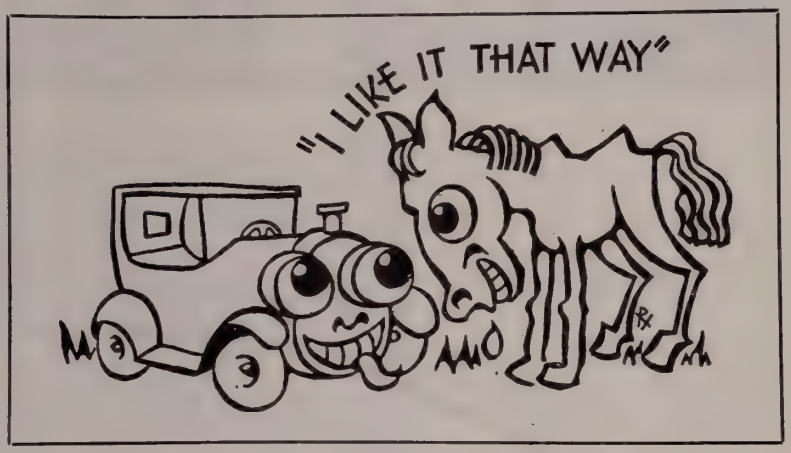
BEN WESTLAND

Athlete Now Exhibitor

Alvin H. Hables Takes Over the Reel Joy Theatre of King City, Cal.

King City, California Dec. 20, 1933

Alvin A. Hables has taken a five year lease on the Reel Joy Theatre here. "Ike," as he is better known is one of the holders of the world's record in the mile relay. He was on the team composed of Ben Eastman, Maynor Shove, Leslie Hables and Alvin Hables, that represented Stanford University at the Fresno relays when they broke the record. He is on the dotted line for a Universal contract and thinks it is his best bet for the year.



"Back Street" Runs An Entire Year

World Record for Talking Pictures Will Be Established Next Week at the Caumartin Theatre in Paris, where "Back Street" opened A Two-A-Day Run on January 4, 1933.

ON Thursday, January 4th, a world-record for a talking motion picture will be set. For the first time in history a talking picture will have run for an entire year in the same theatre. That picture is "Back Street" and the theatre is the Caumartin in Paris, where "Back Street" opened on January 4, 1933. The Caumartin is a new theatre built only last year, seats almost five hundred people, and has a two-a-day clientele. It is one of the smartest theatres in Paris and its patronage is from the most fashionable class of theatre-goers.

When "Back Street' opened, it was considered a stroke of business for the Caumartin to book the very latest sensation to hit Paris. Any Fannie Hurst story is a good draw in the Parisian capital. The competition for the picture, however, put the price of the film rental at a figure which most theatre men in Paris regarded as ruinous. However, the production has proven intensely profitable not only to Universal Pictures, but to the theatre as well. With the exception of the summer months, the theatre has been practically sold out at every performance. During July and August attendance fell to a point where there was some hesitancy about continuing the run, but in September business again went to capacity and has so continued.

There is no disposition on the part of the theatre to stop the run after the year is up, so there is no telling how far this record will go.

In the old days of silent films there were a number of runs longer than this run of "Back Street" at the Caumartin Theatre in Paris. But since the advent of sound, there is no picture in the civilized world which has run anywhere near an entire year at any kind of theatre. "Back Street' is having equal success in its foreign showings in England, in Sydney, Australia, in India, Japan and in South America. Its only near rival for length of run seems to be "Be Mine Tonight," which has achieved a number of phenomenal runs in the United States and is duplicating these runs in foreign countries. Many of them are for twenty or more weeks.

✚ ✚ ✚

"BOMBAY MAIL," NEW YEAR'S RELEASE

UNIVERSAL'S New Years picture will be "Bombay Mail,' the mystery drama starring Edmund Lowe. The picture will be released nationally on January 1st. In the supporting cast of "Bombay Mail" are Shirley Grey, Ralph Forbes and Onslow Stevens. L. G. Blochman, novelist, wrote the story and screenplay for this picture of murder on Indian train.

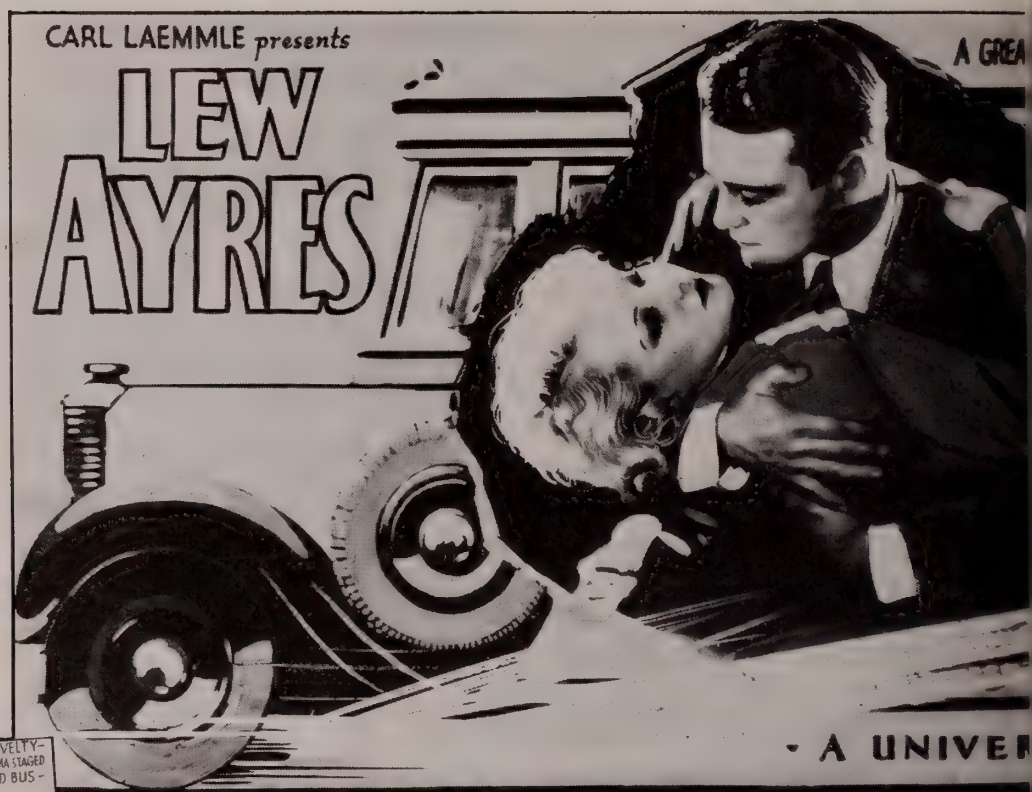
The novel from the presses of Little Brown will make its appearance on the bookshelves at the same time. Blochman is an authority on India and his novel and movie are both graphic and unique. The entire action takes place on an express train between Calcutta and Bombay.

ALL ABOARD FOR "BOMBAY MAIL"

Norman Krasna On "Countess" Dialogue

UNIVERSAL has borrowed from M-G-M the services of Norman Krasna to do the dialogue for "The Countess of Monte Cristo." This picture will star Gloria Stuart and will be directed by Kurt Neuman if he recovers from his operation in time; otherwise by Ernst L. Frank. Henry Henigson, newly appointed associate manager will supervise the production. It is possible that Gloria Stuart, who has just returned from Berkeley to spend the Christmas holidays, will sing in the production, as she did in several of her pictures, notably in "The Secret of the Blue Room" and "I Like It That Way."

Posters That Smash A



CROSS COU

The
More Yo
Spend In
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The Mor
You Get
In
Profits!

ross A Box-Office Pull!

See Your Copy Of The Campaign Book For Complete Line Of Paper – Also Lobbies, Stunts, Ad Mats, Etc.

TRY CRUISE

KEN MAYNARD PULLS

"STRAWBERRY ROAN:" Ken Maynard—This thing is a big feature and should be played as such as its name is pre-sold to millions. Get on it and collect plenty. It's a natural anywhere westerns still go.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Id. General patronage.

"STRAWBERRY ROAN:" Ken Maynard—This is a bang up western and this star pulls. Don't let anyone tell you that the westerns are passe if they are any good at all. The cheap ones are no good, the trouble has been that they just slapped them together without rhyme or reason and branded them westerns. I am speaking only for the small towns, but it is my guess that good westerns with a popular star will again be a bet, when and if the farmer comes into some money. — A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

"THE TRAIL DRIVE"—Ken Maynard—One of the very best western pictures I have had in a long time. Running time, seven reels. Played Nov. 25.—J. A. Verchot, Opera House, Abbeville, S. C. General patronage.

MOTION PICTURE HERALD

WHAT THEY T

Harrison Likes "Horse Play"

GOOD comedy. It starts off rather slow, but it develops into a slapstick farce with many situations that will arouse hearty laughter. The real fun begins when Slim and Andy find themselves in English society. Of course, the comedy is rather silly, but one cannot help laughing at the funny situations both Slim and Andy get themselves into. One really funny situation is the one in which the two titled ladies come to visit Slim and Andy and after a few drinks forget their haughty manners; also the situation in which Slim and Andy arrive at the castle, and are puzzled at the manner in which they are greeted, not realizing that it was a costume ball. One of the funniest scenes is where some ants crawl under Slim's costume of armor and he is frantic until the costume is removed by a blacksmith. The closing scenes are fast, and fairly humorous.

Suitable for children, adolescents, and Sundays.

AN "EXPLOITATION NATURAL" AND A "M

Ford Bratcher
Edwin Rivers

GRANADA - REX THEATRES

Lewiston,
Idaho

UNIVERSAL FILM EXCHANGES
Seattle, Washington
Dear Mac:

You have an exploitation natural in "Invisible Man," and don't let anyone tell you otherwise.

When did we get a Thur., Fri. gross like this one? Not for a long time. So long I can't remember.

The boys who think that it's a Frankenstein or Dracula horror-picture and therefore won't do business—are skyrewy. It's NOT a horror picture. It's a "fantastic sensation"—something weird and different.

And don't think they're not curious to find out how you filmed an "Invisible Man"—and what they'd do if they could make themselves invisible, etc. We used H. G. Wells name very big. Think he's well enough known to give it a stamp of authenticity and class.

Cordially,

Eddie Rivers

NK OF UNIVERSAL

"MYRT AND MARGE" WIN CHUCKLES IN FIRST FILM

By Marion Stixrood in the Seattle Post Intelligencer

MYRT AND MARGE appear to be headed for as popular a career in the films as they have enjoyed for so long before the microphone.

Their first picture, titled appropriately "Myrt and Marge," came to the Roxy yesterday and gave their admirers ample opportunity to discover that "Personality" on the air isn't necessarily dissipated on the screen.

In a story of the tribulations of a road show troupe, Myrt is cast as the leading lady who, realizing her limitations, gracefully resigns to manage the fortunes of the company when financial difficulties suddenly make it a community affair. Marge, seen as the daughter of a small-town boarding house keeper, has stage aspirations, joins the troupe and, under the aegis of Myrt and the juvenile lead, develops talent that makes the show a success even in New York.

The picture is an out and out comedy — how could it be otherwise with Eddie Foy, Jr., Ted Healy and his pugilistic stooges, and the inimitable Ray Hedges as Clarence in the cast? But there is pleasant romance and some delightful music running through it, too, and the occasional very racy dialogue is too funny to be offensive.

Marge is an exceedingly pretty girl who has charm in keeping with her seductive voice. Grace Hayes, Thomas Jackson, Trixie Friganza, J. Farrell MacDonald and a clever commedienne called Bonnie, cast as members of the theatrical troupe, add to the fun and Universal has supplied the Colinette Ballet for a background of pulchritude.

WHERE'S ELMER?

"Where's Elmer" looks like a fair enough caption, and an envious one. Sure enough, where is he? The whole country has been excited for the last six months over this innocent sounding question, and Universal took it upon itself to answer the question. With Vince Barnett as the star, it produced a picture to answer this question,

"WHERE'S ELMER?"

Sure enough, it is a Warren Doane.

UNIVERSAL TWO REEL COMEDY

NIFICENT THRILLER" IN "INVISIBLE MAN"

Mr. Carl Laemmle, President
730 Fifth Avenue
New York City

GAZZETTA DEL MASSACHUSETTS

298 Hanover Street
Boston, Massachusetts

My dear Mr. Laemmle:

Of all the utterly impossible and magnificently constructed pictures I ever had the good fortune to see, your most recent master thriller "THE INVISIBLE MAN" certainly gets my vote and everlasting admiration. All I can say is: How did you ever do it? It was splendidly directed, more splendidly acted by that brilliant English star Claude Rains, and most assuredly, deliciously and thrillingly conceived by H. G. Wells. I saw the picture five times, and my impatient ego obliges me to see it five times more.

Gloria Stuart was delicately beautiful, and though her acting may not have been as sterling as that of the other leading members of the cast, nevertheless her beauty and wistfulness helped much with the success of the picture. Please congratulate Miss Stuart on my part.

I noticed our own Boston E. E. Clive. His acting is as refreshing as it is original. He, too, won the admiration of the patrons. Better and bigger parts for the future will suit him well.

As for you, sir, I have only my sincerest and warmest wishes for continued success. Both you and your son deserve praise in respective fields, and also for the manner in which you both go about the selection of fine plays and stories.

Thank you, and luck to you.

Most cordially yours,
Alfred K. Lucarotti (signed)
Feature Editor

Alfred K. Luc/MC

'Twas the week b

and the Albee, Brooklyn, goes

OVER AVERAGE!*

*Variety Reports: "Albee (RKO) 'Counsellor at Law.' Good attendance and due to get $20,000, over average."

John BARR

COUNSELL

efore Christmas —

YMORE *in*
OR AT LAW

AD MATS—A

on a marvelous bo
See your copy of
book for comple

She knew how to get what she wanted — and all she wanted from men was the secrets they could divulge! . . . See the romance of a woman as ruthless as she was beautiful; as cunning as she was alluring, and as dangerous as she was clever! . . . It's a swift-moving drama that plunges you among the innermost secrets of men and women in high places!

HOW does a beautiful woman obtain secrets of state ?

MADAME SPY

with

FAY WRAY—NILS ASTHER

She used her beauty as a lure to snare the innermost secrets of men and nations! . . . See the love story of a ruthless adventuress!

Madame SPY

with

FAY WRAY
NILS ASTHER

Edward Arnold, John Miljan, Noah Beery, Robert Ellis, David Torrence. Produced by Carl Laemmle, Jr. A UNIVERSAL PICTURE presented by Carl Laemmle.

Madame SPY

She knew how to get what she wanted...and all she wanted from men was the secrets they could divulge!...See the thrilling love story of a beautiful but ruthless adventuress!

with

FAY WRAY
NILS ASTHER

Edward Arnold, John Miljan, Noah Beery. Screenplay by William Hurlbut. Original by Max Kimmich, Johannes Brandt, Joseph Than. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

LL SIZES,

office picture.
he campaign
assortment.

BEAUTIFUL
—but dangerous!
ADORABLE
—but deceitful!
GLAMOROUS
—but treacherous!
—yet first and last of all—
A WOMAN!

Madame SPY

FAY WRAY • NILS ASTHER

Edward Arnold, John M... Torrence. Produced by C... pres...

Foolish men believed her lies! Madame SPY

With Edward Arnold, John Miljan, Noah Beery. Screenplay by William Hurlbut. Original by Max Kimmich, Johannes Brandt, Joseph Than. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

Foolish men believed her lies...and liked it!

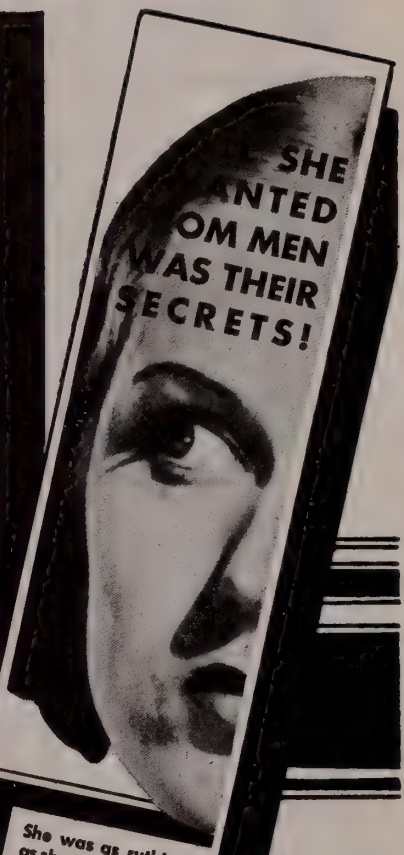
Madame SPY

See the story of a ruthless adventuress who becomes a loving wife, only to be plunged back into the role of adventuress!

with

FAY WRAY NILS ASTHER

Edward Arnold, John Miljan and others. Screenplay by William Hurlbut. Original by Max Kimmich, Johannes Brandt, Joseph Than. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle. A UNIVERSAL PICTURE.



SHE ANTED OM MEN WAS THEIR SECRETS!

She was as ruthless as she was beautiful; as cunning as she was alluring, and as dangerous as she was clever!... See the love story of an adventuress!

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Another Hit from Universal!

Yes, sir! Universal's clicking 'em out one after the other! "Only Yesterday," "Invisible Man," "Counsellor at Law," "By Candlelight," . . . AND NOW . . . BOMBAY MAIL, the most exciting, the most novel, the most colorful mystery drama of the season . . . a great screen story with its locale on a train speeding across India! Unusual characters, unusual backgrounds, unusual treatment, AN UNUSUAL PICTURE!

EDMUND LOWE

CARL LAEMMLE presents

BOMB

NOTE:

You can reproduce this drawing of Edmund Lowe directly from this page for your newspaper ads., or enlarge and color it for your lobby. Or you can get it in one, two and three - column mats from your exchange.

With Ralph Forbes, Shirley Grey, Hedda Hopper, Onslow Stevens, Tom Moore, John Wray, Brandon Hurst. Screenplay by Tom Reed from the novel by L. G. Blochman. Produced by Carl Laemmle, Jr. Directed by Edwin L. Marin

AY MAIL

Ready For Carl Laemmle Anniversary Jubilee

Here is McIntyre and his "down under" bunch of go getters in the most successful Convention of Universal salesmen ever held in Australia. McIntyre is in the center of the bottom row. Seems as though Carl Laemmle's business was in good hands—judging by their faces and by their record.

What They Say Of Mentone Musicals

"THE BIG BENEFIT"—"It is an enjoyable variety revue"—*Film Daily.*

"THE BIG BENEFIT"—"It provides considerable entertainment"—*Motion Picture Herald.*

"THE BIG BENEFIT"—"Has plenty of laughs—*Motion Picture Daily.*

"THE BIG BENEFIT"—"Novel at the outset . . . there's nothing wishy-washy about this short" —*Variety.*

"ALL AT SEA"—"An entertaining subject, Mentone's first production and a good start"—*Motion Picture Daily.*

"BIG CASINO"—"A lively two-reeler . . .with plenty of varied night club entertainment put over in a new atmosphere."—*Film Daily.*

The Mentone Productions, released by Universal, have been receiving wide critical praise lately. It is of interest to note what the leading trade journals say of several of the latest of these two-reel featurettes.

"ON THE AIR AND OFF"—"Entertaining capacity of the subject is sufficient to insure its favorable audience reaction."—*Variety.*

"THE BIG BENEFIT"—"Absolutely the most entertaining two-reeler on the market. Music and dancing that will please all. More favorable comments on this than most good feature pictures."—*H. E. Newbury, Y.M.-C.A. Theatre, Ware Shoals, S.C.*

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DOUBLE APPEAL IN "BELOVED"

(Continued from Page 5)

original compositions by Victor Schertzinger, who directed the picture. That in itself is an event in motion pictures. But in addition, "Beloved" is a fine, absorbing drama, painstakingly cast. It is real entertainment. Trade paper reviews have been unanimous in these conclusions.

John Boles sings in "Beloved." This pair, appearing together for the first time, is expected to create a great demand for the Boles and Stuart brands of drama. Aside from these two stars, "Beloved" boasts a cast that rivals "Only Yesterday" in its high quality. Edmund Breese, Mickey Rooney, Mae Busch, Jimmy Butler, Lucille La Verne, Dorothy Peterson, Ruth Hall and Neysa Nourse all appear in the picture.

Paul Gangelin wrote the story of "Beloved," which details the lifetime struggles of a composer. The turn from symphonic music to jazz, the conflict of generations, are themes which run through the picture. Beauty, pathos, and love all comingle. "Beloved" is a B. F. Zeidman production.

OSWALD
The
LUCKY RABBIT
The
Star
Who
Never
Disappoints!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

GET READY FOR A GREAT SHOWMANSHIP YEAR!

THE New Year is here! A lot of folks have a habit of doing a bit of housecleaning at the beginning of each New Year. Most of this is purely physical . . . which is all right, too; but it might not be a bad idea to make this an occasion for some mental housecleaning.

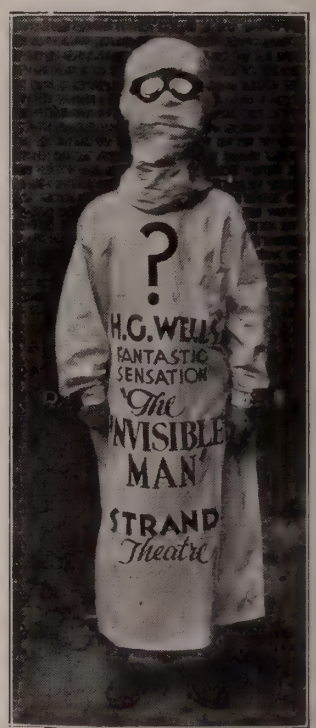
When you clean up your files and desk and begin to prepare your plans for the coming year's work why not clean the mental files at the same time.

It is quite likely that you will discover there are a lot of old ideas lodged in the hidden corners of your mind which have overlapped from times that do not anly longer exist . . . ideas that should be chucked in the wastebasket!

Every New Year is always a New Year in every sense of the word in show business. New trends, improved conditions, and a different spending attitude on the part of the public are all challenges to your originality and aggressiveness . . .and demand a new order of thinking and action.

Throw out the old ideas or revamp them to meet the new order. Clean up the mental attic and get ready for a great year of showmanship. There will be a lot of business for everybody this new year . . . but the greater share, as always, will go to those with the greatest vision . . . and the men who have the courage to take the lead in new movements. Vim and vigor, physically, are important assets . . . but thought comes before action where successful results are to be expected.

A. J. SHARICK



This adaptation of a pressbook suggestion, created an eye-catching sidewalk ballyhoo for Flynn Stubblefield, manager of the Strand Theatre, Louisville. See story on next page.

An unusual front at the Alhambra Theatre for "THE INVISIBLE MAN." Stanley Meyer created this attention getting display. Side panels feature magic mirrors.

SHOWMANSHIP AWARDS!

Three wide-awake theatre men join the ranks of certificate winners this week through outstanding showmanship on Universal Pictures. Here they are:

HAROLD KAPLAN, manager of the Minnesota Theatre, Minneapolis, Minn., for his elaborate, advance lobby on "ONLY YESTERDAY."

WILLIAM S. WILDER, Managing Director of the Newport Theatre, Norfolk, Va., for showmanship tactics in exploiting "ONLY YESTERDAY."

SIDNEY LARSCHAN, manager of the Park Theatre, Brooklyn, N. Y., for his "PERILS OF PAULINE" campaign.

Congratulations! Your certificates, signed by Mr. Laemmle, are in the mail!

ST. LOUIS "DEBS" HELP PLUG "ONLY YESTERDAY"

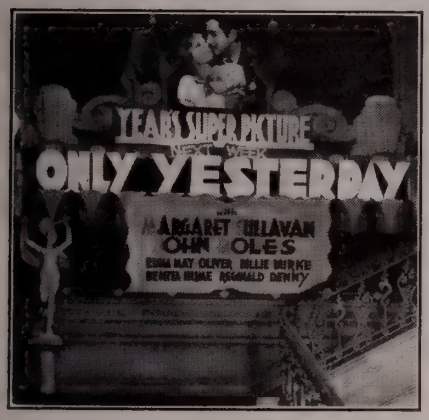
When George Tyson and Christy Wilbert, handling the "Only Yesterday" campaign for the Ambassador, St. Louis, previewed the picture for a group of local debutantes, they netted their campaign a lot of swell co-operation. The society girls were so enthused over Margaret Sullavan and the picture, they voluntarily sent out a flock of postal cards selling the picture to all their friends. They also made several personal contacts boosting the attraction. And to cap the climax the newspapers went for the preview stunt and played it up with plenty of art and stories.

Ready written post cards for patrons to use in recommending the picture to their friends, were used throughout the run. Two girls stationed in the foyer made a telephone campaign of the entire city. Large signs advised patrons that they could have any of their friends called and told about the picture without cost.

The Lux tie-up netted a prominent ad in the Times on opening day, in addition to five hundred special snipes that were used by dealers for window displays.

Tire covers were used on the rear of two hundred taxicabs. Special art panels were planted in book store windows obtained through the book tie-up. A newspaper limerick contest was conducted by the Star-Times. Extra newspaper space rounded out the successful campaign.

The Ambassador Theatre, St. Louis, provided free phone service for patrons who wanted to tell their friends not to miss "ONLY YESTERDAY."



Giant advance display used on stairway of the Ambassador Theatre, St. Louis. Credit George Tyson and Christy Wilbert for this "eye-catcher."

STUBBLEFIELD MAKES LOUISVILLE "INVISIBLE MAN" CONSCIOUS

Flynn Stubblefield, manager of the Strand Theatre, Louisville, recognizing the big money making possibilities of "INVISIBLE MAN" doubled his campaign budget and turned the town upside down with a smash campaign.

On the third and fourth days prior to the opening, one column by twenty line teaser ads were scattered throughout all the newspapers. In addition, the space for the regular ads were considerably increased.

Extra quantities of window cards, one, three, six and twenty-four sheet posters were spotted in prominent locations throughout the city. Three thousand each of three different style teaser cards were distributed ten days in advance of the opening. At the same time, six hundred accessory teaser snipes were posted.

Attractive displays in vacant store windows were made up by using the 22 x 28's and poster cut-outs. Numerous displays in book store windows were obtained through the book tie-up. Specially prepared cards were planted in public and circulating libraries.

Additional highlights of Stubblefield's effective campaign were, a special preview of the picture for critics and a handpicked audience—the use of a magic mirror in the lobby and the walking "invisible man" ballyhoo, adaptations of pressbook suggestions. Duke Hickey, Universal exploiteer assisted on the campaign.

Edwina Preetorius, Betty Thomas and Norma Engle, the St. Louis "debs." who arranged a special preview for local society girls and mailed hundreds of post cards recommending the picture.

CASH IN ON THIS GREAT NATIONAL ADVERTISING!

A Few of Carl Laemmle's Personal Column Ads in The Saturday Evening Post

For over ten years Carl Laemmle has been telling millions of readers every month about Universal pictures through his personal column in the Saturday Evening Post. This great national advertising appearing consistently over this long period of years has built up a tremendous following of steady readers and an invaluable amount of good will! Are you taking advantage of this powerful sales aid? Its main job is to help you sell seats! Why not cash in on it? Play Universal pictures and let your public know about them. Use the Universal trade mark on your ads; in your lobby displays use the line: "A Universal Picture." Clip the ads as they appear in the Post, make a fan of several of them and mount them on a board with this copy: "These Universal Pictures Are Coming to This Theatre. Watch for Them In Our Advance Program!"

Not only is Universal giving you the pictures and telling the millions about them, but it is giving you pictures that are box-office successes. Already "Only Yesterday," "Invisible Man" and "Counsellor at Law" have proven their worth. Set for release in the next two months are "Bombay Mail," "Madame Spy," "Cross Country Cruise," "I Like It That Way" and "Beloved," pictures that will add to the growing list of Universal hits. And there are others to come. Pictures that promise to make new screen history and set new records that will challenge the industry to break.

Book these pictures now and then let your public know they are coming to your theatre.

ANNIVERSARY JUBILEE IS BIG OPPORTUNITY FOR EXHIBITORS!

Every showman will want to be in on the CARL LAEMMLE ANNIVERSARY JUBILEE not only to take part in this demonstration for the industry's greatest leader, but because it means that he will play some of the greatest exploitation pictures ever released!

What other company has given you hit after hit the way Carl Laemmle has done this year? What other company has given you such swell opportunities to cash in on your showmanship ability? Three in a row as a starter isn't bad! It's more than the average company releases in a whole year! "ONLY YESTERDAY," "INVISIBLE MAN" and "COUNSELLOR AT LAW" are hits, definite hits everywhere they have played, and the real showmen who have played them have revelled in the big campaigns they have inspired!

JOIN
THE BIG-HIT CELEBRATION
•
Carl Laemmle
ANNIVERSARY
JUBILEE
Jan. 6—March 10

During the Jubilee, from January 6th to March 10th, releases such as "BOMBAY MAIL," "MADAME SPY," "CROSS COUNTRY CRUISE" and "I LIKE IT THAT WAY," a departure in musical comedy screen entertainment, will add other hits to this list, "BELOVED," the musical romance of the century, is also due for release during this period, and has already been placed in the big hit class by advance reviewers.

And the best is yet to come! Scheduled for production on the second half of the year's product are Fannie Hurst's "IMITATION OF LIFE," Charles G. Norris' "ZEST" and "LITTLE MAN, WHAT NOW?" a Frank Borzage production from the story by Hans Fallada. There never have been three stories to beat this trio!

Every one of these pictures will be backed by a strong exploitation campaign. Seat selling accessories, stunts, contests, lobby display suggestions, display lines and every other item necessary to help you put them over to satisfactory box-office results, will be provided.

As in the past the pages of the Showmanship Section of the Universal Weekly will give you the details of successful showmanship as used on these productions. Everything possible will be done to help you put over successfully the greatest product of the year!

Join the big-hit celebration! Play Universal pictures every week during the jubilee. Take you hat off to Carl Laemmle and cash in on the greatest series of hit pictures ever released by any company on one year's program.

THE SMALL TOWN'S BIG BET RIGHT NOW!
S·O·S
ICEBERG

HERE'S TYSON'S SHOWMANSHIP AD CAMPAIGN FOR THE AMBASSADOR, ST. LOUIS "ONLY YESTERDAY" RUN

I LIKE IT THAT WAY

From

UNIVERSAL PICTURES CORP

730 FIFTH AVENUE

NEW YORK CITY

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

"McNAMEE MEANS MONEY IN OUR BOX-OFFICE"

–Harry Spiegel,
Family Theatre,
Scranton, Pa.

UNIVERSAL NEWSREEL

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 34 FEB. 3, 1934 NO. 8

You're walking
right into the
money when you
STEP
OUT
WITH
UNIVER
SHO

SAL

RTS

THINK ABOUT

No. 758 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Keep this issue of the Universal Weekly.

Study it.

It deals largely with short product — and that is a subject you don't give half enough attention to, whether you admit it or not.

Look through the ads on our short product and imagine each and every one of these pictures in your own theatre.

Do some real thinking about each one.

Don't make the serious mistake of tossing this off as a minor subject. Short subjects are minor in length only. If they are good, they round out your show to perfection and sometimes they even prove to be the thing your patrons talk about.

Whether it is a newsreel or a cartoon or a novelty or a short comedy, you should devote as much thought to the selection of it as you do to your feature, because you never can tell when a good short will make the fan satisfied with the money he paid to get into your theatre.

YOUR SHORTS

Universal at one time made about twice as many shorts as it does today.

We cut down on the quantity, but we added even more to the quality. To give you the kind of short subject you need in these days, we have to spend much more per subject than we ever did before — and I'm not talking about 60-cent dollars, but 100-cent dollars.

The best features in the world seldom satisfy EVERY-ONE in your audience. But the very man who is disappointed in your feature picture will find something satisfying in your shorts, if you select them with a great deal of care and demand the best.

Universal offers you every kind of short that is GOOD. We offer variety enough for any theatre to select from.

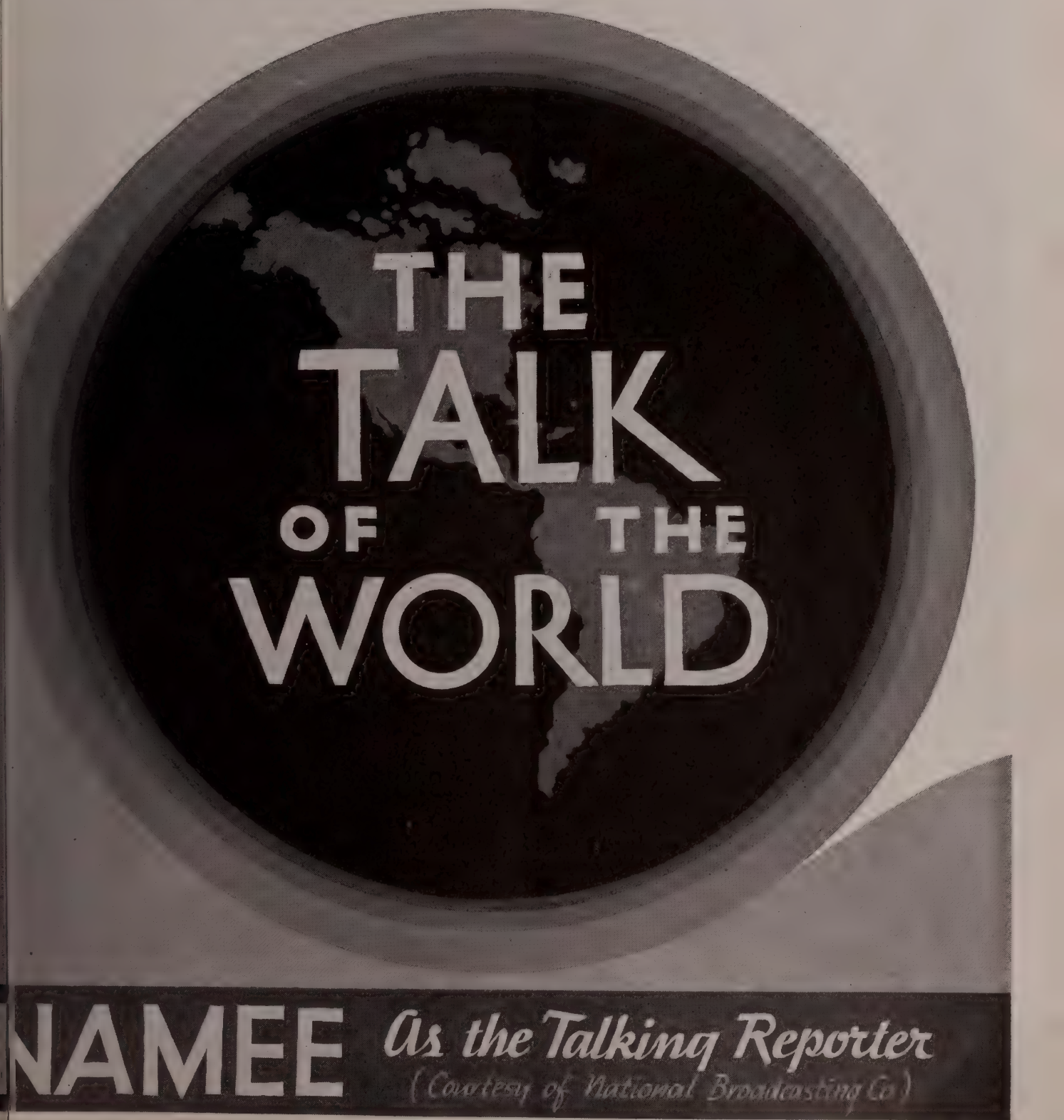
We offer them with a good deal of pride, because they are the cream of the market, and far more important to the success of your show than their short length would indicate.

Think about your shorts!

Carl Laemmle

UNIVERSAL
NEWSREEL
With GRAHAM Mc

Within the past few months Universal Newsreel again has scored several more important exclusives and several more "firsts" on current events . . . When you add this sort of enterprise to EVERYTHING ELSE you get in Universal Newsreel you know you are getting the best reel on the market . . . The reel that has 135 newspaper allies throughout the country . . . The newsreel that has an absolutely provable BOX-OFFICE PULL.



Robb & Rowley Circuit Honors Laemmle

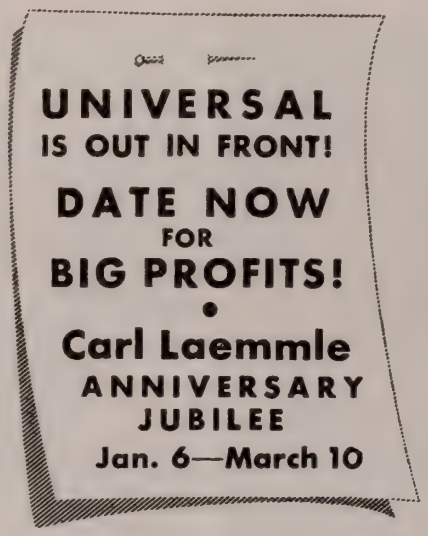
(The Robb and Rowley Circuit is one of the most successful and most substantial circuits of theatres in Texas. It consists of eighteen houses. In order to honor Carl Laemmle and to impress their patrons with the excellence of "Beloved," the press department in all towns sent out the following story to the newspapers. We are reproducing it here in just the way it was written as an example of the way in which an enterprising and grateful theatre chain took advantage of the Laemmle Drive to arouse interest in a picture they were going to play.)

R. & R. Theatres has joined the motion picture industry in paying homage to Carl Laemmle, venerable head of Universal Pictures Corporation, on the occasion of the fiftieth anniversary of his coming to America and his twenty-eighth as a producer of motion pictures, by designating its new and greater R & R Super Road Show which comes to .....Theatre ..... "The Carl Laemmle Appreciation Program."

This program is composed exclusively of Universal pictures. It is featured by Universal's fourth outstanding production this season, "BELOVED" a dramatic romance with haunting music and songs, co-starring John Boles and Gloria Stuart; and includes "Palsie Walsie," a comedy with Henry Armetta and Mickey Daniels, and OSWALD, the lucky rabbit, in "CHICKEN REEL."

Mr. Laemmle is a unique figure in the motion picture industry. No other man has been boss of his own producing studios for any period comparable to Carl Laemmle's presidency of Independent Motion Picture Company—or IMP which he founded to feature Mary Pickford, then a little ingenue whose name as a Biograph player had never been divulged to moviegoers—and of IMP'S outgrowth, the great Universal Pictures Corporation of today.

For twenty-eight years Mr. Laemmle has been a big factor in film production and distribution. From his mammoth Universal City studios



has flowed dependable product, with now and again amazing superproductions which instituted cycles—as, for example: "Hunchback of Notre Dame," "Frankenstein," "King of Jazz," "Spirit of Notre Dame," "Back Street," and others. From his offices has radiated a policy of fair dealing and of keeping faith with exhibitors, with competitors, with players and other employees which has won him the respect and esteem of everybody in any manner concerned with the film industry.

The 1934 season augurs well for the quiet, unassuming little man who is 'Uncle Carl" to those who know him and Mr. Laemmle to you; for his Universal Company and its other officials; for exhibitors and the public. Basis for this statement is to be found in reports emanating throughout the country which indicate that Universal is setting the pace—a pace which will be hard to follow. Already this season it has released three great hits: "Only Yesterday," "The Invisible Man," and "Counsellor at Law." The fourth, "Beloved" appears here soon, as stated above. Its selection as a super road show feature by R & R Theatres stamps it as a film of outstanding merit.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
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FEBRUARY 3, 1934
Vol. 34 No. 8

"Let's Be Ritzy"

"LET'S BE RITZY" has been chosen as the title for the next Lew Ayres production. It was adapted from the William Anthony McGuire Broadway play, "A Great Little Guy." It was current at the Mansfield Theatre several seasons ago. William Ludwig, the director, will have in the cast Frank McHugh, Isabell Jewell, Patricia Ellis, Burton Churchill, Hedda Hopper, Nydia Westman, Robert McWade and Addison Richards. "Let's Be Ritzy" went into production on Monday of this week.

Lukas Moves Over

CAMERA work on "The Countess of Monte Cristo" was finished late Saturday night. Paul Lukas, who was working with his arm in splints, will move over to the "Glamour" set, where he will be featured with Constance Cummings and Russ Columbo in this Edna Ferber story. "Glamour," a B. F. Zeidman production, will get under way early this week under the direction of William Wyler. It will be produced with an elaborate musical setting.

"Vanishing Shadow" Gets Off to Great Start

"THE VANISHING SHADOW," Universal's fourth adventure serial of the present Big Five lineup, got under way this week at West Basin Bay, Wilmington, California. Following scenes will be filmed at the lonely Point Farmin light-house, five miles off the shore of Wilmington, in the Pacific Ocean, also on the schooner "Lottie Carson," and at Universal City.

The story deals with modern electrical science and the wizardry of an inventor who has discovered electrical rays of incomparable power and adaptability. The invention is desired by a group of shady politicians whose search for it carries them to out-of-the way places and through many hazardous adventures. Onslow Stevens, cast in a serial for the second time, plays the role of a young newspaper man who successfully combats the efforts of the crooks to gain possession of the ray and restores it to its rightful owner and the benefit of humanity.

The cast supporting Stevens includes Ada Ince, inheritor of a splendid screen name, Walter Miller, James Durkin, William Desmond, Charles Cramer, Sidney Bracy, Eddie Cobb. The director is Louis Friedlander, who has served on the Universal lot in many capacities for a number of years and with this picture is given his first chance to direct.

Onslow Stevens and Ada Ince, as they appear in Universal's serial, "The Vanishing Shadow," now being made at Universal City.

Goofytone on Broadway

ON Wednesday Goofytone News No. 4 started an indefinite run at the Criterion Theatre, New York City, where the English version of "Maedchen in Uniform" is the feature picture. This is an exceptional honor for Goofytone News, as No. 1 already played the Criterion for four weeks when "S.O.S. Iceberg" was enjoying its run at that theatre. Goofytone Newsreel goes swell with audiences. Issue No. 1 has given great satisfaction all over the country. Nos. 2, 3 and 4 are now ready for booking.

Oswald Sets Eight Titles

EIGHT titles including the current one are announced by that intriguing master of the impossible, Oswald the Lucky Rabbit. The current picture in which he is appearing is called "The Candy House" and is a humorous and much exaggerated version of "Hansel and Gretel." It has received a splendid review, as can be seen on page ten.

The next release is "The County Fair" and will be ready on February 5th. It will be followed by "The Toy Shop," "The Gingerbread Boy," "Wolf Wolf," "Annie Moved Away," and one Mother Goose Tale and a legend of Switzerland. The Mother Goose tale is "Goldilocks and the Three Bears" and the legendary story that of "William Tell." The release following that will probably be "The Wax Works."

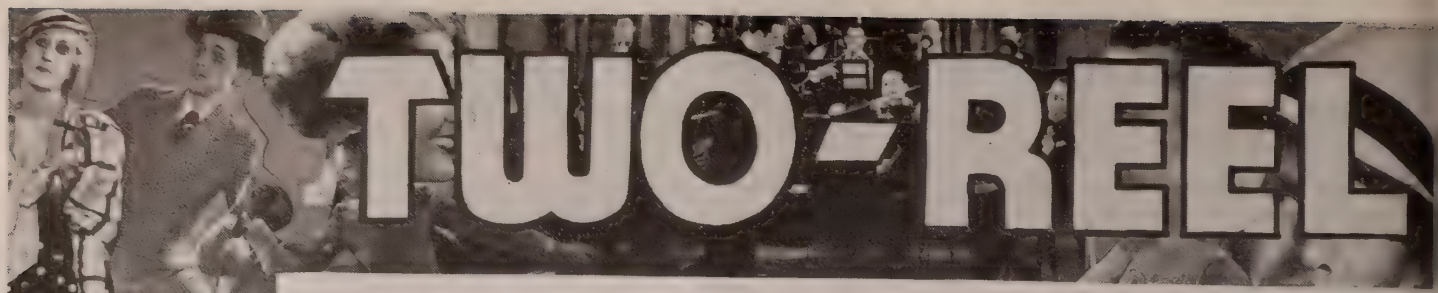
GREAT NEWS

Three hundred exhibitors can praise their lucky stars that they run theatres in towns where "Strange As It Seems" appears as a newspaper strip. There is a swell tie-up between the theatres and the newspapers. If you are not enjoying it, it is your fault. See your exchange for details and a trailer. See the exploitation pages of this issue for details and further exploitation ideas on Universal short product.

If there is no newspaper in your town running "Strange As It Seems," notify your exchange immediately and the exchange will try to do something about it, through the McNaught Syndicate.

"World's Greatest Thrills"

OF all the subjects which have been praised for action, excitement and daring, none can compare with "The World's Greatest Thrills," the two-reel subject which is one of the standard releases of all time. It never will grow old; its fascination will never cease to grip audiences. There is no reason why "The World's Greatest Thrills" will not be a standard release in Exchanges for the next three or four years, or until Allyn Butterfield, its compiler, gathers together another bunch of excitement to put it in the discard.



26 Warren Doane Productions

Real quality comedies with box-office personalities, and the same zip and action that made Universal comedies famous in the silent days. Real, honest-to-goodness ATTRACTIONS featuring such names as

LOUISE FAZENDA

HENRY ARMETTA

JAMES GLEASON

VINCE BARNETT

STERLING HOLLOWAY

and many others

13 MENTONE MUSICALS

The biggest stars of vaudeville and legit brought to you in snappy subjects, each of which is a show in itself. Featuring such folks as:

NICK LUCAS – VINCENT LOPEZ – LEON BELASCO – ETHEL BARRYMORE COLT–LEON JANNEY–RAE SAMUELS–THREE X SISTERS–TITO GUIZAR–ALBERTINA RASCH GIRLS HAROLD STERN – JOE LAURIE, Jr. – HARRY HIRSCHFIELD – and many, many others

13 RADIO PERSONALITIES

The greatest names of radio, doing their specialties. WALTER WINCHELL – MORTON DOWNEY – BOSWELL SISTERS – ART JARRETT – THE STREET SINGER – BUDDY ROGERS – MILDRED BAILEY – and scores of others

What They Think Of Universal Shorts

"The best Oswald yet" is what they will say when exhibitors run "The Candy House," which is the latest Oswald release. This is the familiar story of "Hansel and Gretel," animated and humorized by Walter Lantz and William Nolan. It is by far the best Oswald produced to date and has already received the critical applause of reviewers. Read below.

Film Daily Gives "The Candy House" Great Send-Off

Review of Latest Oswald Comedy Calls This Release "Exceptional"

Oswald in

"The Candy House"

Universal 9 mins.

Exceptional

This is an exceptional achievement, worthy of ranking with the best animated cartoons. In rhyme and with pleasant lilting music, the tale of Hansel and Gretel and their cruel stepmother is unfolded. Amusing, suspenseful and ending happily, this one will win the plaudits of all who cheered the "Three Little Pigs."

Sterling Holloway in

"Not the Marrying Kind"

(Warren Doane Comedy)

Universal 20 mins.

Comedy Wow

This lad Sterling Holloway is stepping right along as a strong comedy bet. In this one he wows you with a characterization of the sap college pal of Eddie Nugent, the football hero. He sells Sterling the idea of eloping with his girl to a hotel and registering there as man and wife till Eddie can get a license and a justice of the peace. Complications that are hilarious arise when the girl's father arrives at the hotel and starts to make trouble for Sterling. Marion Shilling is the girl. Plenty of funny gags and situations.

RICHARD TALMADGE in "PIRATE TREASURE"

(Serial)

Universal Approx. 18 mins.

"First Rate"

If the achievement of the first three episodes of this new serial are continued, exhibitors will rejoice and the kid customers gloat. Romance, thrills, action, adventure and glamour mark the first installments. The plot concerns Dick Moreland (Richard Talmadge), who is shown completing a solo round-the-world-flight. He has won a $25,000 prize and with the money proposes to seek the pirate gold buried by a buccaneer uncle whose map he possesses. Relating his plan at the exclusive Aero Club he is overheard by Walter Miller. The first three issues are devoted to the attempts to steal the map. Romantic interest and the narrative are well-developed.

✚ ✚ ✚

"Strange As It Seems" No. 35

Universal 10 mins.

Very Interesting

Such items as the bare-breasted Balinese women in one of their more picturesque religious fetes, the Mexican drug-doctors, eighty-year old Mrs. Vickery who has developed into a successful mural painter, unusual Mexico City fisheries and the rock baths of the Siwash Indians are among the first-rate clips which comprise this reel.

Book Plenty
of these
Highly Praised
UNIVERSAL SHORTS
to Tone Up your Programs in Celebrating the
CARL LAEMMLE ANNIVERSARY JUBILEE

A Tribute To Universal Cameramen

The above cartoon was released Tuesday by King Features to its great list of daily newspapers throughout the country. The cut above was made from the Daily Mirror of New York and special permission was given to reprint it in the Universal Weekly by Mr. B. A. Caporell of King Features. It tells the story of the heroism of Universal cameraman Joe Gibson. Universal Weekly has itself praised Gibson to the skies and Carl Laemmle wrote him a beautiful letter enclosing a lovely check. So that makes it unanimous.

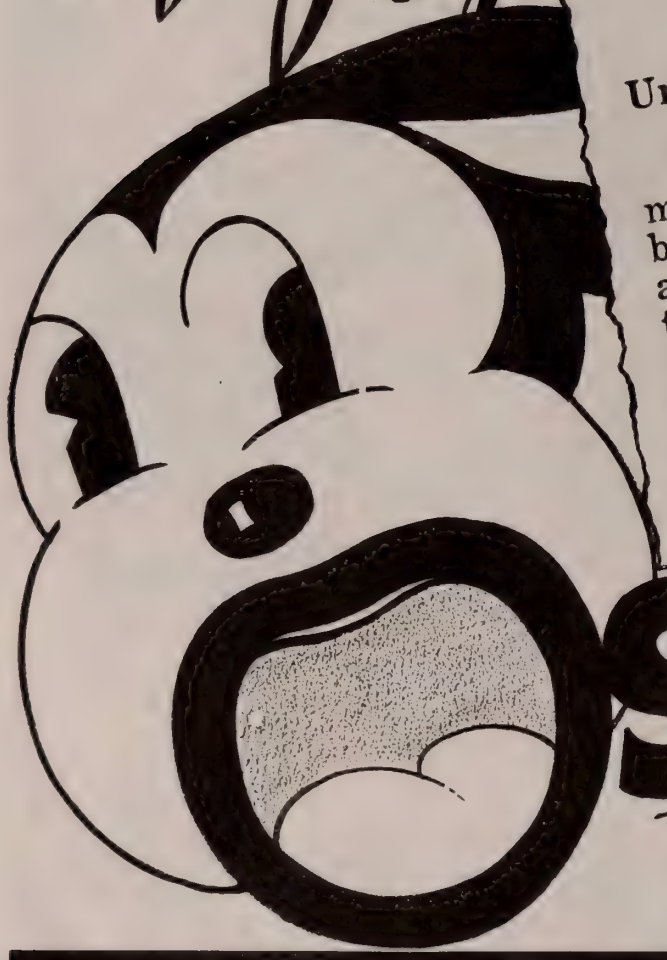
Typical Trade Paper Report

Oswald in "The Candy House" — **9 mins.**

Universal — **Exceptional**

This is an exceptional achievement, worthy of ranking with the best animated cartoons. In rhyme and with pleasant lilting music, the tale of Hansel and Gretel and their cruel stepmother is unfolded. Amusing, suspenseful and ending happily, this one will win the plaudits of all who cheered the "Three Little Pigs."

—Film Daily



OSWALD

The LUCKY RABBIT

26 ONE-REELERS

13 GOOFYT

Kidding the newsreels with the goofiest news shots you ever saw. The first real novelty comedy idea in years and years!

"Strange As It Seems

(*Universal*)

This has some very interesting and unusual shots. Donald Kerr, a student at Tulane University who has but one leg is an all-around athlete. Miss Alma Travis, a colored singer, has carried 20 large pins in her mouth since childhood. Then for the lover of nature there is a study of the different fish to be found at the bottom of the sea. Running time, 8½ minutes.

"Strange as It Seems"

(*Universal*)

Something entirely new is shown in this one. It is an octopus guarding its eggs, a million or so of them. It includes a microscopic view of an octopus inside an egg. Another subject is a natural well of dry ice that freezes things instantly. New views of the Grand Canyon, a Yucca plant, a horned toad sealed in cement for 90 days that comes out alive, and odd uses of cactus as food are also a part of the reel. It is very interesting. Running time, 10 mins.

"Strange as It Seems

(*Universal*)

There are a number of interesting oddities shown in this issue of the color magazine, which is keeping up high standard. The subjects include the champion of horseshoe throwers who is just as adept at the sport with his feet as his hands; and an 80-year-old man "who has never slept a wink in his life." Running time, 9 minutes.

trange As It Seems"

Time, 14 mins.
iversal

Fine Novelty

A fine assembly of novelty incidents. Opens with views of a six-legged sheep and cross-eyed dog. Then an exhibit on how gold leaf is prepared. The Navajo Indians make rug their colored pictures in the sand, said to be the first time this ancient ceremonial has ever been photographed. How a fat boy weighing 400 pounds is handled with the help of a block and pulley is interesting. The best bit is that of a young man born without arms who uses his toes with remarkable dexterity to eat, dress and perform all the usual human functions. A fine collection of unusual scenes.

STRANGE AS IT SEEMS : This is interesting which my patrons enjoyed. Running time, ten minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

STRANGE AS IT SEEMS: The finest reel of its type. In fact, it is in a class by itself. This one in particular is especially interesting and diversified. Running time, 9 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

STRANGE AS IT SEEMS: One of the best short reels on the market. I feature my short reels the same as feature pictures and in many cases the shorts will save the show. Running time, 10 minutes. —R. W. Reckman, Lyric Theatre, Greenville, Ill. Small town patronage.

STRANGE AS IT SEEMS

Conceded by exhibitors everywhere to be the greatest novelty reel in the business . . . Often draws over the feature . . . A subject made in conjunction with the daily drawings of John Hix, Jr., which appear in more than 300 newspapers throughout the country . . . A SURE-FIRE AUDIENCE PLEASER.

(*Clippings from Motion Picture Daily and Film Daily*)

"Strange as It Seems"

9 mins.
Universal

Good Novelty

Interesting throughout, this release shows five curious facts with a snappy running fire description. First is a Belgian sailor who balances weights on his index finger, then follows scenes of a cactus pear farm. The fact that threads from a spider's web are used in surveying instruments and are essential in the delicate construction of measuring lenses is graphically described. Traditional customs of the American Navy and the oldest enlisted man, and a sequence devoted to Eskimos, their habits, work and recreation, complete the reel.

"Strange As It Seems.

(*Universal*)

An addition to this series that rates well with the best of its predecessors. Some particularly interesting subjects in this release are the Chicken Soup Springs at Steamboat Springs, Nev.; breeding of the Japanese long-tailed Tosa rooster; the gold mine mule that chews tobacco and the Nevada Mountain aviation field, said to be the first in the world. Running time, 9 mins.

Strange As It Seems

(*Universal*)

Very Good

Replete with interesting items and enhanced by gorgeous colors blended for effectiveness, this short rates aces on any bill. The series are compiled by John Hix. You can't go wrong booking this series of unusual events. Running time, 10 minutes.

"Strange As It Seems,

(*Universal*)

The most fascinating of the series by a wide margin, proving that fact can be made as entertaining as drama or comedy. It depicts the cultivation of an orchid, requiring seven years in the process; a deer ranch; the home life of an Indian family; a microscopic study of a drop of water showing innumerable species of life; a New Orleans man with such a strong abdomen that he merely staggers a bit when a large cannon ball is fired against it; and close-ups of lady bugs imported from Australia to destroy the mealy bugs which threatened the California fruit crop, with interesting close-ups of the feasts. This will appeal to all types of theatre-goers. Produced in Multicolor. Running time, 9 minutes.

TRANGE AS IT SEEMS: These subjects are ays good. We use them about once a month and our patrons asking for them.—Horn and Morgan, Theatre, Hay Springs, Nebr. Small town patron-

STRANGE AS IT SEEMS: A very fine 1-reel subject. Will build up any bill.—Bert Silver, Silver Family Theatre, Greenville, Mich.

STRANGE AS IT SEEMS: Always extra good.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STRANGE AS IT SEEMS: A good cartoon.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

ONE NEWS

It's a splendid showmanship idea to run these subjects immediately following the regular newsreel on your program. That makes it a double hit!

RICHARD TALMADGE

King of Daredevils

in

PIRATE

— and 4 other big serials during '33-34:

•

BUCK JONES in GORDON OF GHOST CITY

•

The PERILS OF PAULINE

•

The VANISHING SHADOW

•

ADVENTURES OF ANN

REASURE

Richard Talmadge in
"Pirate Treasure"
with Lucille Lund, Walter Miller,
Pat O'Malley
(Serial)

Universal **First-Rate** **Approx. 18 mins.**

If the achievement of the first three episodes of this new serial are continued, exhibitors will rejoice and the kid customers gloat. Romance, thrills, action, adventure and glamour mark the first installments. The plot concerns Dick Moreland (Richard Talmadge), who is shown completing a solo round-the-world flight. He has won a $25,000 prize and with the money proposes to seek the pirate gold buried by a buccaneer uncle whose map he possesses. Relating his plan at the exclusive Aero Club he is overheard by Walter Miller. The first three issues are devoted to the attempts to steal the map. Romantic interest and the narrative are well-developed.

—FILM DAILY

12 SMASHING CHAPTERS

THE
LAUGH
THE
POOR
RICH
EDNA
MAY
OLIVER

BIG SHOW!

With This Great All-Comedian Cast
THELMA TODD
LEILA HYAMS
ANDY DEVINE
GRANT MITCHELL
JOHN MILJAN
UNA O'CONNOR
EDWARD BROPHY
•
Screenplay by Ebba Havez and Dale Van Every. Produced by Carl Laemmle, Jr. Directed by EDWARD SEDGWICK. Presented by Carl Laemmle
A UNIVERSAL PICTURE.
EDWARD EVERETT HORTON

What Mentone Musicals Mean To The Critics

" 'Vaudeville on Parade,' Good Entertainment" Says Film Daily

Universal 20 mins.

Run off like a vaudeville show and on a theatre stage, this Mentone short starts with a shot of Harold Stern and the windup of an overture. Then follow successively De Dio's animal circus, dog act; Jack McLallen, comedian; Charles Collins, dancer; Hal Forde, m. c.; Gypsy Nina, songstress; Harry Hirshfield, gagteller and m. c.; Eddie Peabody, banjoist; the Albertina Rasch girls, and Sybil Krinny, kid dancer. Entertaining and will satisfy almost anywhere.

✚ ✚ ✚

" 'Supper at Six' Good Comic Novelty" Says Film Daily

Universal 20 mins.

In this Mentone subject a theatrical boarding house is used as the locale for the introduction of musical numbers by various well-known radio and vaudeville performers, including Jack Arthur, Ponce Sisters and others. Maud Odell is the landlady, and among her guests are many old stage war-horses who are worked in for occasional comedy. One of the boarders, an aristocratic widow, gives a party for the bunch, and this supplies the occasion for some bits of broad humor.

✚ ✚ ✚

" 'The Big Benefit' Most Entertaining on Market" says Motion Picture Herald

(Universal)

THE BIG BENEFIT—Absolutely the most entertaining two-reeler on the market. Music and dancing that will please all. More favorable comments on this than most good feature pictures. Running time, 21 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

SHOULD BE SPECIAL

Princeton, Minnesota
January 23, 1934

Mr. Frank Mantzke
Universal Film Exc.
Minneapolis, Minn.

Dear friend Frank:

I just finished screening your two reeler "VAUDEVILLE ON PARADE." The reason for my screening it before showing was that I am playing it with Cradle Song and having sold it to Churches, PTA, and local Civic Betterment Club wanted to be sure that my shorts were of the right nature.

This is one of the finest two reelers that I have ever screened. If any other company had this, they would release it as a special. If you have any influence with the production department of Universal believe it a good idea to get them to make more of this type of two reeler. It is an ideal short subject for my town. I also want to tell you that so far my Universal deal has been entirely satisfactory. Last September I was intending to try and get by with Paramount and Universal. Now I KNOW I'll get by.

Very truly yours,
E. A. REYNOLDS
Strand Theatre,
Princeton, Minn.

" 'Big Casino' Lively" Says Film Daily

(Mentone Production)

Universal 21 mins.

Novelty

A LIVELY TWO-REELER featuring Rex Weber, the character singing star of "Americana," as a gang leader who has a fight on his hands with a rival gang. Before they go into action he craves some entertainment, so his lieutenant kidnaps a night club floor show and brings them to his apartment where they put on their acts. The artists include Marguerita Padula, Patsy Flick, the Donovan Sisters, with Ress & Owen, Tita Guizar, South American tenor, Marney Francis, Charles Lawrence, the Belmont Sisters and the Chester Hale Girls. Here is plenty of varied night club entertainment put over in a new atmosphere.

Motion Picture Daily Praises Mentone Musicals

✚ ✚ ✚

"The Big Benefit"

(Universal)

Something new in screen divertissement and sure to bring favorable comment. It's the third in a series being produced by Mentone and has a number of juveniles staging a benefit for a swimming pool. Each impersonates a well known actor and later the player being mimed comes to the screen. Among these are Bill Robinson, Rae Samuels, Leon Janney and Bobby Jordon. Running time, 21 mins.

✚ ✚ ✚

"On the Air and Off"

(Universal)

One of the Mentone productions with plenty of laughs. The manager of a soap factory decides to go in for a radio advertising campaign. They tune in on various programs and hear Nick Lucas, Hizi Koyke, Leon Belasco, Adelaide Hall, Eddie Garr, Bovard Sisters and Murray, Sam Liebert, Lord Oliver Wakefield and Kelvin Keech. Running time, 19 mins.

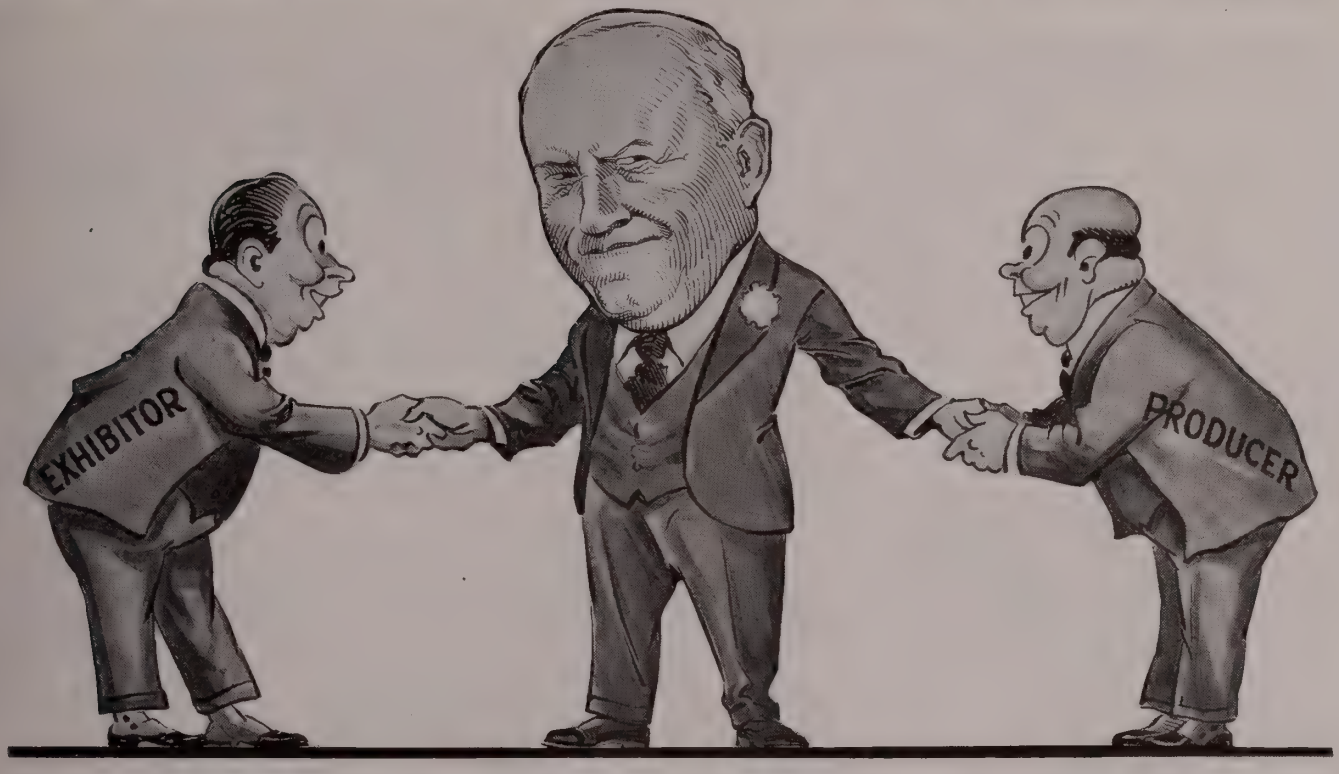
✚ ✚ ✚

"All at Sea"

(Universal)

A presentation of talent through the medium of an impromptu entertainment for passengers on shipboard arranged by Hal Forde, first mate on the boat. Among those presented are Pat Rooney, Vincent Lopez, William O'Neal, Ethel Barrymore Colt, Three X Sisters, Joe Laurie, Jr., Ann Lester, Hugh O'Connell, Phil Regan and Hope Minor. Some good musical material and settings contribute to an entertaining subject. Mentone's first and a good start. Running time, 21 mins.

The ONE MAN they ALL AGREE ON



Drawing made in honor of the Laemmle Anniversary for the Jay Emanuel Publications, which publish the Philadelphia Exhibitor, the New York State Exhibitor and the National Exhibitor.

The LAEMMLES STAY HERE: EUROPE COMES TO THEM

CARL LAEMMLE has definitely called off the trip of Carl Laemmle, Jr. to Europe. This news he divulged upon his arrival in New York Tuesday from Universal City. Instead of going to Europe, Europe is coming to the Laemmles. The conferences which Carl Laemmle, Jr. had intended to hold in London and in Paris will be held here with the European representatives coming to New York. Two of them arrived last night, on the Aquitania, Max Friedland and Fritz Keller. Others will arrive within the week. Plans already formulated call for at least eight pictures to be made in London and six to be made in Paris. This number may be increased after the conferences which will be held in New York.

In addition to the ironing out of international production, Carl Laemmle, Jr. is in for a round of play-going and conferences on the make-up of next year's schedule of pictures, the remaining twelve for the present season having been virtually decided upon. These story conferences will include, besides Carl Laemmle and Carl Laemmle, Jr., R. H. Cochrane, vice president, P. D. Cochrane, James R. Grainger, General manager of Universal distribution, Charles B. Paine, treasurer, and Robert Harris, eastern story editor. Mr. Harris arrived from California on Wednesday.

Others in the Laemmle party to come in Tuesday, included Joe Weil, assistant to the president, Jack Ross, Carl Laemmle's secretary, Harry Zehner, assistant to Carl Laemmle, Jr., and Maurice Fleckles.

In lieu of the vacation at this time, both Carl Laemmle and Carl Laemmle, Jr. intend going to Europe this summer to visit Carlsbad.

Posters With That Pepp

Note: Give extra playing time to the WOW TRAILER prepared on this one by National Screen Service!

y, Patron-Pulling Punch

Edward Everett Horton and Edna May Oliver in their first Universal comedy as a team, "The Poor Rich"—and its a hit.

"Love Birds" Highly Praised By Variety

FAST moving comedy that should click in the combination and family houses. Yarn and gags are above the standard previously set for Summerville-Pitts features. Same goes for direction.

Fleeced out of their savings when a real estate man sells each the same desert ranch, Summerville and Miss Pitts with her nephew, Mickey Rooney, fall into wealth when a miner finds gold on the ranch. Slicker, who sold them the property, buys it back, giving them a huge profit when he discovers that there is a gold rush to the ranch. Prospectors hunt, but they can't locate gold, for it develops that the original find was the filling out of one of Summerville's teeth. With their profit, the pair get married, move to a location where they can grow this and that.

Both Summerville and Miss Pitts give swell comedy performances. Not far behind them is young Rooney who for a change plays a sissie, but gets tough before the picture ends. Emmett Vogen and Merna Kennedy are okay as the slickers and Frederick Burton, in the small part of the prospector, is very good. Others are bits.

Direction of William Seiter is fast and well paced. Laughs are plentiful throughout. Photography is very good.

Whales' Talent Directs Fun, Romance

Rob Reel Review in Chicago American

"BY CANDLELIGHT"

IF you miss the main title of "By Candlelight," you will be almost certain to think that Lubitsch directed it, or perhaps Harry D'Arrast.

Certainly you will never suspect James Whale whose thoughtful "Journey's End" and "Waterloo Bridge" are screen classics.

Usually Whale goes in for the more serious dray-ma, but this time he tries his hand at romantic comedy, and continental comedy at that in all that the term conveys. He proves himself equally adept at this sort of thing, too, although "By Candlelight" might have been even better had not one mistake been made in the casting.

"By Candlelight" presents some delicious situations and is really pointed from the beginning toward a gag finish which will make you laugh out loud. Its swift pace retards toward the middle, but the pick-up that follows more than atones.

REVIEWS OF

CINEMA Hall-MARKS GIVES THREE MARKS TO "BOMBAY MAIL"

PREVIEW PARAGRAPHS

4 Marks—Extraordinary!
3 Marks—Excellent!
2 Marks—Mediocre!
1 Mark —Improvable!

XXX BOMBAY MAIL (Universal) is cleverly conceived mystery enacted aboard India's important crack train "The Bombay Mail" as it journeys for days across the gigantic Indian Peninsula from Calcutta to Bombay. While basically reminiscent of Shanghai Express and Rome Express, "Bombay Mail" possesses enough of its own ingredients of suspense, sympathy and general interest to be rated as excellent entertainment and worthy of mystery-loving boxoffice patronage. Hindu artifice meets and mixes with Occidental shrewdness, with a dash of modern Hindu politics before the mystery is solved. Edmund Lowe is admirably outstanding—without overacting—as the British inspector who takes charge of the heterogeneous travelers en route. But the picture belongs to Writer Tom Reed.

CINCINNATI

Photoplay Reviews in The Enquirer

LYRIC—"Counsellor at Law" is as exciting a motion picture as ever flashed on a silver screen. Not only is its plentiful action paced quickly, but the performance given it by a large and capable cast headed by John Barrymore is nothing short of superb.

And, to boot, "Counsellor at Law" means something.

The direction, lighting and photography are on a par, or surpass, the stage version.

UNIVERSAL FEATURE PRODUCTIONS

"Invisible Man" Helps Everybody

Exhibitors All Profit; Wells Tells Carl Laemmle He Likes It And Will Make A Film Himself. Whale Also Helped.

IN addition to making a neat profit for every exhibitor who has booked it, "The Invisible Man' has done something for everyone connected with it. It has increased the prestige of James Whale, the director, of R. C. Sherriff, who adapted it, and of Arthur Edeson, who protographed it. It has added a memorable number to the cycle over which Universal so capably presides.

Now it has added another unique and valuable contribution. It has converted H. G. Wells to the movies. In spite of the fact that for good, hard cash he permitted several of his books to be filmed, he never was interested in the result because he felt he never could be satisfied with it. He was induced to see "The Invisible Man," however, and immediately repented of his indifference.

"Hollywood used to buy what they called the 'film rights' to a story," Wells remarked, "and then kick the author out of the studios and guard the door with a dog. I have sent the following cable to Carl Laemmle through Mr. Ditcham, managing director of Universal Pictures, Ltd.: 'Congratulations on 'The Invisible Man' which consider filmed flawlessly carrying out my story faithfully.' "

More than that, Mr. Wells himself has decided to take a hand in filming a picture and naturally it is a picture of one of his own stories.

Saw For Fifth Time "Only Yesterday"

17 Water Street,
Laconia, N. H.

Mr. Carl Laemmle,

Dear Sir:

I have just seen for the fifth time, "Only Yesterday," and to say it was wonderful would be putting it mildly; all that you had to say about Margaret Sullavan in your *Universal Weekly* came true with a vengeance.

— T. J. McIntyre

Praises "Madame Spy"
James E. Mitchell in L. A. Examiner

FROM the moment Nils Asther married Fay Wray in "Madame Spy," which opened yesterday at Pantages Theatre, he always had two strikes against him.

Because, you see, Fay knew that Nils was an Austrian spy, but he did not know she was a secret agent of the Russian government.

Despite his handicap, however, Nils, as Captain Franck, aided by John Miljan as Weber and Edward Arnold as Schulz, manages to take several tricks, but Fay always seems to hold a few more trumps until—.

"Madame Spy" is a well directed, richly mounted production, and Fay supplies enough beauty for half a dozen films. If, however, you don't think she looks so good in a couple of scenes, remember she was probably thinking about what they did to Mata Hari.

Karl Freund directed a notable cast, including Noah Beery, David Torrence, Oscar Apfel, Vince Barnett, Douglas Walton, Robert Ellis, Alden Chase, Rollo Lloyd and Mabel Marden.

William Hurlbut wrote the screen play from Max Kimmich's novel.

CHEERS "COUNSELLOR AT LAW"

William G. Stiegler in Times Star

ELMER RICE's play, "Counsellor at Law," showing at the Lyric Theatre, carries to the screen those carefully calculated elements of sure-fire success which marked its original presentation on the stage. It is, first of all, an admirable showpiece for the virtuosity of a dynamic male star, its wealth of swiftly-paced incident calling for the entire emotional gamut. The author, moreover, reveals himself not only as an expert in dramatic technique, but also as a shrewd student of psychology in the character contrasts which he has provided. The theme itself offers a distinct novelty situations and setting, the action unfolds with challenging suspense, and moments of dramatic tension are relieved and heightened by flashes of spontaneous and unforced humor.

✚ ✚ ✚

M. S. in the Post

CONCERN that the cinema version of "Counsellor at Law" would lack the dramatic power of Elmer Rice's stage play is quickly dissipated at the Lyric this week.

Mr. Rice's play, a la celluloid, with John Barrymore playing the role of George Simon, successful criminal lawyer, is still high-charged drama, pouring out the story of Simon's marital and legal troubles in staccato fashion to leave the audience in a dither of excitement.

The film holds rather closely to the play's lines, developing with much force, thanks to Barrymore's fine acting, the story of George Simon's threatened disbarment because of a legal sin committed early in his career, and his subsequent success in pulling out of his precarious position.

An extremely capable cast, many of which played in the original play with Paul Muni, adds tone to " Counsellor at Law."—M. S.

Just a

JOHN BOLES
GLORIA STUART

in

The Screen's Great Dramatic Romance With Haunting Music and Songs!

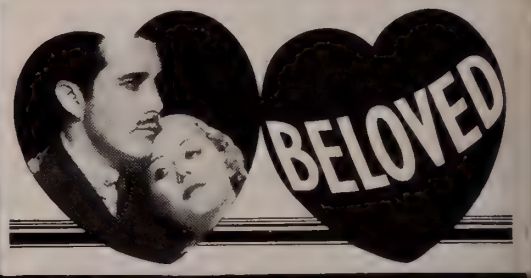
JOHN BOLES SINGS AGAIN!

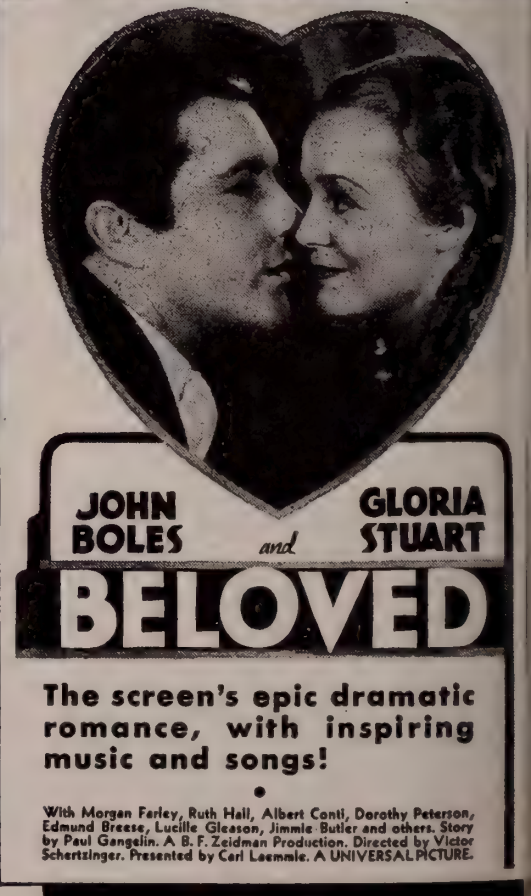
Truly an epic of human emotion! . . . A lifetime of stirring events crowded into the hearts of a man and a woman who loved each other "'till death do us part!" . . . The cavalcade of America through three generations, screened with a sweep, a power, a charm that you'll never forget!

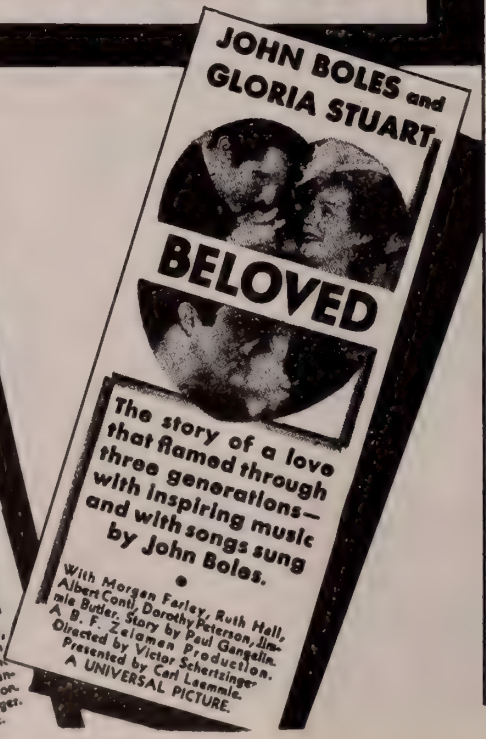
•

With Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Edmund Breese, Richard Carle, Lucille Gleason, Mae Busch, Jimmie Butler. Story by Paul Gangelin. A B. F. Zeidman Production. Directed by Victor Schertzinger. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

Beloved







Few Samples

of the swell ad mats available for your use in putting this great picture over properly. There are ads in all sizes and with varied appeal shown in the campaign book. Get your copy of the book—AND GO TO IT!

BELOVED

The Story of a Love That Flamed for a Lifetime!

—With Glorious Music and Songs!

•

JOHN BOLES
GLORIA STUART

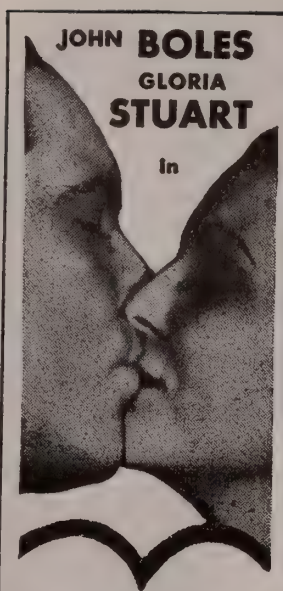
Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Edmund Breese, Richard Carle, Lucille Gleason, Mae Busch, Jimmie Butler. Story by Paul Gangelin. A B. F. Zeidman Production. Directed by Victor Schertzinger. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

JOHN
BOLES
and GLORIA
STUART

In an epic romance that hits the mighty heart of a nation!

BELOVED

With Morgan Farley, Ruth Hall, Albert Conti, Dorothy Peterson, Jimmie Butler. Story by Paul Gangelin. A B. F. Zeidman Production. Directed by Victor Schertzinger. Presented by Carl Laemmle. A UNIVERSAL PICTURE.



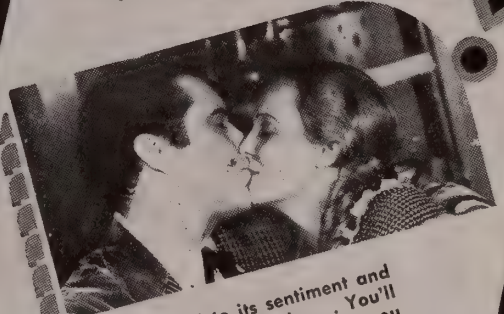
The screen's epic dramatic romance, with inspiring music and stirring songs!

•

With Morgan Farley, Ruth Hall, Albert Conti, Lucille Gleason, Jimmie Butler and many others. Story by Paul Gangelin. A B. F. Zeidman Production. Directed by Victor Schertzinger. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

BELOVED

The Po
Story —
Glorious
Music!



You'll thrill to its sentiment and its sweep of action! . . . You'll glow with its romance as you lift to its engrossing drama—as you hear John Boles sing its songs! . . . You, too, will say that at last the screen has come into its own!

HN BOLES and GLORIA STUART in **BELOVED**

With Morgan Farley, Ruth Hall, Albert Conti, Lucille Gleason, Mae Busch, Jimmie Butler and others. A B. F. Zeidman Production. Story by Paul Gangelin. Directed by Victor Schertzinger. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

Universal Knows How To Make Mystery Pictures — and Here's The Latest Proof!

There are no haunted houses, spooks, or other kinds of hobgoblins to blame for the murder in THIS smash drama . . . Your patrons are introduced to the suspects, shown why they are suspects . . . Their own intelligence is given a chance to solve the murder while it is being investigated on the screen . . . But what a SURPRISE WALLOP it has! . . Wait and see!

with

WYNNE GIBSON
ONSLOW STEVENS

Skeets Gallagher, Alan Dinehart, William Collier, Sr., J. Farrell MacDonald, Warren Hymer, Edward Van Sloan, John Wray. Produced by Carl Laemmle, Jr. Directed by Edwin L. Marin. Presented by Carl Laemmle.

STEP OUT
WITH
UNIVERSAL
The CROSBY CASE

The Latest of a Long Series of Laugh Makers, "Love Birds"

Slim Summerville and ZaSu Pitts in "Love Birds," releasing title of the William A. Seiter production, "Two Clucks."

Universal Announces "SUTTER'S GOLD," FIRST BIG PICTURE FOR NEXT SEASON

WITH the arrival in New York of Carl Laemmle, Jr., general manager of production at Universal City, Universal announces the first of its next season's big pictures. The lineup for the present season, ending in August, is settled, and the visit of Carl Laemmle and Carl Laemmle, Jr. to New York involves the mapping out of next year's program as well as conferences regarding production in Europe.

Universal's experience with its big pictures, "Counsellor at Law," "The Invisible Man," and "Only Yesterday," has been excellent and warrants the company in planning some of the most imposing films in its history for next season. The first to be announced is "Sutter's Gold." It has been determined after two years of planning, to make "Sutter's Gold" into a real epic of the California gold rush. The story will be founded on the novel by Blaise Cendrars. This novel was written about the most colorful, dramatic and remarkable figure in American history, "General" Johann August Sutter. He was the first American billionaire; he was the largest owner of land in the United States; he discovered gold, and the gold brought him to a state where he became a bootblack, a dishwasher and almost a madman. Finally, when he was on the verge of regaining his position and his wealth, his fortune-tossed body gave way under the strain.

"GLAMOUR" STARTS

EDNA FERBER'S novel "Glamour," went before the cameras at Universal City this week under the direction of William Wyler. The first scenes included Constance Cummings and Paul Lukas, who has just finished his role in "The Countess of Monte Cristo."

"Glamour" has been developed as a musical by B. F. Zeidman, who is the associate producer under whose supervision "Glamour" will be made. Songs have been written and elaborate musical investiture will accompany the entire production.

"Sutter's Gold" will be not only a story of the mad rush to California for gold in '49, but it will be a human drama of an amazing human success and human failure, a human love and a human vengeance. It will be the story of a new empire carved out of a colorful wilderness of sand and sin.

George O'Neil, who wrote the script for "Only Yesterday," is writing the continuity and dialogue for "Sutter's Gold" and Carl Laemmle, Jr. intends to make of it a film as significant as "All Quiet on the Western Front." Undoubtedly the direction will be handled by William Wyler, whose latest film, "Counsellor at Law," has added a great deal of prestige to his reputation.

Many of the scenes in the life of Sutter will be made on their original locations, including the actual site of the gold strike. Sutter came to America early in the 19th century and made and lost half a dozen fortunes before he ever reached California. Eventually his efforts settled the greater portion of northern California and his land holdings were of such widespread a nature as to constitute virtually a kingdom.

"Sutter's Gold" will go into production, at Universal City some time in June as a great deal of preparation and historical research are still required for the verification of costumes, properties and sites. Many California historical associations are cooperating with Universal in the production of "Sutter's Gold."

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

GOOD SHORT SUBJECTS ARE NOT JUST EXTRA ENTERTAINMENT — THEY ARE EXTRA BUSINESS IF YOU GIVE THEM A BOOST!

EXPLOITATION of a short subject on your program often offers as great an opportunity for an effective campaign as your main feature. This is particularly true in the case of a short that you have purchased in a series or in the case of a serial which runs for several weeks and where you will have a long time to realize upon any special work that you may put on the subject.

If a short subject is worthy of a place on your program it is also worth being sold as as a part of that program. Thousands of movie patrons are thoroughly sold on certain short subjects and watch for the theatres playing them. Every good short has its fans just as the feature stars have theirs.

Why not sell these people? Why not go after that extra business? It is business that will most likely become more or less permanent and is certainly worth a little extra effort. Exploitation of short product in almost every case has a great deal of accumulative value.

On the pages of the exploitation section this week you will find suggestions for putting over Universal Shorts as a valuable part of your program. Study them. Select those best suited to your needs. Then act. Let your public know that you are playing the best shorts available.

Don't overlook the special exploitation value of the Universal Newsreel with its country-wide newspaper affiliations; the tremendous possibilities of the "Strange As It Seems" reel with its great newspaper tie-ups and the hundred and one special values of the Oswald Cartoons, the smashing Universal serials and other fine "U" short product. Special attention to short product gives variety and spice to your regular exploitation routine.

A. J. SHARICK

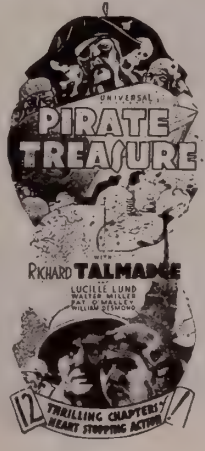
A CLASS POSTER

Sample one sheet as prepared for each Universal-Mentone short subject.

UNIVERSAL SERIALS AS BUSINESS BUILDERS!

Sell the first chapter of a Universal chapter play and you have assured business for the next eleven weeks! A fact which makes it well worth your while to go after this first chapter with everything you've got—and with everything available for helping you!

Accessories packed with showmanship selling angles are prepared on every Universal serial. Each item is produced with one idea in mind—TO HELP YOU SELL SEATS! Posters, heralds, lobby photos, novelties and newspaper ads, all carry a special appeal to the fan who likes plenty of thrills with his movie fare. The pressbook for each serial is prepared with the same careful attention to detail, practicability, economy and showmanship value that is given the biggest special production campaign book.



Right, hanger, above hat and mask novelty. The hanger is 15c. and the hat 4c. each at Universal Exchanges.

Sell your chapter play with these showmanship aids and cash in on the business that is there for you!

On this page you will find reproduction of a few of the items available for putting over "PIRATE TREASURE," the latest release. They are examples of what you get with every UNIVERSAL SERIAL.

"OSWALD" BELONGS ON YOUR MARQUEE

There is no more sure way to build patronage—in any house—in any town—than to keep them happy. OSWALD never fails to make them laugh in advance—the moment his name is flashed on the screen. Announce him always in your brightest lights on your marquee. Pull in your share of the Oswald fans—their number is legion!

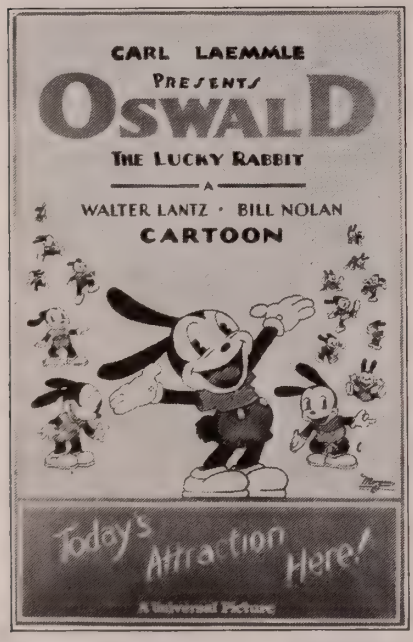
General Suggestions

OSWALD CLUBS—Form "Oswald Clubs" on the same basis as your Ken Maynard or serial clubs, catering to the youngsters as members.

OSWALD DOLLS—It's easy and plenty of fun to make "Oswald Dolls" out of wood, paper, cloth or in fact any material at hand. Tie-up with local stores selling the novelty Oswald doll for prizes.

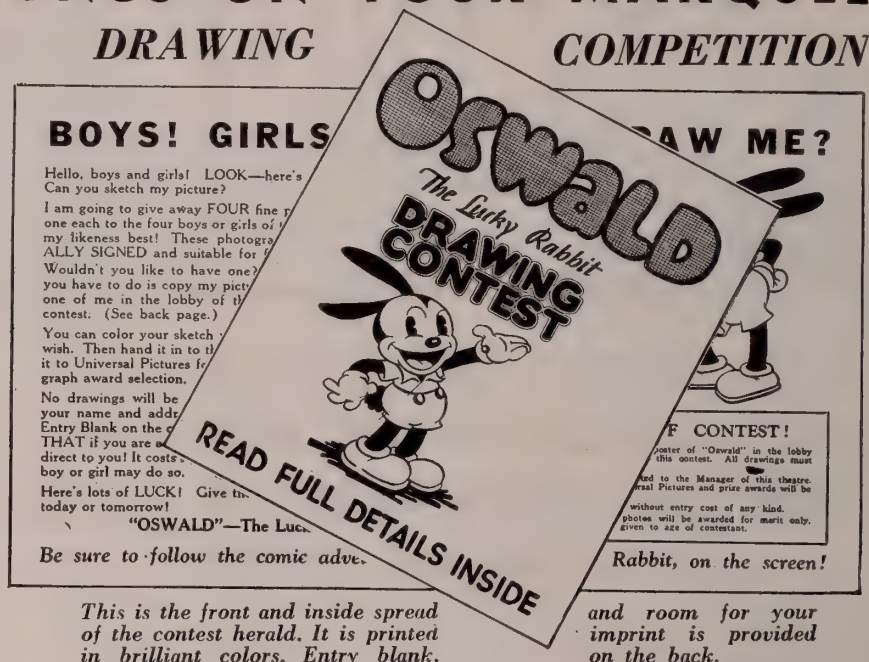
OSWALD STUNTS—Tie-up with the newspaper for an Oswald gag feature. Offer pictures of the cartoon star for the best and funniest stunts for Oswald to do in his pictures.

OSWALD MATINEES—Souvenirs, ice cream and a general whoopie party for the kids with the treat on Oswald.



Stock one sheet deserves a place in your front display! One small investment that will bring you many extra seat sales and can be used over and over again.

DRAWING COMPETITION



This is the front and inside spread of the contest herald. It is printed in brilliant colors. Entry blank. and room for your imprint is provided on the back.

COMPLETE WITH HERALDS AND PRIZES!

TO help you cash in on the popularity of "OSWALD" we have prepared a complete contest stunt — heralds and posters announcing it—entry blanks—rules—prizes, etc., AND PRIZES FOR YOU TO GIVE THE WINNER! On this page is a reproduction of the four page herald which gives the kiddies all the information—all you have to do is imprint them with your theatre name and give them a wide circulation. You do not give free tickets as prizes, nor does the contestant have to buy a ticket to enter, so you do not violate the NRA Code provisions in running it.

Material for putting this contest stunt over consists of heralds with complete information for the kids, 22 x 28 lobby announcements, newspaper mats of Oswald drawing, and autographed photos of Oswald to award as prizes.

Write the Exploitation Department, Universal Pictures, 730 Fifth Ave., New York City for particulars. Get this contest going NOW and jump your business on Oswald cartoons.

PUTS OVER BIG "OSWALD" TIE-UP

STAN MEYER, manager of the Alhambra Theatre, Milwaukee, certainly put over a real smash tie-up for his Christmas week engagement of "The Merry Old Soul," an Oswald cartoon. Working with the Boston Store ,one of the largest in the city, Meyer landed plenty of space in the store's full page ad and in window displays as well as the distribution by the store's Santa of several thousand cards announcing the picture. In return for this, he gave the store a trailer featuring their toy department.

"OSWALD" ADS

Slugs to sell your Oswald fans, fit nicely in corner of feature ad. Mats or stereos available at Universal Exchanges. Put them to work for extra business!

Two column size and one column size.

Rated as one of the 10 biggest BOX-OFFICE pictures of 1933 by Motion Picture Herald

BE MINE TONIGHT

Starring The Golden-Voiced Hero

JAN KIEPURA

ONLY ONE "ODDITIES" REEL—"STRANGE AS IT SEEMS"

ANY reel that is so good it puts all competitors out of business is certainly worth a little effort on your part in selling it to your patrons! Just such a reel is Universal's "STRANGE AS IT SEEMS," the single reel based on the famous newspaper cartoon series by John Hix, picturing the strangest events, people and things from all over the world.

The newspaper tie-up angle alone is worth many times what you pay for this reel. Hundreds of newspapers in all parts of the country carry "STRANGE AS IT SEEMS" as a regular feature, and will willingly co-operate with you in exploiting it. An example of the co-operation being extended by newspapers is shown here in the quarter page ad carried by the St. Louis Star for the Ambassador Theatre.

A SPECIAL TRAILER—FREE!

To make it easy for you to get this co-operation Universal has prepared a special trailer that you can use in a tie-up with the local paper running the feature. It is yours for the asking!

OTHER ACCESSORIES

There is available in your Universal Exchange a special stock one sheet which can be used for any and all of the series. Order it NOW and give it a spot in your lobby display and put a few up around town. A special spot ad slug, as shown on this page, is also available in either mat or stereo form. It is just two inches so that it will fit nicely into your regular ad. It sells the fact that "STRANGE AS IT SEEMS" is the only reel of its kind, an important selling line for you to stress!

The new one sheet for the Newsreel

TRAILERS FOR MENTONE SHORTS

WHEN you play a Universal-Mentone featurette you are playing many of the biggest radio, vaudeville and night club names. They are real box-office draws and rate space on your marquee.

The quarter page tie-up ad

As an indication of the general production value of the pictures, National Screen Service is preparing a special trailer for each one in the series! It is the first time that National has stocked trailers on such a series. In order that they may fit into your regular schedule of coming attractions, each is introduced with the words: SPECIAL FEATURETTE. The price is only $2.00. Order direct from National Screen Service. Put them to work and get the most out of these two-reel musical-variety subjects.

POST THE SPECIAL SHEET!

There is available on each Mentone subject a special one sheet. These are produced with the same seat-selling showmanship that characterizes other Universal posters. Use it, use the trailer and give the subject a line in your regular ads. Get the big names up on your marquee—they'll bring you extra business.

The stock one sheet

NEWSREEL RATES MARQUEE DISPLAY

BESIDES being, without question, the finest produced, UNIVERSAL NEWSPAPER NEWSREEL has the added advantage of Graham McNamee. If you are not selling it as a special feature of your program you are not getting the most out of it! Space on your marquee should be reserved for it! Your newspaper ads should carry a line on it! Your front display should include the special one sheet!

Universal Newsreel has an invaluable newspaper tie-up with hundreds of metropolitan dailies, especially arranged to help you sell it! Are you taking full advantage of this angle? Many columns of extra publicity are available to you if you will keep after this great tie-up.

Spot ad slug—mat or stereo—2 inches

SLIM and ZASU

—coming soon to make more money for you than ever before, in —

LOVE BIRDS

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

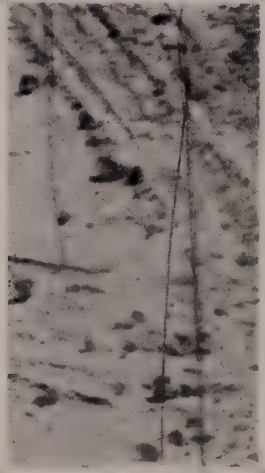
NEW YORK CITY

LARRY EDMUNDS, INC.
CINEMA BOOKSHOP
HOLLYWOOD, CALIF.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

A WEEK-END SPECIAL for any theatre anywhere

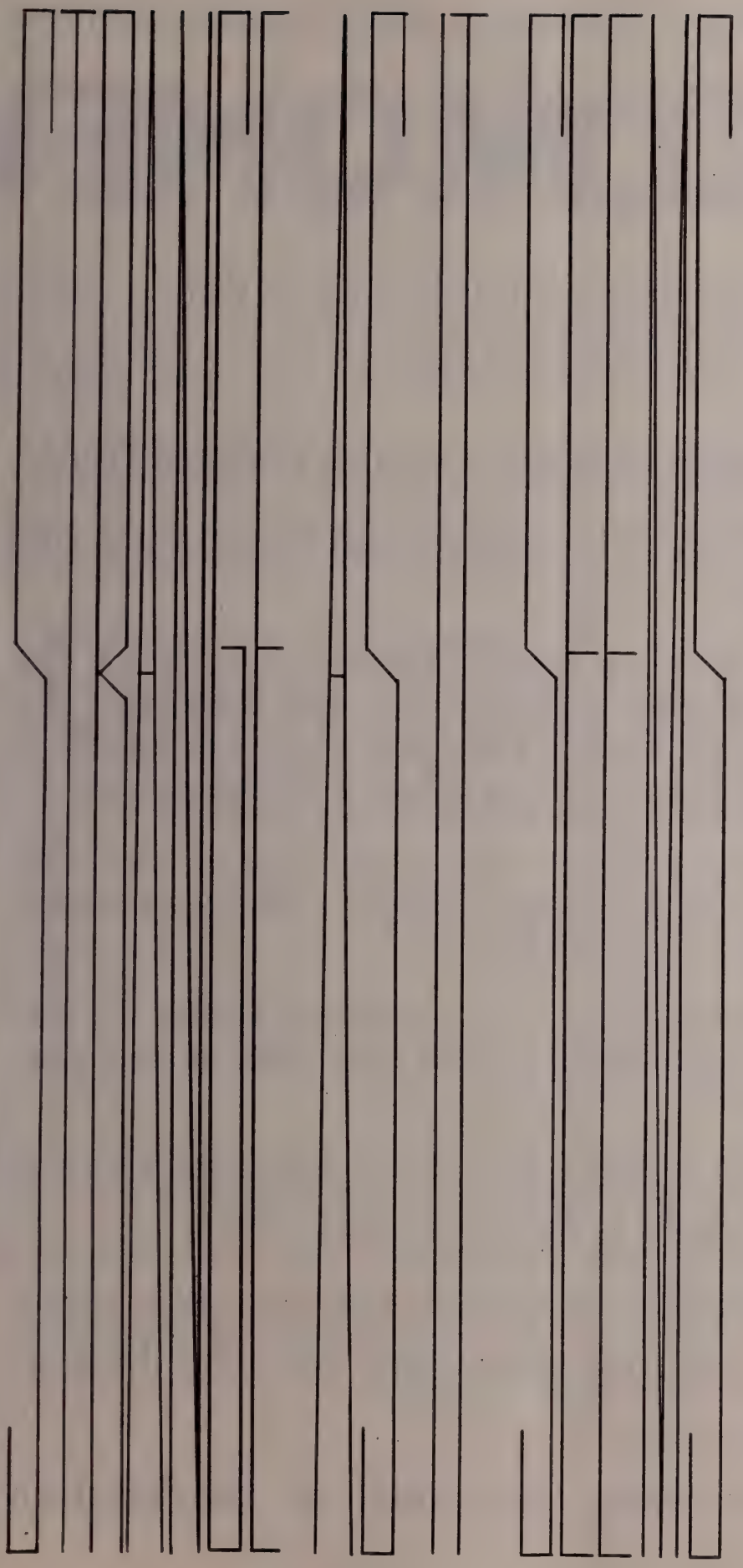


S.O.S. ICEBERG

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 34
NO. 12
MARCH 3,
1934

COMING
Edna Ferber's
"Glamour"
with
CONSTANCE CUMMINGS,
PAUL LUKAS
and a stellar cast.
Directed by
WILLIAM WYLER
A
B. F. ZEIDMAN
Production



ODD!

(Note: Hold this page flat, level with your eye and you'll see an oddity sure to improve any program.)

BIG MONEY

No. 762 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I am going to reissue "All Quiet on the Western Front."

The reissue will be a little shorter than the original, but nothing vital will be cut out.

I am doing this because there is hardly a spot on the map that is not threatened with war, and because "All Quiet on the Western Front" tells the story of war as it has never been told before in the history of the world.

Sherman said "War is hell." That's just parlor conversation compared with what "All Quiet on the Western Front" says.

This picture tells its story so graphically that it was awarded the Photoplay medal as the best film of the year it was first released.

But the real point is that war is now uppermost in the minds of a billion people in this disturbed world.

And when any theme is uppermost in the public mind, that is the time to sell that theme and pack the theatres of the world.

When Remarque wrote "All Quiet on the Western

FOR YOU!

Front," every word that he wrote applied itself to every war of all time. It did not cover merely the late world war. It dealt with war as war.

It contained two great things: — First, exciting entertainment. Second, something for every man, woman and child in the world to think about.

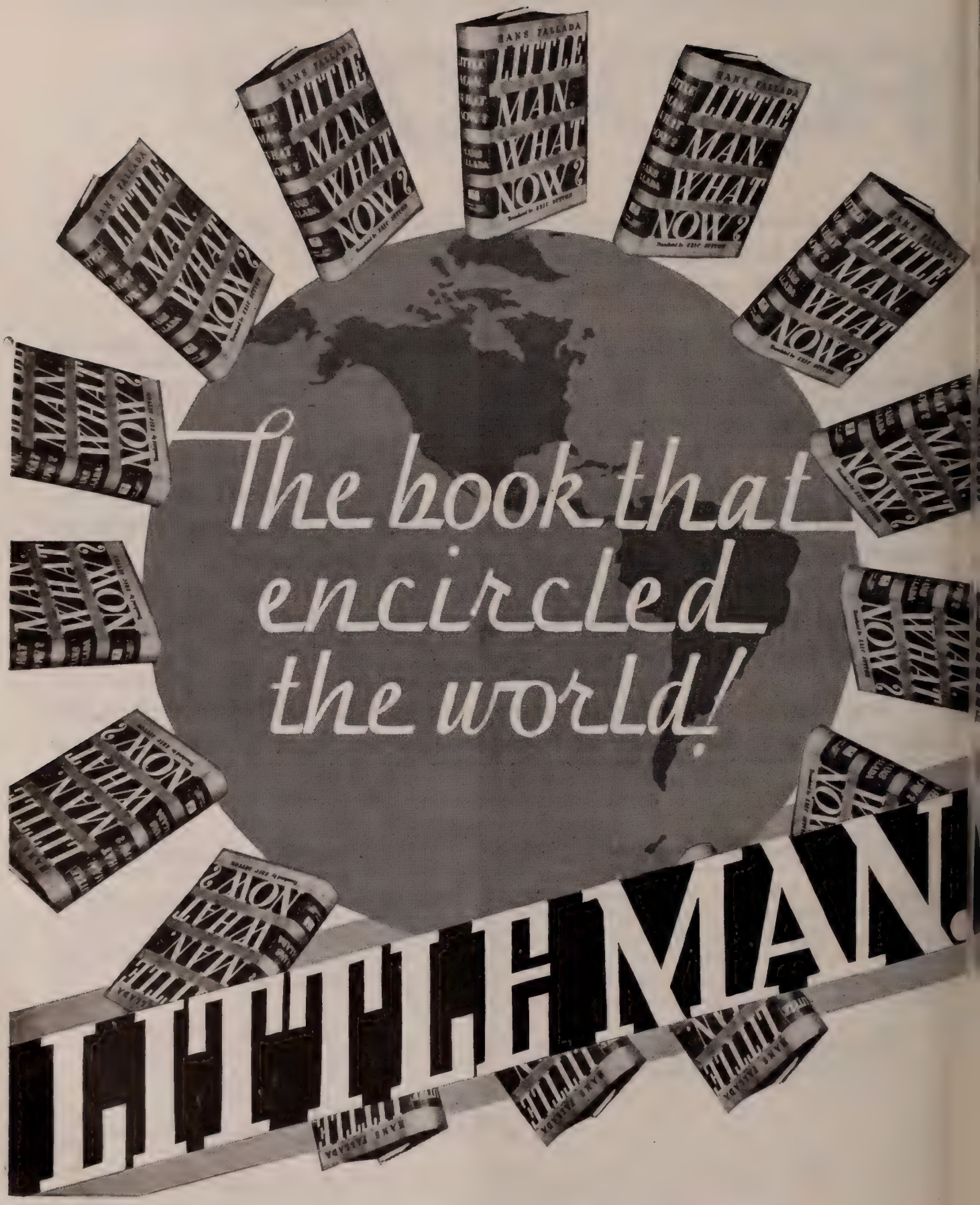
War pictures, as a general rule, do not appeal to women, but "All Quiet on the Western Front"is different, because every one of the millions of mothers who have sons of war age is vitally interested in what this particular story tells. It gains their sympathy — because they did not raise their boys to be soldiers!

So, the greatest picture ever made will be reissued. Anyone who treats it automatically as "just a reissue" is a poor showman.

Don't book it at all unless you sense its renewed importance at this particular time and can make up your mind to get back of it with the kind of campaign you would give to a picture just issued for the first time.

Timeliness is money!

Carl Laemmle


HANS FALLADA
LITTLE MAN, WHAT NOW?
The book that encircled the world!
LITTLE MAN

The perfect star - story -director combination for TOP grosses !

WHAT NOW?

STEP OUT WITH UNIVERSAL

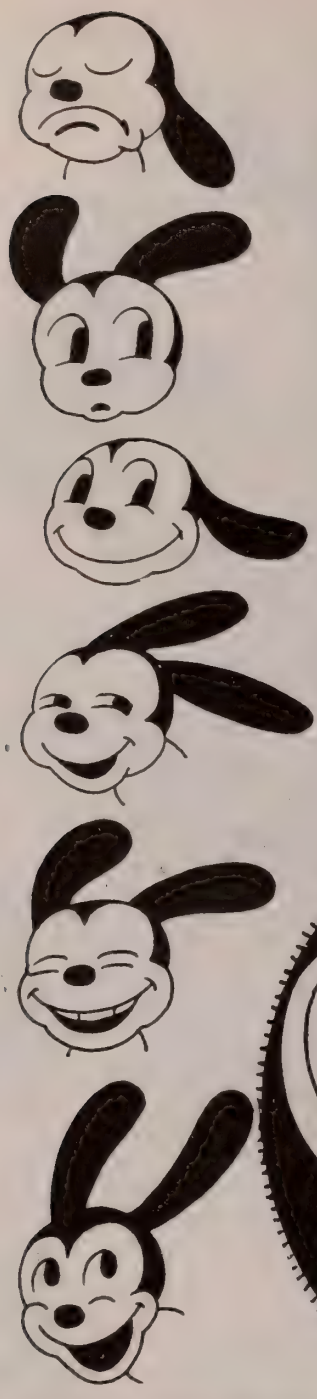
With

MARGARET SULLAVAN

Douglass Montgomery and a great supporting cast

Produced by Carl Laemmle, Jr. Screenplay by William Anthony McGuire

A FRANK BORZAGE Production



Even the best double-feature program needs Oswald for a welcome change of pace.

Oswald
The Lucky Rabbit

UNIVERSAL
ONE REEL **CARTOON**

This story is reproduced from the Corpus Christi Caller, Corpus Christi, Texas, by special permission. It was run in connection with the Carl Laemmle Anniversary Jubilee.

R and R Theaters Will Pay Tribute To Carl Laemmle

CARL LAEMMLE

R & R Theaters has joined the motion picture industry in paying homage to Carl Laemmle, venerable head of Universal Pictures corporation, on the occasion of the fiftieth anniversary of his coming to America and his twenty-eighth as a producer of motion pictures, by designating its new and greater R & R super road show which comes to the Ritz theater Sunday, Monday and Tuesday "The Carl Laemmle appreciation program."

This program is composed exclusively of Universal pictures. It is featured by Universal's fourth outstanding production this season, "Beloved," a dramatic romance with haunting music and songs, co-starring John Boles and Gloria Stuart; and includes "Palsie Walsie," a comedy with Henry Armetta and Mickey Daniels, and Oswald, the lucky rabbit, in "Chicken Reel."

Mr. Laemmle is a unique figure in the motion picture industry. No other man has been boss of his own producing studios for any period comparable to Carl Laemmle's presidency of Independent Motion Picture company—or IMP, which he founded to feature Mary Pickford, then a little ingenue whose name as a Biograph player had never been divulged to moviegoers—and of IMP's outgrowth, the great Universal Pictures corporation of today.

For 28 years Mr. Laemmle has been a big factor in film production and distribution. From his mammoth

The Most Timely Film In Years Is "Airmail"

UNIVERSAL is getting more free advertising today than ever before in its history. The press is giving it, so is the radio, so is the man in the street. It's about "Airmail."

Airmail is the burning topic of interest throughout the nation. It has been for weeks. Every day newspaper headlines announce the latest development in the Congressional inquiry or the progress of the army flyers now carrying the mails. Radio commentators, notably Edwin C. Hill and Boake Carter, are telling millions of the drama in the skies. And these millions, potential theatre-goers, are discussing the news with other millions.

The stage is set. What the exhibitor needs now to cash in on all this free advertising, this tremendous interest, is a picture which will tell, more vividly than is possible with words, the story of the airmail pilots.

✚ ✚ ✚

University City studios has flowed dependable product, with now and again amazing superproductions which instituted cycles—as, for example: "Hunchback of Notre Dame," "Frankenstein," "King of Jazz," "Spirit of Notre Dame," "Back Street," and others. From his offices has radiated a policy of fair dealing and of keeping faith with exhibitors, with competitors, with players and other employees which has won him the respect and esteem of everybody in any manner concerned with the film industry.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
Copyrighted 1934
Universal Pictures Corp.
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MARCH 3, 1934
Vol. 34 No. 12

NRA MEMBER U.S. WE DO OUR PART

DATE UNIVERSAL'S *Big Hit Line-up!*

●

Carl Laemmle ANNIVERSARY JUBILEE

January 6 to March. 10

Universal has that picture in "Airmail."

"Airmail" did big business when it was first released. It attracted fans because it was the thrilling, romantic story of America's most hazardous industry. It showed the dangers confronting an airmail pilot . . . snow, fog, rainstorm, mountain peak. Within this framework was woven the thread of humanity—the human side of the great airmail service. For the men who fly the mails have families, wives and sweethearts. One death means sorrow to many.

Today "Airmail" is immeasurably more pertinent. The story it tells is the one the press, radio and your patrons are advertising. It is the one your patrons are asking for by virtue of their curiosity. They have been made "Airmail" conscious.

"Airmail" marks the first time that the saga of government mail flyers has been brought to the screen. It has a superb cast featuring Ralph Bellamy, as the iron-nerved airport chief, Pat O'Brien, as the devil-may-care sky diver, Russell Hopton, as the disillusioned veteran, Slim Summerville, as the "greaseball" philosopher, with the feminine side handled expertly by Gloria Stuart and Lilian Bond. John Ford directed the picture, from a screenplay by Dale Van Every and Lt. Com. Frank Wead.

CURRENT NEWS OF FORTHCOMING

Universal Production In High

PRODUCTION activity at Universal City is approaching its zenith. With the return of Carl Laemmle, Jr. general production manager, from his trip to New York, schedules are moving briskly forward for the completion of the remaining eighteen pictures on Universal's current program of thirty-six. At no other time this season has the studio been as busy.

Of the final group of eighteen productions, five have just been completed or are in the cutting room. They are "The Crosby Case," with Wynne Gibson, Onslow Stevens, William Collier, Alan Dinehart and John Wray; "Love Birds," with Slim Summerville and ZaSu Pitts; "The Countess of Monte Cristo" and Paul Lukas and Fay Wray; "Glamour," with

Douglass Montgomery arriving at Pasadena, where he lives, with a huge wolfhound, the largest ever seen in California. He plays the role of Pinneberg in "Little Man, What Now?"

tess of Monte Cristo" with Paul Lukas, from the story by Edna Ferber and "Let's Be Ritzy," with Lew Ayres, Patricia Ellis, Frank McHugh and Isabel Jewell.

Two pictures are expected to finish this week. One is "I'll Tell the World," the Lincoln Quarberg newspaper story featuring Lee Tracy, Roger Pryor and Gloria Stuart. The other is "Uncertain Lady," with Edward Everett Horton and Genevieve Tobin. Karl Freund directs this picture.

Entering its first week of production is Frank Borzage's "Little Man, What Now?" with Margaret Sullavan and Douglas Montgomery. Two other stories are ready to shoot this week. They are Edgar Allen Poe's "The Black Cat," starring Boris Karloff and featuring Bela Lugosi, which Edgar Ulmer will direct; and "The Human Side," by Christine Ames, which Eddie Buzzell with direct.

Another pair of stories is scheduled for work next week. "Practical Jokes," by William Anthony McGuire, and starring Chester Morris, is the first. The second is Paul Lukas' initial starring vehicle, "Affairs of a Gentleman," from the play by Edwin and Edith Ellis. Cyril Hume has written the screenplay.

The six final productions have been decided upon. They will go into work according to the schedule that calls for a completion of Universal's program by August 1st. Vicki Baum's "I Give My Love," starring Wynne Gibson, is the first. It will be a B. F. Zeidman production, to be directed by Karl Freund. The others are Nils Asther in "The Humbug," a play by Max Marcin, which he himself will direct; "Alias the Deacon," to be directed by Kurt Neumann from the story by John B. Hymer and Leroy Clemens; Fannie Hurst's "Imitation of Life," which John Stahl will direct; Edmund Lowe in a play, negotiations for which are not yet completed; Chester Morris and Slim Summerville in "The Love Life of a Sailor," "One Glamourous Night," by Ward Morehouse.

"I'll Tell The World" Cast Is Complete

WITH the selection of Alec Francis and Edwin Mordant, from New York, the cast of "I'll Tell the World," starring Lee Tracy, is complete. "I'll Tell the World" is a story about the fortunes of a crack newspaperman employed by the world's most extensive news-gathering service. This is the role played by Lee Tracy. Opposite him is another fast-talking New York stage actor, Roger Pryor, who has been running a race with Tracy for years as the fastest talking actor on the stage.

The cast also includes Gloria Stuart, Onslow Stevens, Hugh Enfield, Dorothy Grainger, Edward McWade, Herman Bing, Arthur Stone, Georges LePlant, Charles Fallow, Alice Ardell, Andre Cheron.

"I'll Tell the World," is a story by newspaper men about newspaper men. Lincoln Quarberg, formerly of the United Press, and Lt. Com. Frank Wead wrote the story. Dale Van Every, formerly of the United Press, and Ralph Spence, former newspaper man, wrote the script. Edward Sedgwick is directing.

Clem Randau has been assigned by the United Press as a contact man to see that the machinery of news gathering is represented in a thoroughly authentic manner. For this purpose, also, scenes were taken in the headquarters of the United Press in New York City and they will be incorporated in the action of "I'll Tell the World."

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"Glamour" Completed

YESTERDAY William Wyler completed the shooting on "Glamour," by Edna Ferber, at the Universal City studios. This Cosmopolitan story features Constance Cummings and Paul Lukas with a cast consisting of Phillip Reed, Joseph Cawthorn, Doris Lloyd, Yola D'Avril, Luis Alberni, Lita Chevret, Louise Beavers, Isabelle Sheridan, Lyman Williams and Grace Hale.

PRODUCTIONS AT UNIVERSAL CITY

Jane Wyatt Leaves For Universal City

ON Thursday's Century another talented Broadway stage actress embarked for Universal City and a career in Universal pictures. While in New York, Carl Laemmle, Jr. saw Jane Wyatt in "Joyous Season," the Arthur Hopkins play with Lillian Gish. After several conferences, Miss Wyatt agreed to go to Universal City under contract. Here exhaustive tests will be made, as in the case of Margaret Sullavan, upon which tests will be based the roles in which Miss Wyatt will appear.

Carl Laemmle, Jr., anticipates as great success for Jane Wyatt as for Miss Sullavan. Miss Wyatt started her career in 1931 in a Schwab and Mandel production in Philadelphia. She has appeared in New York in "Evensong," "Conquest," "The Mad Hopes," "For Services Rendered," and on the road in "Dinner at Eight." She is five feet five inches tall, weighs 118 pounds, has dark blue eyes and light brown hair. Her contract specifies also that she is to have the privilege of returning to Broadway from time to time for appearances on the stage.

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Stanley Bergerman Buys Edith Wharton Novel

FOR one of his forthcoming productions, Stanley Bergerman, producer of Universal pictures, has purchased an Edith Wharton novel. It is the Cosmopolitan Magazine story, "Bread Upon the Waters," which ran in the February number.

"Bread Upon the Waters" is a character study of New York and New England family life, a type of story for which Edith Wharton has been famous for a generation. Gladys Unger has already been assigned the role of transcribing the story to the screen. Mr. Bergerman is in negotiation with a prominent New York stage actress to play the leading feminine role in the picture, which will go into production around April 15th or 30th.

FIRST STILL OF "I'LL TELL THE WORLD"

"I'll Tell the World" has been started at Universal City. This is the first still from the picture. It shows a scene in a cabin in northern Canada where the two newspaper men, Lee Tracy and Roger Pryor, are covering the story of a lost balloon for rival news services. The aviator in the picture is Hugh Enfield.

KEN MAYNARD STARTS "DOOMED TO DIE"

KEN MAYNARD, having completed "Honor of the West," started this week on "Doomed to Die," his eighth Universal production of the season. Maynard himself wrote the story, for which Nate Gatzert wrote the screenplay and dialogue. Maynard's leading lady is Gloria Shea, and the cast includes many players who appear with him constantly in his pictures, such as Walter Miller, Frank Hagney, Bob Kortman, Jack Rockwell, Ed Coxen, Blue Washington, and of course, Tarzan, his Wonder Horse. The setting is the Old West, and the time, the late '80's. Maynard appears as a man wrongly accused of murder and the plot deals with his successful unmasking of the real criminal.

"Black Cat" Ready

"THE BLACK CAT" is about ready to spring at Universal City. This tale, suggested by one of Edgar Allan Poe's most widely read and chilling stories, is almost ready for director Edgar Ulmer to place in production. Ulmer was at one time associated with Max Rheinhardt and has a reputation by reason of his ability with the mysterious and the occult.

In addition to the two super-thrillers of the screen, Karloff and Lugosi, of "Frankenstein" and "Dracula" fame, there is a juvenile who also harks back to "Dracula." David Manners will play this role. The feminine part of the picture will be taken care of by Jacqueline Wells, Lucille Lund, and Anna Duncan. Both Jacqueline Wells and Lucille Lund received their first start in Universal pictures. Anna Duncan is the cousin of the renowned dancer, Isadora Duncan. In "The Black Cat," she will dance The Appassionate.

ACTION

on the screen and action on the posters mean action at the box-office!

Note: This is a reproduction of the smashing six-sheet.

Variety Says "Countess of Monte Cristo" Is A Diverting Comedy Drama

Film Previews

WITH smart direction, a brace of superior performances and an intriguing story presented with fresh dressing. "Countess of Monte Cristo" will take care of itself in all spots as diverting comedy drama. It will help decidedly to build directorial prestige for Karl Freund.

Indicates plenty pay color in Patsy Kelly's individual vein of comedy, here delightfully tapped. It opposes for excellent results, Paul Lukas and Reginald Owen, as the debonair heavies of the piece, matching talent in their every scene for top honors. The masquerade on which the plot expands is nicely devised to make the fantastic elements seem logical, with dialog colorful and convincing.

Main story action is projected from a motion picture company on location in Austria to a swank winter resort to which Fay Wray and Patsy Kelly flee in a stolen auto when Miss Wray goes momentarily haywire after Paul Page, as a newspaper reporter, breaks their engagement to marry. At the resort the two girls are accepted for what they seem to be—a countess and her maid—when, as a matter of fact, they are merely two blundering film extras who have been bawled out by an irascible director, Richard Tucker, for being too sluggy to impersonate the required characters.

Wray decides to have one grand fling, and a few figurative snaps of her fingers provide the clothes and appurtenances for her to carry out her masquerade. Playing for her preference. Lukas and Owen turn out to be debonair international crooks who are thrown into final feud by Lukas' genuine love for the girl. Lukas saves her from arrest for theft of the auto and for bamboozling the hotel by exposing himself to arrest. The two girls, fed up on phoney riches, are content to scram back to the movie company for reconcilliation between Wray and her reporter.

FAY WRAY
as "The COUNTESS OF MONTE CRISTO"

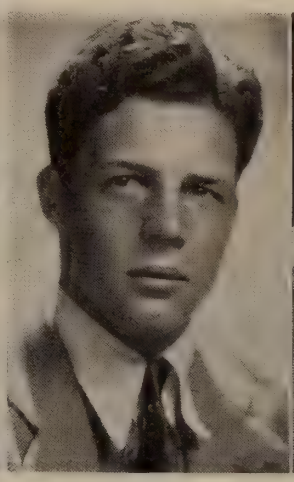
Miss Wray is decorative and does her part engagingly, being called on for the usual flash of flesh in bathroom and boudoir scenes. She and Patsy Kelly, who gets laughs as the resentfully and compulsorily played maid, make an excellent team. Romanc between Wray and Paul Page is light and brief, but Page makes the most of it. Frank Reicher handles very well the part of police commissioner trailing Lukas. Richard Tucker, Robert McWade, as the hotel manager, and John Sheehan as an assistant director, turn in good jobs, with Carmel Myers, Mathew Betts and Harvey Clark in acceptable bits.

"Countess" is lavishly presented, with winter sports scenes in the Alps processed in for interesting novelty. Photography is exceptionally fine, and European atmosphere well suggested. Careful supervision and technical coordination puts final impress of class on the production.

Louis Wolheim who plays "Katczinsky."

Slim Summerville who plays "Tjaden"

Scott Kolk who plays "Leer"



Owen Davis, Jr. who plays "Peter"

Walter Brown Rogers who plays "Behn"

THE GREATEST FILM

Lewis Milestone, the director

WITH the passage of the years, more and more the moving picture industry is certain that "All Quiet on the Western Front" is the greatest film ever made. Certainly it is the greatest talking picture ever made. A remarkable coincidence of expertness in every feature that went into it insured its success.

In the first place, the book was such a graphic human document that it had already appealed to millions of people throughout the world. It was on the basis of its humanness that Carl Laemmle, Jr. was so certain that it would make a great film success. He was certain in spite of almost unanimous doubt of its commercial value; everyone admitted its tremendous power. The problem was to translate this innate dynamic human urge into a like power at the box-office.

Starting, then, with this marvelous equation, Carl Laemmle, Jr., chose Maxwell Anderson and George Abbott to adapt and dialogue the Erich Maria Remarque book for the screen. Anderson, whose current stage success is "Mary of Scotland," had proven himself already in war plays by his stage hit, "What Price Glory." George Abbott had co-authored "Broadway." Lewis Milestone was selected as director, Arthur Edeson as cameraman. The cast was selected by Milestone and Carl Laemmle, Jr., with the utmost care and attention to the roles they were playing. Slim Summerville, for instance, was the first player chosen because he ideally typified Tjaden. Louis Wolheim and John Wray were perfect as Katczinsky and Himmelstoss. The boys were chosen with care and good fortune. Lew Ayres as the leader, Paul Baumer, was started on a portentous film career, and "All Quiet" has been the means of bringing to the fore nine screen juveniles.

As a result of all these fortuitous artistic factors, "All Quiet on the Western Front" became the perfect talking picture of all time. Its history at the box-office and in critical newspaper circles is now screen history.

HOW IT BEGAN

This scene shows a typical German school room where a pseudo-patriotic school master induces an entire class to volunteer for the fatherland.

Ben Alexander who plays "Kemmerich" | *Russell Gleason who plays "Muller"* | *William Bakewell who plays "Kropp"* | *Lew Ayres who plays "Paul Baumer"* | *John Wray who plays "Himmelstoss"*

:VER MADE

It won the Gold Statuette of the Academy of Motion Picture Arts and Sciences. It was the first moving picture ever accorded a gold medal by the Faculty of Arts of London and still is the only picture ever honored by this august body. It won the Photoplay Magazine Gold Medal of that year without even a close competitor. It stood at the head of the Ten Best in the Film Daily annual poll. It won the Silver Cup of the Movie Times of Tokyo, Japan, as the best picture of the year. In every country where it could be shown, it won honors. It deserved them all.

There are still countries, however, where "All Quiet on the Western Front" has not been shown, where it never will be shown. In these countries, authorities do not desire the horrors of war, as depicted in "All Quiet," to be brought so forcibly to the eyes of mothers, the spirit of youth, or the rapacity of capitol industry. They don't want to have their young men, the men on whom the solons depend for cannon fodder, softened up by the terrible experiences which Erich Maria Remarque so masterfully depicts in his story.

"All Quiet on the Western Front" just had to be written. According to the author, it was impossible for him to settle down to any endeavor while the weight of horror and suffering through which he had muddled during the war years was still on his consciousness and unexpressed. He felt

(Continued on Page 28)

Why "All Quiet" Is Reissued Now

This picture is brought back to you at a time when the whole world is again fearful of war. **The story was written by one who *hated* war because he knew from experience that it is *hell, not glory.* The mothers of the world will welcome it and will urge their sons to see it. It is greater than mere entertainment, because it is *a war against war itself.* As a showman and as a hater of legalized murder, I am intensely proud to offer it to you.**

CARL LAEMMLE, ***President***
Universal Pictures Corporation

A tragic, remorseless scene from "All Quiet" showing the school boys in the trenches waiting for the zero hour while one of their comrades hangs lifeless.

HOW IT ENDED

NEWSREEL No. 225

VIENNA

● *The Heimwehr mobilizes as Chancellor Dollfus seeks the good will of the various elements of his badly torn body politic. Eight thousand troops were dispatched to the Tyrol to virtually establish martial law in this home of the free.*

● *This picture and the one below it were printed in almost every illustrated newspaper of the United States since Universal newsreel beat out most of the "still" photographers in distributing pictures of the difficulty in Austria. The scene above shows members of the Heimwehr searching lunch boxes and portfolios of socialists for concealed weapons. The photograph was released through the Central Press Association with a Universal newsreel credit line.*

● *This picture is reproduced from the New York Times, which not only ran it last Friday, but syndicated it through its Wide World syndicate to six hundred other newspapers. The scene shows a barricade in the streets of Vienna, defended by Chancellor Dollfus' Heimwehr troops.*

Rochester Eve. Journal and Post Express Calls "BELOVED" Haunting Romance

By Mary Gilmore

STIRRINGLY beautiful is "Beloved," the romantic epic now on the RKO Palace screen.

Themed to music, this haunting story teams John Boles and Gloria Stuart in unchanging devotion against a shifting background of progressive eras in American life.

The story of their struggle—his for recognition as a composer and hers for the fulfillment of his dreams—is flashed with tender detail that touches three generations in the Hausmann saga.

From the hero's royal cradle in Vienna, through revolution to Charleston, S. C., swings the story's start. Then blossoms the Civil War romance, which continues to bloom despite devastation of southern homes and the young composer's unrewarded struggle for success.

Teaching youngsters who don't want to study, playing in a Bowery saloon, watching his son grow up a disappointment, the composer reaches old age with his symphony still unheard. How joy in his grandson's musical genius turns to near tragedy gives the film's final episodes an unusual dramatic twist.

John Boles' popularity should be greatly enhanced through his singing and fine character portrayal in "Beloved." Lovely Gloria Stuart here continues the good work she started in "Roman Scandals." Lucille Gleason, Mae Busch, Louise Carter, Richard Carle and Lucile La Verne are important in the team's splendid supporting cast. Photography and direction are excellent. This is a film everyone will enjoy.

✚ ✚ ✚

Through a remarkable invention Universal Newsreel is able to enlarge from film clips with results almost as good as original still photography. All of the illustrations on this page are throw-ups from film clips. The two center cuts were made from newspaper illustrations from the Daily Mirror. The one on this page is three columns wide; the one on page 15 is four columns wide. Note the remarkable clarity of these pictures. No wonder newspapers everywhere are crazy to run them.

FROM THE *DAILY MIRROR*, FEBRUARY 26th

Machine gunners, shown during Vienna riot, may be called anew if reported Nazi threat materializes.

● *A three-column reproduction of a newsreel clip from Universal newspaper Newsreel No. 227, showing the latest protected machine guns which will be used in Vienna if the Nazis carry out their threats.*

Filmarte Shows "Beloved" Good For Lengthy Run

By Eleanor Barnes in *Los Angeles Illustrated Daily News*

IF anyone is wondering why Filmarte, long identified with outstanding foreign production, is screening an American picture, "Beloved," which is now playing there, is sufficient answer.

John Boles and Gloria Stuart portray the leading roles, which span almost a century in the unfolding of the story.

The music, enchanting, features three songs. Two of them Victor Schertzinger, composer of "Marcheta" and "The Love Parade," were effectively done by Boles. "In the Gloaming," the third number, needs no introduction, but Boles' interpretation of the number is refreshingly new.

Schertzinger, who understands composers, has brought out fine talents in Boles, revealing the actor's ability to perform as well as sing. This picture should run a long time at this house, particularly appealing to women audiences.

Gloria Stuart is beautiful in this film. Her interpretation of fidelity, through the years, has a certain wistful glow that makes this romance convincing.

Lucille Gleason, Jimmy Butler, who did such fine work in "Only Yesterday" with Boles; Morgan Farley, Mickey Rooney and what seemed to be an almost endless number of players turned in creditable performances.

16 Monday, February 26, 1934

22 DIE AS AVALANCHE BURIES ITALIAN VILLAGE

(Universal Newsreel from International)

● *This four-column illustration in the Daily Mirror was also placed through International by the Universal newspaper newsreel as an illustration of a remarkable scene in No. 227. Tons of dirt and snow swept down from the peaks of the Appenine Mountains upon the little village called Bolognola, in northern Italy, covering it with debris, death and destruction. It is the second time this year it has happened.*

NEWSREEL No. 224

PARIS

● *While Austria is having its difficulties, Paris has been re-enacting one of its barricades episodes. They seem to come in cycles. The disturbance here isn't a race or a class affair but a protest for honest government.*

● *This scene in the historic Place de la Concorde, where once the Guillotine attracted its morbid crowds, again rings to the hurrying feet of the embattled citizenry crying out against corruption, as they once did in this courtyard of the Tuilleries.*

● *These three scenes, showing the uprisings in Paris are all reproduced with the sound track beside them. In Newsreel No. 224, the sound was one of the most striking features of these stirring scenes of Paris. See how differently street scenes register. This is the Gare du Nord.*

Produced by Carl Laemmle, Jr., from the book by Erich Maria Remarque. Directed by Lewis Milestone. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

Another great stroke of showmanship by UNIVERSAL . . . re-releasing NOW the greatest WAR picture ever produced . . . giving you the opportunity to tune your theatre in to the current world-wide wave of war talk! . . . Handle this picture like a SHOWMAN right now and you'll CLEAN UP! . . . New ad mats tying up to the present now ready! . . . New paper! . . . EVERYTHING to make it easy for YOU!

ALL QUIET ON THE WESTERN FRONT

The picture that broke long-run records in dozens of cities is ready NOW to make money for YOU!

BE MINE TONIGHT

It's an entirely different musical!

•

Starring

JAN KIEPURA

Golden-voiced Hero

•

"The World's Greatest Thrills" Thrills The Adventurer's Club

WHEN "The World's Greatest Thrills" was first released, all the reviewers admitted that it had the screen faded, so far as thrills are concerned. It was the epitome of all the daring and desperate attempts of the dare-devils of the world to break records, to cut down time, to check-mate death. It was admitted to be the greatest film of its kind ever to reach the screen.

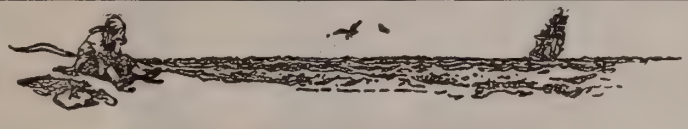
Audiences responded gaspingly to this unique thriller, which had been so highly praised by the critics. "The World's Greatest Thrills" registered with both feet as an audience picture. It had them glued to the seats.

But the greatest test of all was yet to come. The film was booked as the piece-de-resistance to the Adventurers' Club of New York. This is an organization which includes in its membership the most daring explorers, intrepid flyers, fearless sailors, brave soldiers, newspaper men and wanderlusters de luxe.

AVAILABLE
N O W
FOR BOOKING
EVERYWHERE

As a result of this showing, Tex O'Rourke, the president, wrote this unsolicited letter, which describes "The World's Greatest Thrills" as one of The Adventurers' Club's greatest thrills. Read the letter.

PLAYED THE
ROXY THEATRE
NEW YORK
THIS WEEK



THE ADVENTURERS' CLUB
OF NEW YORK

OFFICE OF THE PRESIDENT
TWENTY-TWO WEST THIRTY-SECOND STREET
NEW YORK. N. Y.

Feb 19th 1934

R. V. Anderson,
Universal Pictures Corp.
730 Fifth Ave

Dear Mr. Anderson:

Would you be interested in knowing that your picture "World's Greatest Thrills" shown at our club Saturday night, proved also to be one of the Adventure Club's greatest thrills.

In a club used to thrilling tales and strange sights, a feature must be truly outstanding to score the hit earned by your film. It ranks with the finest bits of entertainment we have ever enjoyed and you have our sincerest thanks.

In presenting this picture we arranged, as an introduction, to have personal appearances and short talks by Carl von Hoffman, Arthur Menken, Jimmy Hare, Bill Alexander and other News Reel men, which gave us just the right setting. All together it was a tremendous success in every way.

Sincerely yours,

Tex O'Rourke

Tex O'Rourke, Pres
ADVENTURERS' CLUB of N.Y.

ARE YOU THROWING

Oh, no, of course YOU are not throwing a bluff! . . . But millions of others are these days — or would like to, if they dared! . . . And here's the picture aimed straight at the bluff throwers —and at their admirers and enviers, which includes just about everybody! . . . Another one of those Universal "new idea" pictures that are building so much good will—and GOOD BUSINESS — for exhibitors everywhere!

STEP OUT WITH UNIVERSAL

LET'S BE

A BLUFF?

LEW AYRES
with
PATRICIA ELLIS, in

RITZY

With Frank McHugh, Isabel Jewell. Produced by Carl Laemmle, Jr., from a stage play by William Anthony McGuire. Directed by Edward Ludwig. Presented by Carl Laemmle. Another good one from **UNIVERSAL**

"MADAME SPY" LURES AT MANY BOX-OFFICES

CURRENT reports from various sections of the country on the grosses of "Madame Spy" at the box-office, indicate that this Fay Wray and Nils Asther romance-thriller is clicking.

The picture is doing nice business at New Orleans, Richmond, San Francisco and Washington, and better than average business in Worcester.

During its Broadway screening at the Roxy Theatre, the spy drama showed up well and was praised highly by the New York Times and other newspaper reviewers. In Chicago, "Madame Spy" was booked into the McVickers Theatre, which sets an unusual precedent for a Universal picture.

Spy rumors are still flying thick and fast and newspapers are carrying stories in their columns about impending hostilities. Under the circumstances, "Madame Spy" is a natural for the showman and those who know how to take advantage of timeliness in pictures will reap a rich harvest in "Madame Spy."

✚ ✚ ✚

"I Like It That Way" Gets Big Radio Plugs

FEW musicals have ever received such an intensive campaigning over the air as "I Like It That Way," the Stanley Bergerman production with Gloria Stuart and Roger Pryor. Since the beginning of this year, day after night, the songs from the picture have been sung and played over the radio stations of the country, with many of these broadcasts coming over Coast-to-Coast hookups. The melodies have been featured over such famous programs as the following:

Dr. Lyon's Toothpaste program
Linit program
Chevrolet—Frank Black
Good Gulf Gasoline—Emil Coleman
Sal Hepatica—Ferde Grofe
Texaco "Fire Chief"—Don Vorhees
Cutex—Phil Harris (Twice)
Chase and Sanborn Coffee Hour—Rubinoff
Fox Fur Trappers—Bert Hirsch

The extent to which Universal newsreel pictures are being distributed throughout the country may be seen from these two clips reproduced in the Daily Mirror of Saturday, February 24. They represent the latest Vienna episodes and are covered by Universal Newsreel copyright through International which distributed them to 800 newspapers throughout the United States.

Universal Buys Screen Drama by Ferdinand Schumann-Heink Glorifying Lowly Film 'Extra'

CARL LAEMMLE, Jr. Universal's young general manager, arrived at Universal City yesterday and celebrated by purchasing "Weather Permitting" an original screenplay by Ferdinand Schumann-Heink, son of the famous diva and himself well known as a screen actor and director.

"Weather Permitting" deals with the plight of a group of Hollywood movie extras and follows them through some very exciting dramatic and frequently wildly humorous days. Kurt Neumann is slated to direct this production following the completion of "Alias the Deacon," the Hymer-Clemens play.

"Only Yesterday" Best Ever Shown At Missouri Theatre

MISSOURI THEATRE
SENATH, MISSOURI

Feb. 5th, 1934

Universal Film Exchange,
Memphis, Tenn.

Dear Mr. Sipe:

I have *never* written at letter like this since I have been in the theatre business. Maybe it'sbecause I have *never shown a picture like your "Only Yesterday."* I can't help but write you and tell you what a fine picture Universal turned out. When we showed "Only Yesterday" it really was a pleasure for me to stand at the door and have all my people tell me what a grand picture it was. If we could have more pictures like it, this would be a mighty fine business to be in. *I am as you know going to run this feature again at our theatre and that also is something we never did before.*

May I also add to the above that I believe Universal has and will make the finest motion pictures of the year. More power to you and your excellent office force.

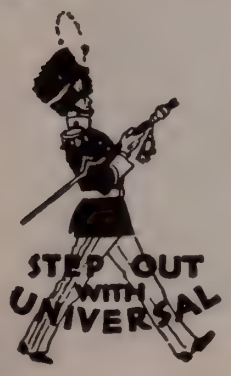
Kindest personal regards,

Missouri Theatre,

By Lyle Richmond, Mgr.

The timeliest picture you can book!

AIRMAIL



Cash in immediately on the tremendous current interest in airmail—on the thousands of front-page headlines! . . . . Get in touch with your Universal Exchange TODAY for a quick run on the picture that gives the inside dope on . . . . "AIRMAIL!"

With Patsy Kelly, Paul Page, Carmel Myers, Reginald Owen, Robert McWade, Richard Tucker. Story by Walter Fleisch. Directed by Karl Freund. Presented by Carl Laemmle.

•

A Stanley Bergerman Production

Says Hollywood Variety:

"With smart direction, a brace of superior performances and with an intriguing story presented with fresh dressing, it will take care of itself in all spots as diverting comedy drama . . . 'Countess' is lavishly presented."

Says Motion Picture Herald:

"The story has novelty, action, plenty of thrill and excitement as well as love interest and comedy."

The COUNTESS OF MONTE CRISTO

With

FAY WRAY

PAUL LUKAS

"Pirate Treasure" Packs Super Thrills

The very name of Richard Talmadge implies action and thrill and adventure. This is a scene which few actors in the moving picture business or out of it, would make, taken from "Pirate Treasure."

Richard Talmadge for years was an acrobat, who thrilled vaudeville audiences with the audacity of his acrobatic stunts. Here is the star of "Pirate Treasure" performing one of them for this Universal serial.

"Pirate Treasure" in News Stand Display

WHEN the April issue of Sure Fire Screen Stories appears on the news stands there will be in it a big plug for "Pirate Treasure." This Dell Publishing Company's western magazine started recently like a house afire. One of the reasons was a serialized story of "Pirate Treasure" based on the Universal serial starring Richard Talmadge. The April issue is on the stands today and it will have the concluding episode of "Pirate Treasure." There will also be a neat summary of the previous episodes to connect the story up with the final chapter.

The same issue (April) also contains the novelized story of "Wheels of Destiny," the Ken Maynard feature Western with splendid illustrated features.

Current magazines on the stand now and shortly to appear have a number of their pages devoted to Universal pictures, for instance, Screen Romances, in its May issue, carries the complete dramatic story of "The Countess of Monte Cristo" and "The Crosby Case." These dramatic stories are amply illustrated with stills and with portraits of Fay Wray and Wynne Gibson.

Romantic Movie Stories also contains novelizations of Universal Pictures. The current issue on the stands now has the novelization of "Madame Spy" while the April issue, out this week, contains the novelization of "Beloved" and the May issue, out April first, will devote its choicest spot to the Lew Ayres starring vehicle, "Let's Be Ritzy."

Greatest Film Ever Made

(Continued from Page 13)

that he had to get things straightened in his own mind, and the idea of the book came to him while he was on the editorial staff of a Berlin illustrated weekly, almost as a safety valve. Every soldier who has ever read the books or seen the picture, has thanked Erich Maria Remarque for putting this experience into concrete form. Every person who did not go to the war who sees this picture, enjoys a unique, vicarious experience of war, and knows that it is real.

No one who has ever seen "All Quiet on the Western Front" ever wants to go to war himself, or see anyone related to him go to war. It is in this spirit, and in view of world conditions at this moment, that Carl Laemmle has reissued "All Quiet on the Western Front."

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"ALL QUIET ON THE WESTERN FRONT"

BECOMES ONCE MORE, THE MASTER SHOWMAN'S GREAT OPPORTUNITY

UNIVERSAL is reissuing one of the greatest motion pictures ever made. That in itself is news. But the BIG news is that this reissue comes when the time for it is perfect from a showmanship angle. This picture is "ALL QUIET ON THE WESTERN FRONT," a picture that neither time nor fashion will dwarf or outdate. "ALL QUIET ON THE WESTERN FRONT" ranks today with the finest pictures now being released — and is the most timely picture now on the market.

With the newspapers filled with rumors of war —with the European situation threatening to break the ties of peace any day—and with the whole world contemplating what such another outburst as that which occurred in 1914 might do to civilization, "ALL QUIET ON THE WESTERN FRONT!" is the greatest showman's picture in existence.

Many outstanding editorial writers, when "ALL QUIET ON THE WESTERN FRONT" first came out cheered this fine picture and said that it should be brought back again and again to keep the world mindful of the horrors of war. They said it was the very finest kind of peace propaganda . . . and Mr. Laemmle said that he would bring it back if war ever again threatened the world.

New paper with fresh selling angles and appeals planned to take advantage of the current trend of national thought has been put on the printing presses for this release and new advertising is being prepared which will sell "All Quiet" with all its original appeal as a great picture together with the powerful new angles that have been created by current world unrest.

A new press book is being prepared which contains many new tie-ups and various selling angles which can make this picture again repeat its glorious box office record of original release. Book this picture quickly. Then plan a big campaign. It's a chance to intrigue and inspire every man with an ounce of showmanship in his blood.

This picture is brought back to you at a time when the whole world is again fearful of war. The story was written by one who hated war because he knew from experience that it is *hell, not glory.* The mothers of the world will welcome it and will urge their sons to see it. It is greater than mere entertainment, because it is *a war against war itself.* As a hater of war I am intensely proud to offer it to you.

CARL LAEMMLE

SCHWARZ GIVES "LIKE IT" BIG LOUISVILLE SEND-OFF

Campaign Includes Much Novel Exploitation For Stuart-Pryor Musical

JACK SCHWARZ, manager and Oliver Brooks, publicity manager increased the Brown Theatre's advertising appropriation fifty percent and then went ahead to convince Louisville, Ky. that "I LIKE IT THAT WAY" was no ordinary musical.

Advance broadcasts over the city's radio stations, plugs by hotel and restaurant orchestras and special flash displays in music stores aided the campaign considerably.

The picture was given advance plugging within the theatre by stencilling the title, "I LIKE IT THAT WAY" on the white silk blouses of the usherettes' costumes. A photograph of the girls was taken and was used to obtain two column newspaper space under the heading "Do You Like It That Way?" The stunt aroused considerable talk about the picture.

The stencil title gag was also used on prominent street corners. "I LIKE IT THAT WAY"—BROWN THEATRE was daubed on the sidewalks on the night before the opening. The idea attracted the attention of the people going to work the next day and brought considerable comment.

Enlarged tie-up photos, available in the exchange set of stills were used to land window displays in the city's class stores. Production stills, mounted on specially prepared art panels added color to the window. The tie-ups included shoes, sport wear, flowers and radio.

For an advance and current ballyhoo, a sound truck was used. The hit numbers from the picture were played over the truck's amplification system.

Distribution of ten thousand heralds, increased newspaper advertising which included teaser ads in all daily papers, and an attractive front rounded out the campaign. Duke Hickey, Universal exploiteer assisted on the campaign.

Above—Brown Theatre usherettes with their costumes stencilled for "I LIKE IT THAT WAY."

Right—Two column newspaper publicity break in Louisville Herald-Post that resulted from stunt, which also created plenty talk. Credit Jack Schwarz, manager and Oliver Brooks, publicity manager.

THE HERALD-POST, LOUISVILLE, KY.

Do You Like It That Way?

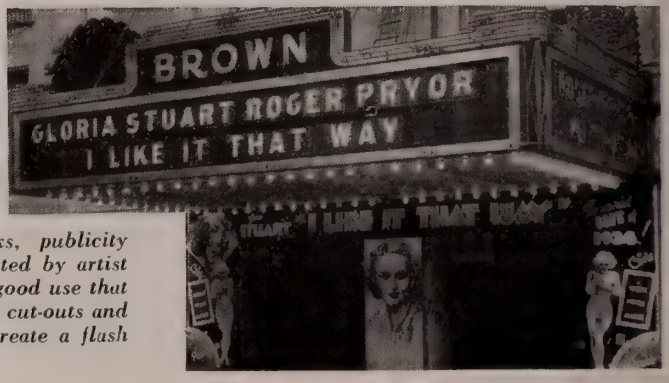
BROWN THEATER USHERETTES.

It's a matter of taste, no doubt, but few movie fans will disagree with the Brown Theater usherettes, "I Like It That Way," emblazoned on the blouses of the girls, is the title of the picture showing at the theater this week. Left to right are Ruth Ruparts, Margaret Fallon, Evelyn Greenblatt, Beverly Males and Sylvia Summers.

Sound truck used by Brown Theatre to give Louisville a few samples of the catchy music from the picture, "I LIKE IT THAT WAY."

Greyhound Co-operation For "Cruise" in 'Frisco

CA CABALLERO, manager, and Judd Clark, publicity manager, Orpheum Theatre, San Francisco to assist them in their campaign for "CROSS COUNTRY CRUISE" enlisted the aid of the local Greyhound Office. The Bus Line provided a lobby display of a twenty four sheet size colored panel featuring a Greyhound Bus and the line, "With Greyhound on the Cross Country Cruise." They also made up a mask for the box-office representing the rear of a bus. They imprinted their timetables with the line, "See 'Cross Country Cruise' at the Orpheum Theatre, San Francisco." Similar co-operation can be obtained from all Greyhound Offices.



Brown Theatre, Louisville, Ky. marquee and front for "I LIKE IT THAT WAY" designed by Jack Schwarz, manager and Oliver Brooks, publicity manager and executed by artist Koehler. Note the good use that was made of poster cut-outs and enlarged stills to create a flash display.

"A WONDERFUL PICTURE. UNIVERSAL SEEMS TO HAVE THE PRODUCT THIS YEAR."

—J. C. Darst, Dante Theatre, Dante, Va., in M. P. Herald

THE WEEK'S PICK OF SHOWMANSHIP ADS

(1.) Two column x 8" from Liberty, Oklahoma City, Okla. (2.) Three column x 4" from Uptown, Kansas City, Mo. (3.) Double column x 5¼" from Roxy, Seattle, Wash. (4.) Double column x 4½" from Allen, Cleveland, Ohio. (5.) Three column x 7¼" from Brown, Louisville, Ky. (6.) Two column x 5" from Rialto, Washington, D. C. (7.) Double column x 5½" hold-over from Capitol, Richmond, Va. (8.) Three column x 5" from Eckel, Syracuse, N. Y. (9.) Two column x 6" from Roosevelt, Seattle, Wash.

"What The Picture Did For Me"

(A few exhibitor reports from Moton Picture Herald)

"This is a great big production...You will make no mistake in telling your folks it is one of the biggest pictures released by anyone. Margaret Sullavan is by far the finest star brought to the screen in many a moon"—

W. R. Brenner,
Cozy Theatre, Winchester, Ind.

"They advertise this one as 'Bigger than Back Street,' and it is. They boosted Miss Sullavan highly and she deserves it...A perfect picture of its type, a credit to all concerned and the theatre that plays it"—

Henry Reeve,
Misson Theatre, Menard, Tex.

"A very good picture. It's clean. Give us more pictures with Margaret Sullavan"—

P. G. Held,
New Strand Theatre, Griswold, Iowa

"What a swell picture this is. Will rank as one of the ten best of the year. The picture will please all"—

R. W. Hickman,
Lyric Theatre, Greenville, Ill.

ONLY YESTERDAY

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
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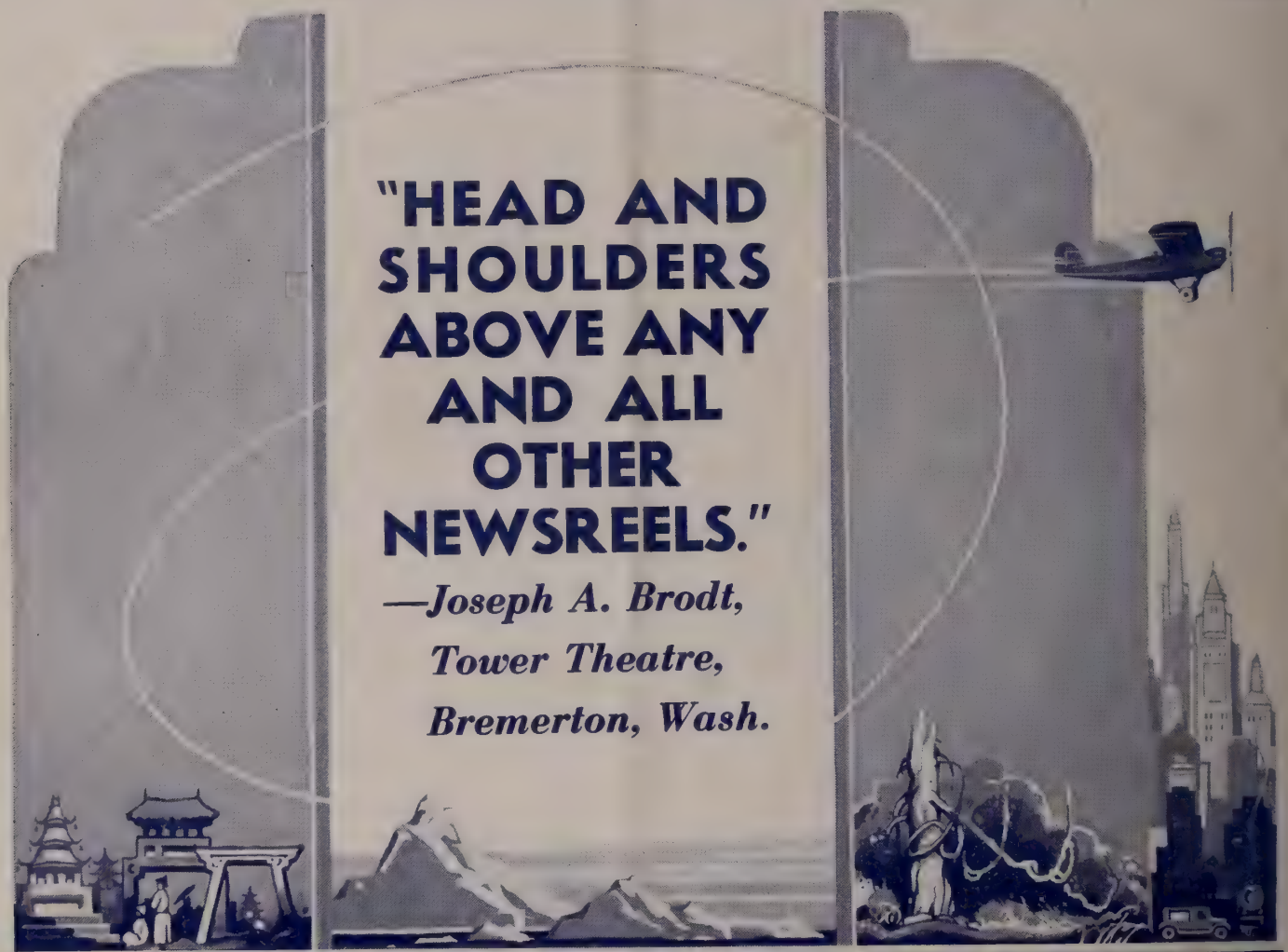
New York, N. Y.

Larry Edmunds Bookshop
6658 Hollywood Blvd.
Hollywood, Calif. 90028
HO 3-3273
World's Largest Collection
Of Books on Motion Pictures



UNIVERSAL NEWSREEL

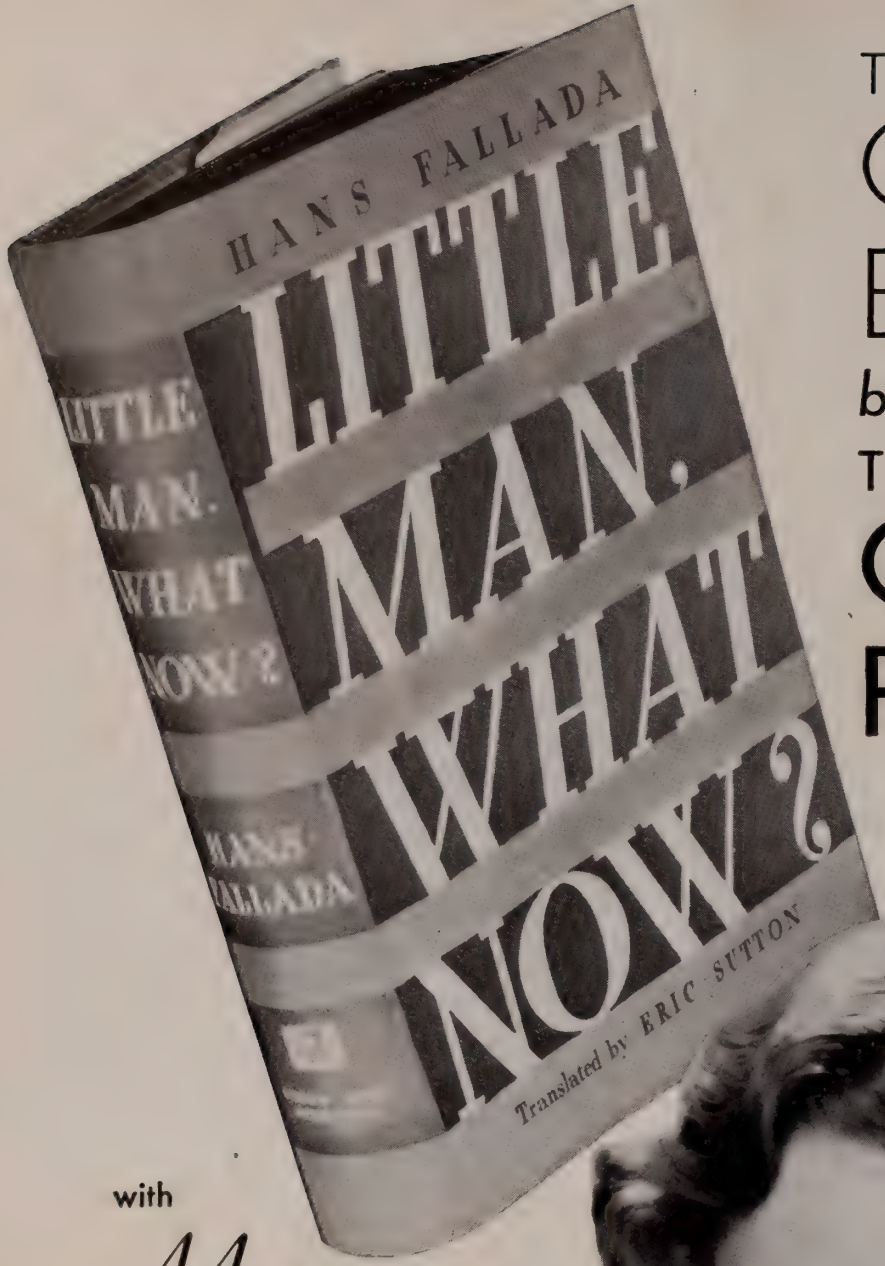
Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 34 NO. 13
MARCH 10, 1934

This picture is brought back to you at a time when the whole world is again fearful of war. The story was written by one who hated war because he knew from experience that it is hell, not glory. The mothers of the world will welcome it and will urge their sons to see it. It is greater than mere entertainment, because it is a war against war itself. As another hater of war, I am intensely proud to offer it to you.

—CARL LAEMMLE, President
Universal Pictures Corp.



THE YEAR'S GREAT BOOK

becomes . . . .

THE YEAR'S GREAT PICTURE

with

Margaret Sullavan

the girl who won your heart in "Only Yesterday;" Douglas Montgomery and a great cast. Produced by Carl Laemmle, Jr., from the screenplay by William Anthony McGuire.

A
FRANK BORZAGE
PRODUCTION

A UNIVERSAL PICTURE

Presented by
CARL LAEMMLE

A UNIVERSAL ONE-REEL CARTOON
Plan NOW for a special Oswald show for Easter... Remember, Oswald is the only RABBIT in films!
OSWALD
The LUCKY RABBIT

WHY ONE NEWSREEL

No. 763 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

My orders to the Universal Newsreel staff are just the same as the orders that you would issue if you were making up the Newsreel for your own theatre, namely:

"Cover the real news of the whole world.

"Cover it as fast and as honestly as you can.

"If it is news, get it, no matter whom it may affect.

"Play no favorites. Use no propaganda of any sort. Remember at all times that you are getting news, news, news and nothing but news.

"Do it as smartly and as entertainingly as you can.

"Remember that your only real competitor is the daily newspapers. In some cases he can beat you to it because the printing press is faster than the film printer. But don't forget that you can show news in ACTION while the best the newspaper can do is to show a 'still' picture."

My additional instructions are as follows:

"Don't let anyone on earth use our newsreel for adver-

STANDS OUT ALONE!

tising or propaganda purposes. Never make any kind of an advertising hookup.

"The screens on which the Universal Newsreel are shown do not belong to Universal. They belong to the exhibitors. Don't let anyone get by with any attempt to rape them! Don't let anyone sneak anything but real news and entertainment into any issue of the Universal Newsreel."

In other words, I have never issued any order which would cramp the style of our Newsreel cameramen or editors.

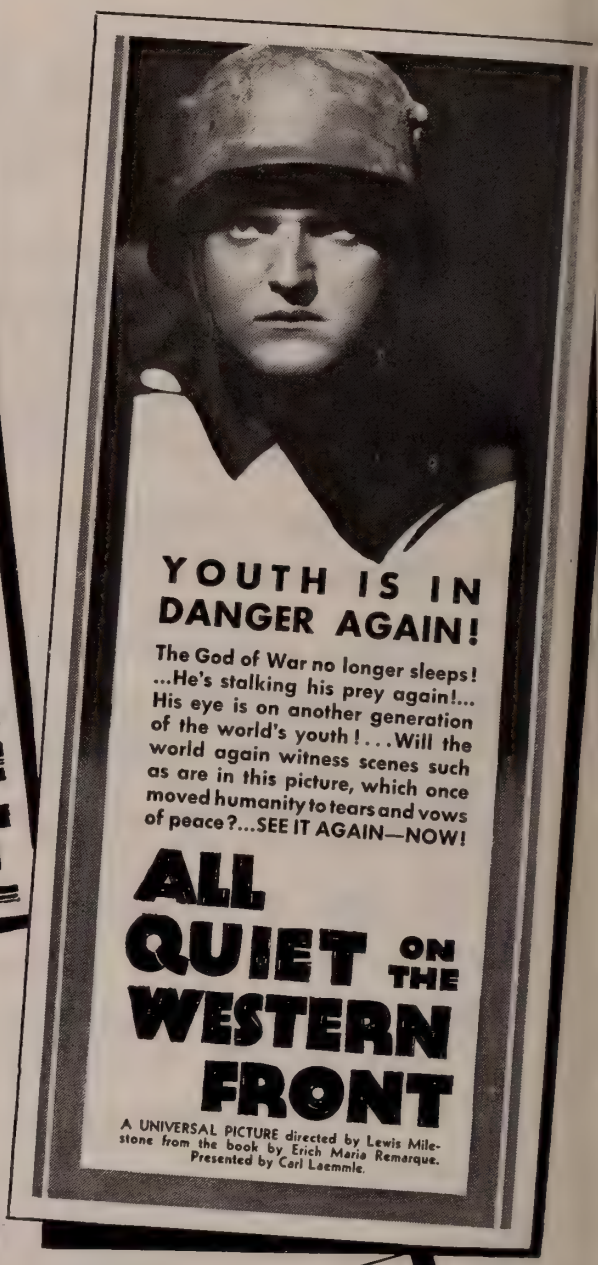
When you get the Universal Newsreel, you get the best news obtainable by the best cameramen in the world — without fake, without propaganda, without direct or indirect advertising of any sort.

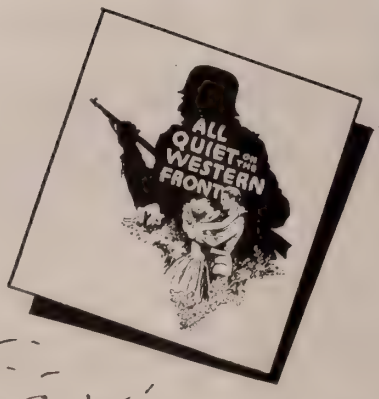
Finally, I selected Graham McNamee as the Universal Newsreel Talking Reporter because he is the undisputed leader of all announcers. His voice gives a life to the news he announces. It is fired with life, not mush and milk. He gives life and showmanship to the news of the day.

If you are getting anything less than this in your newsreel, you are not getting what your money is worth!

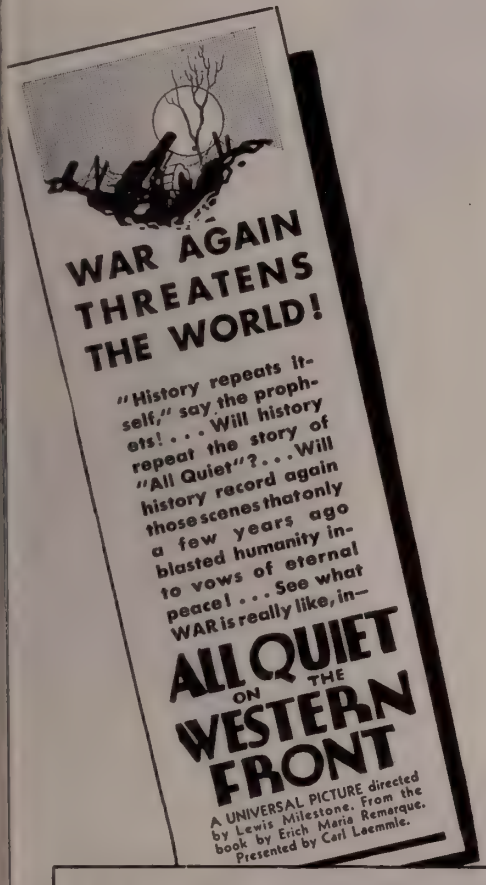
Carl Laemmle

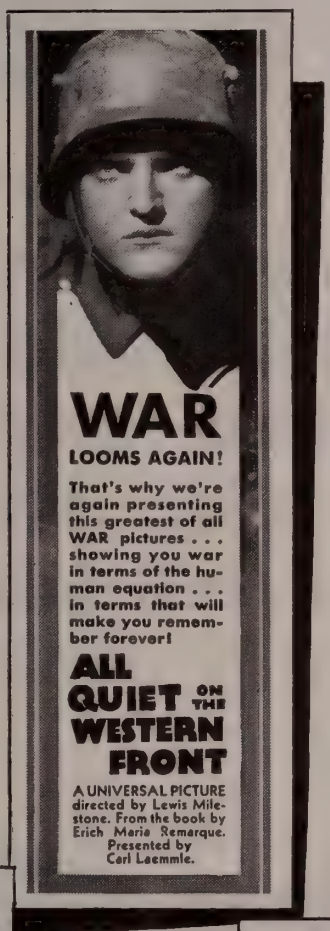
NEW AD MATS! NEW PAPER

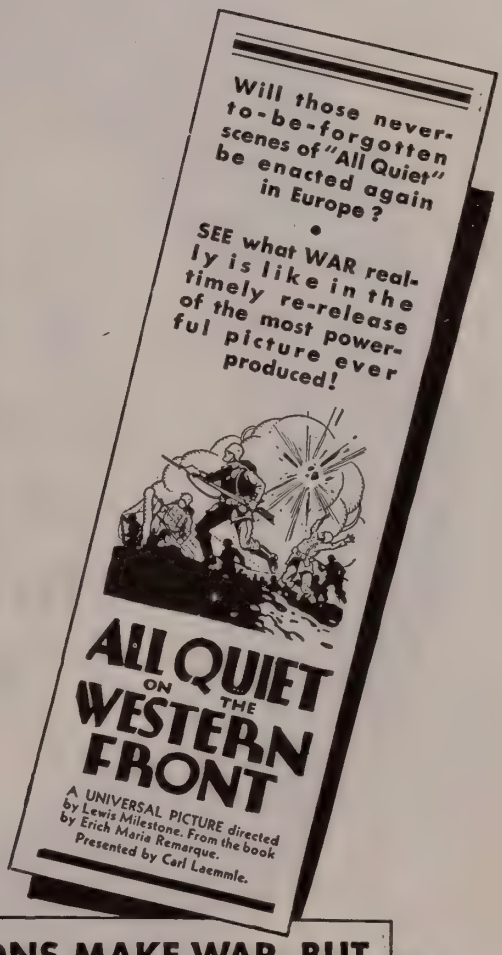


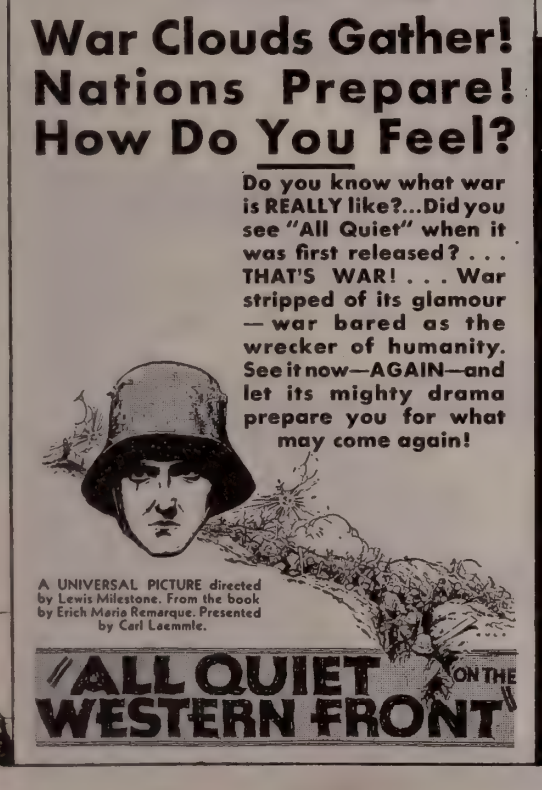


NEW PRINTS! NEW APPEAL!









STRANGE AS IT SEEMS

Hal Forrest, author of "Tailspin Tommy." Twenty million newspaper readers thrill with this author's cartoon in 200 daily papers.

Universal Newsreel Wins Victory in Chicago

HAD it not been for the refusal of Universal to knuckle down to a casual ruling of the Chicago Board of Censors, all the newsreels would have been compelled to take out all of the scenes showing disturbances in Austria. This was not because the Chicago police censors had any feeling in regard to Austria. It is merely because they, in their wisdom, decided that the citizens of Chicago were not strong-minded enough to see riot scenes without wanting to go and do likewise. The orders were in regard to Universal Newsreel No. 227 and were as follows:

"Cut entire scenes and all dialogue (one long strip) showing Austrian streets and buildings riddled with bullet holes by mob fighting."

Fortunately the censors rescinded their action ,at the Universal protest, so a test of strength was avoided. However, the ukase now stands: No more mob scenes to be shown in Chicago.

Universal Pictures To Film Serial Based On Comic Strip "Tailspin Tommy" By Hal Forrest

TWENTY five million persons who have been following the humorous and thrilling adventures of that young aviation devotee, "Tailspin Tommy" in the daily columns of more than 200 newspapers on three continents will have an opportunity to see this pen and ink character come to life on the screen.

Carl Laemmle of Universal Pictures has just bought the right to bring "Tailspin Tommy" and his adventures into a serial soon to enter production under the supervision of Henry MacRae. Ella O'Neill who has written more than 20 Universal serial plots will write the screen version of the new character play from outlines furnished by Artist Hal Forrest and Ray Taylor will direct the filming.

"Tailspin Tommy" will be the first serial Universal has made in several years in which the leads will be played by juvenile stars. It is expected that there will be an interesting race between a score of young actors for the title role, among the contenders already listed being several sons of former movie greats.

Hal Forrest, originator of the cartoon character has taken much from his own long experiences as an aviator in creating his drawings, many of "Tommy's thrilling exploits being true experiences of the birdman-artist.

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"Airmail" Re-Issue Brings Quick Success

ON the wave of notoriety which is holding the word "AIRMAIL" up to the attention of every newspaper reader, the State Theatre of Scranton, Pa., is the first to cash in on Universal's re-issue of this great John Ford production. This Comerford-Publix house booked "Airmail" as a repeat engagement. It had already played it when it was first issued. The repeat engagement was for three days on a percentage engagement. The picture opened on February 26.

For years and years the residents of Scranton will remember the snow storm which pracitcally paralyzed Scranton on February 26th and 27th. Nevertheless, the first two days of the engagement were so exceptional that the picture was held over for a full week. The result of this full week's showing fully justified the wisdom of the management in bringing "Airmail" back to its patrons.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
730 Fifth Avenue, New York City
Copyrighted 1934
Universal Pictures Corp.
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MARCH 10, 1934
Vol. 34 No. 13

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Book and Picture Re-Issue Together, For "All Quiet"

GROSSET and DUNLAP, publishers of the popular priced edition of "All Quiet on the Western Front," learning that Universal is about to reissue the picture, have decided to re-issue the book at the same time.

The publishers will provide the copies of the re-issue with an auxiliary "strip jacket" tying it up to the new advertising angles being provided for the picture by Universal. "All Quiet" has already the greatest book circulation through the world in so far as recent books are concerned. This new re-issue will put it still further ahead.

It is interesting to know that in international sales another Universal property stands next to "All Quiet." It is the Hans Fallada novel, "Little Man, What Now?" in production at Universal city.

LATEST NEWS FROM

Lee Tracy returns to Universal in a crackerjack sure fire story entitled "I'll Tell the World." He is fortunate to have for his leading lady Gloria Stuart, shown in this picture in the character of a princess, a very modern one—brought up in Baltimore, Md.

"Little Man, What Now?" Started This Week

WITH a skeleton cast, Frank Borzage went into production on "Little Man, What Now?" at Universal City, on Monday of this week. Margaret Sullavan and Douglas Montgomery had been rehearsing for a week and a half for their roles in this Hans Fallada novel. Three other roles were cast, however, for the requirements of the first few scenes. These roles were Kathryn Doucet, who is playing at the same time in "Alias the Deacon," the first scenes of which will go before the cameras on Thursday.

Carl Laemmle, Jr. plans to make of "Little Man, What Now?" a fitting follow up for Margaret Sullavan in "Only Yesterday." William Anthony McGuire has provided a script which has pleased everyone around the studio, and Frank Borzage is positive of an outstanding production.

"The Humbug" Starts Next Week

SO ably did Karen DeWolf accomplish the screenplay for "The Countess of Monte Cristo" that Carl Laemmle, Jr. immediately assigned her another picture to do for Universal. Yesterday she started upon the continuity for "The Humbug," a play by Max Marcin, who will direct his own story starring Nils Asther. It is scheduled to start next week.

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Complete Last Shot of "Vanishing Shadow"

UNIVERSAL'S third big serial of the year, "Vanishing Shadow," is completed. Director Louis Friedlander shot the last scene at Universal City on last Saturday. Onslow Stevens, featured player in Universal's "The Crosby Case" and "Counsellor at Law," has the leading role. Supporting him are Ada Ince, Edmund Cobb, Al Ferguson, Richard Cramer, Walter Miller, James Miller, James Durkin, and William Desmond. Ella O'Neil wrote the story which recounts the thrilling consequences of an amazing scientific discovery.

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Universal Awaiting Return of Chester Morris

DORE SCHARY and Lewis Foster have been engaged by B. F. Zeidman to script their own play, "The Love Life of a Sailor." This comedy will be the fourth Zeidman production for Universal, and will star Chester Morris with Slim Summerville. Andy Devine is the only other member of the cast so far selected. "The Love Life of a Sailor" will go into production as soon as Chester Morris returns from New York, where he is starring in "Frankie and Johnnie."

"Glamour" Is Now in the Cutting Room

AFTER more than a month of intense production effort, "Glamour," the Universal "triangle" drama adapted from the story by Edna Ferber, was completed and this week went into the cutting room. It was directed by William Wyler.

Constance Cummings and Paul Lukas appeared in the featured roles, and important supporting parts were played by Phillip Reed, well known singer and dancer, Doris Lloyd, Joseph Cawthorn, David Dickenson, Alice Lake, Lita Chevret, Louis Alberini, Yola d'Avril and Grace Hale.

Lukas' next Universal picture will find him in the starring role of "Affairs of a Gentleman," to be directed by Edwin L. Marin. Alice White and Lilian Bond are also in it.

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"Uncertain Lady" Cast Grows Greater

IN its second week in production at Universal City Studios, the cast of "Uncertain Lady" assumes unusual proportion and importance.

Edward Everett Horton and Genevieve Tobin head the cast. Already Renee Gadd, Mary Nash, Paul Cavanagh and George Meeker have been announced. This week Carl Laemmle, Jr. announced Donald Reed, Gay Seabrook, Dorothy Peterson, Herbert Corthell, Arthur Hoyt and James Durkin.

Karl Freund, who just completed "Countess of Monte Cristo," is directing the "Uncertain Lady," from the original play by Harry Segall. It was adapted by Daniel Evans and Martin Brown, and the screenplay was written by George O'Neil and Doris Anderson.

JSY UNIVERSAL CITY

"Black Cat" Secret —and that's POSITIVE

UNIVERSAL has taken unusual precaution to insure the utmost secrecy around the production of "The Black Cat," the super-horror picture to end all horror pictures, with Karloff and Lugosi.

Compared to this chilling thriller the strict supervision and mystery that surrounded "Frankenstein" and "Invisible Man" was an open mass meeting. Rigid notices to "stay off" the "Black Cat" set have been posted all over the studio, with the enforcement going even further than ever before, by refusing admittance to all employees other than those directly associated with the production.

All of the employees on the picture have been given special checks, which they must show on coming in and going out, in order to insure their proper identification. No visitors, under any circumstances, will of course, be allowed on the set during the whole production.

Furthermore, both the make-up rooms of the famous portrayers of horror will be closely guarded and so will the cutting room where the film takes will be locked up each night.

Alice White and Lilian Bond Cast in "Affairs of A Gentleman"

ALICE WHITE has been selected to play the feminine lead opposite Paul Lukas in "Affairs of a Gentleman," scheduled to enter production next week at Universal City. Miss White, however, is but one of eight girls who will vie for feminine honors in the picture. The story by Edith and Edward Ellis, on which the picture will be based, calls for that number of handsome women to seek the affection of the hero. So far, Lilian Bond is the only other girl named. An important part has also been assigned to Murray Kinnell. Edwin L.Marin will direct.

"Affairs of a Gentleman" will be Paul Lukas' first real starring vehicle on the Universal lot. Up to now he has been featured or has shared starring honors in nine productions. His exceptional work, however, in "By Candlelight," "The Countess of Monte Cristo," and "Glamour" has influenced Carl Laemmle, Jr. to give him the big boost.

The first still from "Uncertain Lady." This picture features Genevieve Tobin and Edward Everett Horton from a Broadway play by Harry Segall. The first scenes have just been shot at Universal City. Looks like a winner from every angle.

"Here's to Love" New Universal Musical

STANLEY BERGERMAN, who produced "Moonlight and Pretzels" in New York, has decided to produce another musical at Universal City. It will be entitled "Here's to Love" and will have many of the craftsmen who worked on "Moonlight and Pretzels." Jay Gorney and Sig. Herzog are already at work on the story and the music for "Here's to Love." It will go into production this Spring.

✚ ✚ ✚

Krim Scripting "I Give My Love"

MILTON KRIMS has been assigned by Carl Laemmle, Jr. to write the continuity of Vicki Baum's story, "I Give My Love." The screenplay was written by Winifred Dunn. "I Give My Love" is a B. F. Zeidman production, designed to star Wynne Gibson. It will go into production under the direction of Karl Freund as soon as the balance of the cast is selected. The story is planned to have an elaborate musical setting.

There never has been, there isn't now and there never will be ___

___ ___ ___

___

COMING!
Lee Tracy
backed by the greatest publicity
tieup this business ever knew, in—
I'LL TELL
THE WORLD

GOVERNOR LEHMAN OF NEW YORK JOINS IN THE CARL LAEMMLE JUBILEE

STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY

HERBERT H. LEHMAN
GOVERNOR

February 16, 1934.

Mr. Carl Laemmle, President,
Universal Pictures Corporation,
730 Fifth Avenue,
New York City.

My dear Mr. Laemmle:

I have just learned that tomorrow you will celebrate the fiftieth anniversary of your coming to America. May I take this opportunity of congratulating you heartily on your many notable achievements and on your fine services to the community. I know that you came here as a poor boy, with no advantages and many handicaps. The success which you have achieved both in business and in communal activities is therefore the more noteworthy, and I am sure that you and your family and your host of friends must feel very proud.

I send you my heartiest congratulations and best wishes for many more years of health, happiness and service.

Yours very sincerely,

Herbert H Lehman

Carl Laemmle, Jr., Talks of New Pictures

Too busy to take a promised vacation, the Universal Production chief returns to his desk at the studio.

To Eileen Creelman Of The New York Sun

CARL LAEMMLE, Jr., came to town about the first of the month all set for a real holiday, the first since at the age of twenty-one he became production head of his father's company, Universal. He has worked hard during the past few years, finding his fun mainly in turning out such productions as "All Quiet on the Western Front" and the other big pictures he has persuaded the studio to make. Two months in Europe didn't seem like too much of a vacation.

Yesterday, after twenty-two of the usual frantic Laemmle working days, Junior entrained once more for the Coast. It just didn't seem the time for a holiday after all. There was too much going on. This, Junior reports cheerfully, is a turning point. Things are better. They're getting still better all the time. That vacation can wait.

It may not have been a holiday, but the younger Laemmle enjoyed his stay here, in New York, although he was born in Chicago and now lives in Hollywood, is his real home. Southern California has not so destroyed his stamina that he cannot enjoy a winter scene. He likes the cold; and he likes the snow. In fact, he likes New York generally.

On MARCH 17th
The Universal Weekly
will publish a
NEW PICTURES NUMBER

Playgoer

As part of his job, Junior took in sixteen plays during his twenty-two days here. He saw everything that might have a connection with the movies, but he didn't buy any production on Broadway. He is concentrating with novels and stories. He's had better luck with them.

"But I learned a lot," insisted Hollywood's youngest production head. "Well, about the theatre, its trend and taste, Just take 'She Loves Me Not,' for example. Well, of course it's fast and hilarious and all that. It's also the first college play that brings in an entirely foreign element that isn't really about college at all. Now that's new.

"This seems to me the best theatrical season I've ever known—more good plays, anyway. I've seen so many, I've liked, 'Mary of Scotland,' Henry Hull in 'Tobacco Road,' 'Ah, Wilderness,' so many of them.

"No, I didn't buy any. Most of the good ones were bought. Then you have to wait for so long before you can release the picture of a successful play—until the play's run is over. But I learned a lot.

"There's less melodrama now, none of the Broadway and gangster plays. That seems to be over. There's more farce, more serious drama. Yes, sure, that will affect pictures, too."

Business

Mr. Laemmle did quite a bit of business while here, picking up "Fan-

(*Continued on Page* 28)

~ ~ *Frank Borzage sees Margaret Sullavan as the Ideal Actress to portray the role of Bunny in the Film "LITTLE MAN, WHAT NOW?"*

When Frank Borzage, the noted director, first read "Little Man, What Now?" the only actress he could see in the role was Margaret Sullavan. He had just seen her in "Only Yesterday." To him, she typified ideally the brave and deeply suffering Bunny, heroine of this remarkable story which Carl Laemmle, Jr. plans to make the big production of the entire screen world for this spring. Miss Sullavan will be a gorgeous Bunny to thousands who have read the book.

Photograph of Margaret Sullavan by Hal Phyfe

"LITTLE MAN, WHAT NOW?" was and is the *great book* of the year. In international circulation it is second only to "All Quiet on the Western Front." The Frank Borzage production of "Little Man, What Now?" will, beyond a doubt, be the *great picture* of the year. In addition to Margaret Sullavan, who so ideally fits the role of Bunny, Carl Laemmle, Jr. and Frank Borzage chose Douglass Montgomery as the perfect prototype of Pinneberg. Douglass Montgomery has recently achieved fine critical praise in "Little Women" and in "Eight Girls in a Boat."

ROMANCE – RECKLESSNESS – SEX

The three love-starved soldiers swim the proscribed canal and surreptitiously visit the three French girls, who are famishing for even such lowly necessities as bread and sausages.

"ALL QUIET" H

There Never Wa
Which Captur
So Thoroug
So Many

OFTEN the comment on a big production is, "it should have been great, but it lacked something." Perhaps it lacked comedy, or romance, or some other element. A picture may lack one or two of these elements and still be rated "good;" but only when it contains every element of drama, properly balanced, does it become GREAT. That accounts for the triumph of "All Quiet on the Western Front."

It has everything.

The appeals of "All Quiet" cover the range of human emotion. You laugh, you cry, your heart pounds with excitement. One of the outstanding sequences of the picture is that in which Lew Ayres, as the schoolboy soldier, and his two companions hold a midnight rendezvous with three French girls. Then the urge to love, which is the antithisis of the urge to kill, sweeps them away; they find respite from the horror of the battlefield.

The Humor of Tjaden

Slim Summerville, as Tjaden, the onetime locksmith, is one soldier who retains his sense of humor. Throughout the picture his comic interludes are a welcome contrast to the bitterness of the actual warfare. Time and again his peculiar antics and remarks, such as take place in the canteen, where the soldiers gather for a song and a round of beer, cause plenty of laughter. He is typical of one kind of fighting man. The sequences between him and Louis Wolheim, the hardboiled, lovable "Kat," are equal to a full-length comedy in themselves.

Tjaden was also something of a philosopher. With Kat and the seven boy soldiers gathered in the shade of a tree, during a lull in the advance, he discourses amusingly yet truth-

WAR – THRILL – HEROISM

The war scenes of "All Quiet on the Western Front" are the most elaborate, spectacular and awe-inspiring that have ever been filmed for the screen. No actual pictures made at the front can in any way compare with them.

; EVERYTHING!

a Picture Before l Its Audience y And From Directions

fully upon the futility of war. The youngsters and Kat also express their ideas. An intense feeling of brotherhood exists.

The Heroism of Kat.

This brotherly feeling becomes heroic as the group climbs from the trenches into no-man's land. One soldier willingly risks his life for another, and with admirable courage they brave the hell of a bombardment. The absolute fearlessness of Kat is revealed the night he takes the boys on a barbed-wire laying mission.

"All Quiet" never lacks action. From the opening sequence when the patriotic schoolboys jump up on their desks shouting "On to Paris," until the final shot when a French sniper ends the life of the hero, there is never a still moment. The swift movement of troops, the fury of attack is breathtaking.

Realism plays its part in the picture. In a shellhole where one boy loses his eyesight, or in the dugout where another breaks under the nervous strain and rushes wildly to his death, there is the note of sincerity. War is neither falsified nor glossed over; it is real. Because of this realism one immediately sympathizes with the characters, so much so that he feels he is almost in the grip of war himself.

Hatred of All War's Children

There is even hatred in "All Quiet." Strangely, this hatred is not directed toward the enemy. Largely it is centered upon the tyrannical drill master, Himmelstoss, who humiliates his young recruits and drives them mercilessly. And the on-looker sighs with deep satisfaction when the boys revenge themselves upon this brutal officer. There is hate, also, of the squalor and suffering of war, of the mud, and filth and uncivilized living. The tension becomes so great that Muller, one of the boy soldiers, thinks

(Continued on Page 19)

MUSIC – GAIETY – FORGETFULNESS

A scene in the canteen where Katczinsky starts out to get Tjaden drunk so that he will be unable to join the romantic expedition with Baumer, Leer and Kropp. Soldier Songs—Ribald Jokes—Forgetfulness.

BEAUTY – MYSTICISM – SYMBOLISM

In contrast with the terrific impact of the war scenes, "All Quiet on the Western Front" has wonderfully beautiful sequences. Every one is fraught with significance and symbolism to heighten horror.

Universal gives you another great love story by the writer of "Show Boat" and a dozen other successes . . . Prepare for a BIG one in this story of a woman who loved two men—but who loved glamour even more!

Edna Ferber's

GLAM

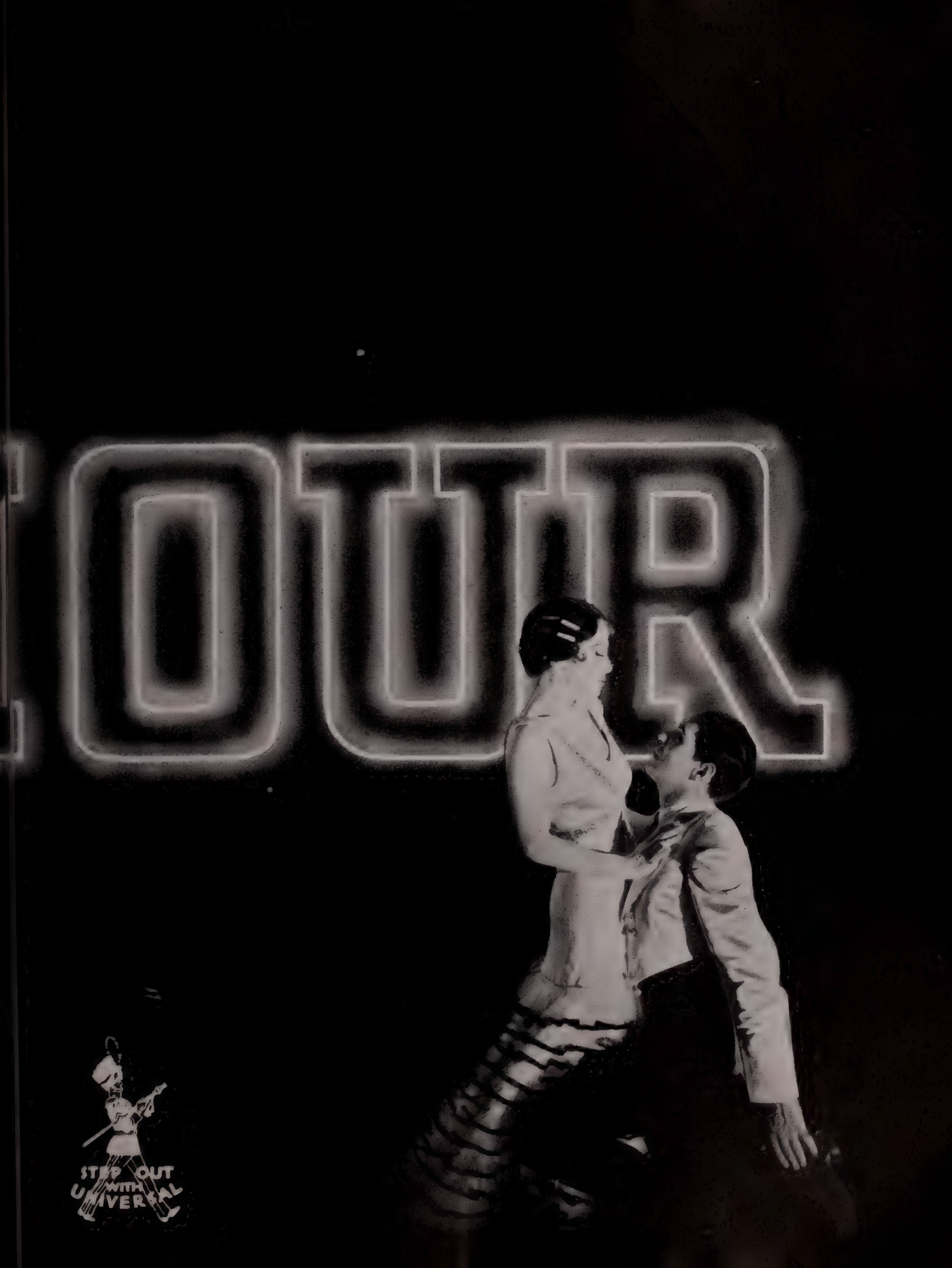
With CONSTANCE

CUMMINGS

PAUL LUKAS

Philip Reed Joseph Cawthorn, Doris Lloyd, Alice Lake and many others. Directed by WILLIAM WYLER. Presented by Carl Laemmle.

A B. F. ZEIDMAN PRODUCTION.


OUR
STEP OUT
WITH
UNIVERSAL

BE MINE TONIGHT

The picture whose great box-office appeal will last for years —

Starring

JAN KIEPURA

The Screen's Golden-Voiced Hero

"ALL QUIET" HAS EVERYTHING

(Continued from Page 15)

more of a pair of comfortable boots than he does of the life of a comrade.

Beauty Intensifies Climaxes

Inseparable from the road and destruction of guns, the methodical slaughter of human beings, is a strange, a haunting beauty. A silent battlefield at night, lit up only by a star shell; an empty, war-torn countryside. In contrast to this is the pure beauty of the little French village beside the peaceful canal, and the quaint streets and customs of a German town.

Pathos — Homesickness

When Paul Baumer, played by Lew Ayres, returns to his home on sick leave and meets his old mother, there is a quality of pathos rarely achieved in films. His mother awaits him, tenderness welling up in her heart. She lies on her sick bed when he first sees her. And he, robbed of youth by the unnatural demands of war, no longer understands her, or feels as the child he was a few short months before. She, too, thinks he has changed. This contrast, this pathetic effort at readjustment, wrings out the ultimate in emotion.

The Tragedy of War

One cannot see "All Quiet on the Western Front" and escape the tragedy that is part of it. It is not the tragedy, however, brought about through the failure or the mistakes of an individual; it is the blind, sweeping tragedy of war. No theme is as vital as that of life and death, and with this premise "All Quiet" unfolds its terrific story. Every scene in it, every emotion shown, is one which finds a ready sympathy in every audience. Those who are not appealed to by love, or comedy, or heroism, or tragedy find other elements, fierce action, pathos, hatred, realism, or philosophy to grip their emotion. There is something in "All Quiet" for everybody.

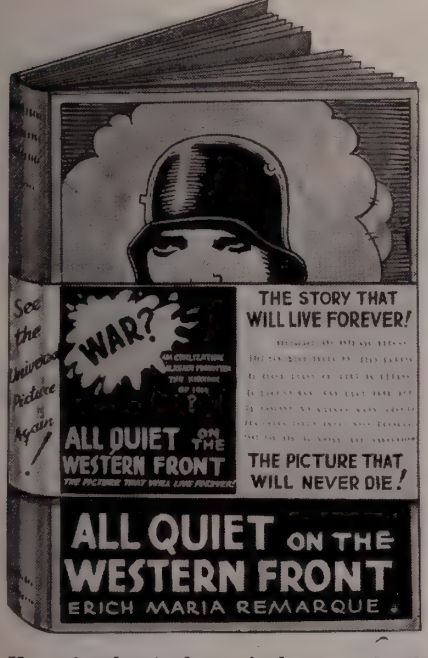
Now More Timely Than Ever

Universal spent a million and a half dollars to make the one picture that has a world-wide appeal. No side of human nature was overlooked. In the casting of the film, in its direction, in the authenticity of its backgrounds, and in the sincerity of its treatment, it has no rival. The success it enjoyed when first released is adequate proof of that.

Today "All Quiet on the Western Front" has the element of timeliness to a degree it has never had before. It is not only perfect entertainment, but it is news. It is news in the sense that it pictures war to a world on the verge of war. This combination of timeliness and universal appeal is a set-up for the exhibitor. It presages even greater triumphs for "All Quiet on the Western Front."

HUMOR — PHILOSOPHY — SENSE

Get out your copy of "All Quiet on the Western Front." If you haven't it, get the edition which Grosset & Dunlap is putting out in connection with the reissue of "All Quiet on the Western Front." Read in chapter IX beginning on page 204 and realize the humor, the philosophy and the plain common sense of the dialogue between these German soldiers, none of whom knows what the war is all about.



Here is the jacket of the new book which Grosset & Dunlap is issuing in connection with "All Quiet on the Western Front," which will be ready for general release on April 2nd.

LET'S

Says Hollywood Variety:

"'Let's Be Ritzy' is a highly plausible screen play that should have no trouble standing on its own. It presents Lew Ayres in one of those somewhat quiet type roles that fit him so perfectly, and his latest chore should win him new admirers."

Starring

LEW AYRES

with

Patricia Ellis, Frank McHugh, Isabel Jewell, Burton Churchill, Robert McWade, Hedda Hopper. From a stage play by William Anthony McGuire. Directed by Edward Ludwig. Presented by Carl Laemmle.

BE RITZY

Three Great Pre-reviews of Latest Ken Maynard Western Picture

This picture was reviewed in Hollywood under the title of "Honor of the West" but has now been changed to "Honor of the Range."

Hollywood Reporter

Ken Maynard does double duty in "Honor of the West." He plays the hero and the menace as well in a dual role. For good measure there is a whole rabble of villains, a magnificent hideaway in the mountains, Cecelia Parker, dynamite and Tarzan the horse.

The result is shrieks of delight from children in the audience.

Maynard plays a strapping sheriff. He also plays the sheriff's twin brother, a cringing weakling who fails in with the nefarious schemes of Fred Kohler and gang to steal the money. Kohler has a mountain all fixed up with swinging doors of rock and even an organ.

There is something new in fights when Maynard and Kohler mix while the girl plays the organ frantically to cover the noise.

Nate Gatzert has turned in a good tale for the youngsters. He wrote story, screen play and dialogue. Alan James takes credit for direction which keeps things moving.

Something just a little bit different in horse operas.

Motion Picture Daily's Hollywood Preview

Maynard portraying a dual role is his usual self, but in this case is doubly so because of the extra work called for by the dual characters. He is ably supported by Fred Kohler, Frank Hagney and Jack Rockwell. Good performances are also given by Jim Marcus, Al Smith, Eddie Barnes and Franklin Farnum. Alan James did a nice job of directing with good photography by Ted McCord.

Ken Maynard, Fred Kohler and Cecelia Parker in a tense scene from "Honor of the Range," in which Ken Maynard plays a dual role. He sings, dances and steals in one character; suffers, fights and makes love in the other.

VARIETY

Ken Maynard portraying a dual role and singing an old-time ballad, plus the customary fight with the heavy and usual hard riding on Tarzan, make 'Honor of the West' a much better than ordinary Western. For those houses with a clientele that relish horse oprys, this one has everything. Plenty of action, hard-riding, thrills, love interest and a bit of unusual comedy relief.

Allen James' direction is excellent, and Cameraman Ted McCord has done right well with exterior shots that reveal a few mountain crevices hitherto not shown on the screen. Story by Nate Gatzert is mostly plausible, with a few scenes that stretch the imagination, but as a whole acceptable.

Maynard is the sheriff of the western community and also plays the part of his twin brother, a weakling who runs a small grocery store. Cecilia Parker loves Ken, and is in turn desired by Clem, the brother.

"Be Mine Tonight" Is Brought Back Many, Many Times

453 Jefferson Street
Glencoe, Illinois
January 14, 1934.

My dear Mr. Laemmle:

As Winchell would say—"orchids" to you—a million of them. This is a fan letter for you, but, as you are a great person, it will probably not reach you—one of your secretaries will read it. And I want you to read it—very much.

You are responsible for the many happy hours I have spent, and am still spending. Thank you for the loveliest picture that has ever been made, "BE MINE TONIGHT." The thrill of such satisfying music—such charm—the only really charming picture I have ever seen. And Jan Kiepura. Any attempt to describe his beautiful voice would be crudely inadequate. But he's wonderful, and quite an actor, too. Any other tenor, and you would not have had such a captivating picture. I hope we are going to be able to hear and see him again and again—please.

The first time I saw "BE MINE TONIGHT" was last August—*since then it has returned by request many, many times.* I do not usually see a picture more than once, but this one is an occasion. *I have seen it twelve times — and like it more each time I see it.* The Adelphi Theatre in Chicago is showing it again January 18th and 19th. Of course, I'll be there. From now on I'm a "Universal" fanatic with pleasure.

Very sincerely yours,

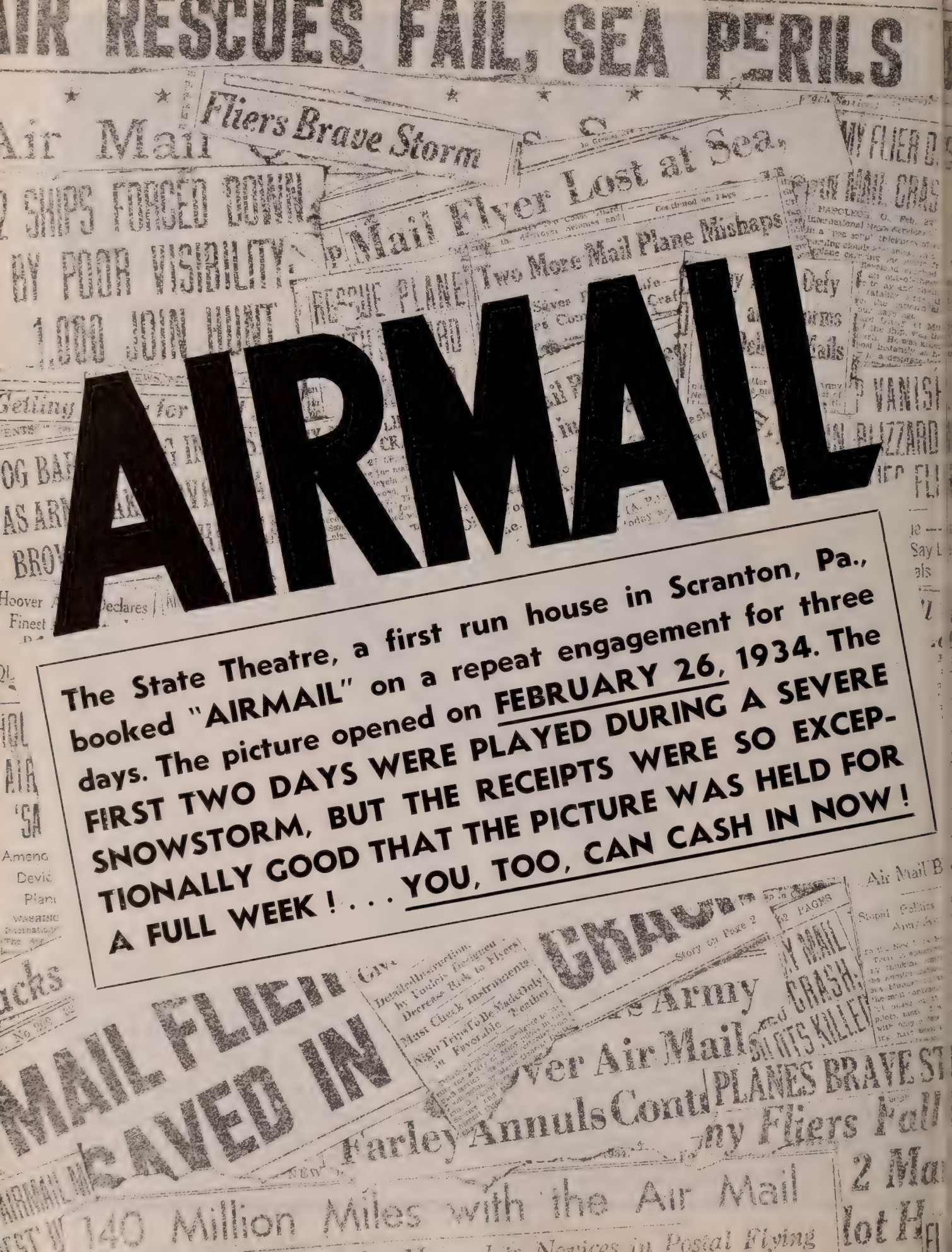
Mary Katherine Kalk

ONLY YESTERDAY

A JOHN M. STAHL Production

With JOHN BOLES, MARGARET SULLAVAN

"One of the best pictures of the year" — *Louis Perretta, Crescent Theatre, Mahoningtown, Pa.* • "They just don't make any better entertainment than this one" — *Bert Silver, Silver Family Theatre, Greenville, Mich.* • "A honey. The best picture we have run lately" — *R. M. Rector, Columbia Theatre, Anadarko, Okla.* • (Reports on Jan.—Feb. runs in March 3 issue of Motion Picture Herald) •


AIR RESCUES FAIL, SEA PERILS
Air Mail
Fliers Brave Storm
Mail Flyer Lost at Sea
SHIPS FORCED DOWN
BY POOR VISIBILITY
1,000 JOIN HUNT
Two More Mail Plane Mishaps
AIRMAIL
The State Theatre, a first run house in Scranton, Pa., booked "AIRMAIL" on a repeat engagement for three days. The picture opened on FEBRUARY 26, 1934. The FIRST TWO DAYS WERE PLAYED DURING A SEVERE SNOWSTORM, BUT THE RECEIPTS WERE SO EXCEPTIONALLY GOOD THAT THE PICTURE WAS HELD FOR A FULL WEEK! . . . YOU, TOO, CAN CASH IN NOW!
MAIL FLIER
RAVED IN
Farley Annuls Contr
Over Air Mail
PLANES BRAVE ST
140 Million Miles with the Air Mail

"Pirate Treasure" Improves Receipts

RIALTO THEATRE
Direction North Carolina Theatres, Inc.
DURNAM, N. C.

February 20, 1934

Universal Pictures Corp.
730 Fifth Ave.,
New York City

Gentlemen:-

I have just completed the third chapter of your serial, "Pirate Treasure" starring Richard Talmadge with Lucille Lund. From every indication this serial is going to prove the best this theatre has had the pleasure of exhibiting.

Since the opening our business has improved 25%, and it is rare that a day passes that we don't have one of our patrons compliment some member of our personnel, on our showing of the serial.

I want to take this opportunity to compliment you on this splendid picture, and I sincerely hope that many theatres will take advantage of this serial, which undoubtedly will prove a natural for any box-office.

Yours very truly,

Francis Falkenburg,
Manager.

"BELOVED" PRAISED

CINCINNATI POST

AT THE CAPITOL

THE spanning of a century is difficult in a novel, and doubly so in a story for stage or screen presentation. In "Beloved" the writers faced this problem courageously, and succeeded in presenting most effectively an epic romance of a composer.

The idealism and tender emotions of the principals give the story a charming air of jasmine, honeysuckle, lavender and old lace. The drama lies in the character of Carl Hausmann and his determination to work for the best in music rather than yield to tawdry composition.

It is a bitter and discouraging struggle, but he lives to see in his grandson the embodiment of his own genius for composition even though it is genius turned toward modernism and what he regards as utter prostitution of ability.

John Boles skillfully portrays the martyr-like role of the composer and his singing is excellent. Mr. Boles has the knack of growing old convincingly. Gloria Stuart is thoroughly charming as the wife of Hausmann. Richard Carle's Barnum-like Judge Belden is an outstanding portrayal.

NEWSREEL No. 228

As a precaution against recurrence of the riots in Vienna, the police round up the revolutionists by the hundreds and take them from the damaged socialist strongholds to concentration camps. Government troops then rush to the border to repel a Nazi threat.

Appalling catastrophe overtakes a fast Pennsylvania passenger express as it enters Pittsburgh. Rounding a curve at high speed, the engine jumped the track, crashed into a building and fell twenty-five feet to the street. Nine were killed and thirty-seven injured.

First view of the air liner which hit a mountain in a blinding fog less than an hour out of Salt Lake City, Utah. The giant twin-motored transport banged against a mountain peak of the Wasatch Range.

There never has been, there isn't now and there never will be ___

_____ ___ _____

_____

"APT TO PROVE A

"This one is quite apt to prove a surprise," says McCarthy, in Motion Picture Herald. "Premised on a not unique idea, the story is so treated, acted and presented that there is plenty of novel entertainment from hokum comedy to semi-mystery drama, with two love interest angles holding the yarn together. Laugh-creating situations is the keynote and each one develops its own surprise in either action, dialogue or result...There seems to be a lot of 'sleeper' quality to this picture." . . . Says Showmen's Round Table: "Rollicking romance contains all ingredients for good box-office business."

COUNTESS
OF MONT

URPRISE"

–Says M. P. Herald

With

FAY WRAY
PAUL LUKAS

With Patsy Kelly, Paul Page, Carmel Myers, Reginald Owen, Robert McWade, Richard Tucker. Story by Walter Fleisch. Directed by Karl Freund. Presented by Carl Laemmle.

•

A STANLEY BERGERMAN PRODUCTION

E CRISTO

CARL LAEMMLE, JR., TALKS OF NEW PICTURES

By Eileen Creelman
The New York Sun

(*Continued from Page 9*)

ny," by that same Marcel Pagnol who wrote "Marius," deciding to make a modernized version of Sheridan's "School of Scandal," possibly retaining the period background; signing up Jane Wyatt after seeing her in Philip Barry's"The Joyous Season;" talking with various people about Broadway and about his hopes of finding three or four plays to produce here next season. It's not been Douglass Montgomery.

He's enthusiastic about Jane Wyatt, thinks he can build her into a big dramatic star. Margaret Sullavan, he says, by one picture, "Only Yesterday," made herself so popular with audiences that they are eagerly awaiting her next appearance. That will be in "Little Man, What Now?" in which Frank Borzage is directing her with Douglas Montgomery.

"I think that will be a big hit," confided Mr. Laemmle, eyes bright as ever, but the famous dimples now faded quite away. "There have been lots of depression stories, but none has gone well. I thought they wouldn't. That's why I wouldn't make any.

But this one, I think it'll be like "All Quiet," the one war picture of the year that was a tremendous hit. We're making the end more cheerful. Oh, yes, we've got to do that, give them something in the end, fix them up somehow. That's the way things are going now, anyway, lifting out of the depression, so it will be right to have the picture that way."

He Will Produce

As for his play-producing plans he thinks that's necessary now for picture companies.

"It dovetails right in," he declares. "I think we've got to come to that. Keeps you in touch. Then there are the screen rights. I'll come on myself when I find a play that's surefire and put it on."

There is no vacation awaiting Mr. Laemmle at Universal city. He expects to spend all of Sunday and most of Monday looking at pictures either in the process of production or of cutting. He will read several scripts on the train, with more scheduled to meet him at Kansas City. Universal has some thirty-six pictures to make this year, many of them elaborate productions. After looking over the New York market Junior has decided definitely that the big money lies in making big specials rather than pretty good program pictures. He is interested therefore in such pictures as "Elizabeth and Mary," "The Return of Frankenstein" (which he describes as his own pet venture), "A Trip to Mars," written by R. C. Sherriff for James Whale to direct; Ward Morehouse's "One Glamorous Night," Fannie Hurst's "Imitation of Life," Edgar Allan Poe's "The Black Cat," in which Edgar Ulmer will direct Bela Lugosi; Vicki Baum's "I Give My Love." As for musicals, he thinks two or three good ones a year will be enough of them.

"We did well with 'Moonlight and Pretzels,' " he said. "We're going to make 'Show Boat' soon. That really ought to be done, you know. It'll be a great picture."

He's a busy young man, this hard-working son of Uncle Carl Laemmle. He has gained in weight, some twenty pounds or more, since he took up tennis and basketball seriously; and it's becoming. He's beginning to look more like the head of a big studio and less like a high school boy.

Renee Gadd, the most recent discovery of Carl Laemmle, Jr. She appears in the Genevieve Tobin-Edward Everett Horton picture, "The Uncertain Lady."

There never has been, there isn't now and there never will be ____

_____ ____

____ _____

THE UNIVERSAL WEEKLY
SHOWMANSHIP
SECTION
A DIGEST OF THE BEST
EXPLOITATION IDEAS OF THE WEEK

SPRING IS IN THE AIR! ARE YOU READY FOR IT?

SPRING is in the air. An early robin is singing outside. Everything suggests new life. After a long, hard winter folks will be walking out looking for entertainment and the theatre that has the most engaging front and the most attractive atmosphere will have the edge in building the biggest box office gross.

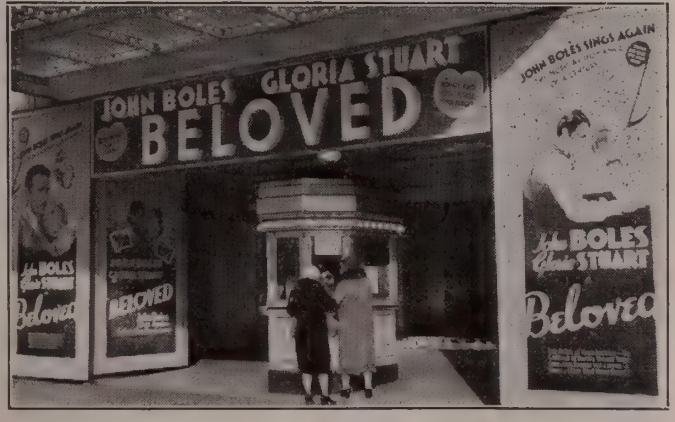
Smart showmen start before the first robin arrives with their plans for spring cleanup and they usually beat the first harbinger of spring to it in heralding the advent of the new season.

Marquees need fresh paint, outside wall boards and outside lobby frames need attention. Dirt has accumulated through the winter and melting snow and spattered dirty water have left their trails on the bases of lobby boards as well as many other spots where negative atmosphere may do a lot of real harm to the box office.

Nature takes this season of the year to polish and brighten up everything outside. And this puts folks in the mood to respond to freshness and brightness. Banners, pennants and bugees lend attractive life and color to your front and have a particularly strong appeal in keeping with the new life and activity on every hand.

Freshen up your lights. If you have been carrying heavy colored lights in your marquee now is the time to liven them up. Spring colors are light and airy. These color suggestions should also be considered in the inside lobby lighting and atmosphere. Color schemes should be between the warm colors of winters and the cool summer shades with the graduation in favor of the lighter tones. Put new life in your front and you'll find it in your box-office.

A. J. SHARICK



Rodney Collier, manager, Rialto Theatre, Washington, D. C., herewith presents a good example of an attractive front display using accessory posters.

"Margaret Sullavan" Fashions
Inspired by "Only Yesterday"
Now Showing at the Palace Theatre

You will feel as irresistible as you will look in these new and utterly charming fashions, which are copies of those worn by the famous new screen star, Margaret Sullavan, in "Only Yesterday", the picture which is now being shown at the Palace Theatre.

The Margaret Sullavan Collar
1.25

The Margaret Sullavan Tie
.50

The Margaret Sullavan Turban
3.95

Ogilvy's—Second Fl.

Two column x 6½" newspaper ad used by Ogilvy's in their tie-up with the "ONLY YESTERDAY" showing at the Palace Theatre, Montreal, Canada.

Montreal Store Plugs Sullavan Fashion Tie-Up

TO complete their "ONLY YESTERDAY" campaign at the Palace Theatre, Gene Curtis, Managing Director and Ken Finlay, Director of Exploitation tied-up with Jas. A. Ogilvy's Limited, Montreal's most exclusive department store on Margaret Sullavan fashions. This was in addition to using many useful exploitation ideas outlined in the pressbook.

Ogilvy's copied the collar, tie and hat worn by Margaret Sullavan in "ONLY YESTERDAY" and called them "THE MARGARET SULLAVAN FASHIONS" and gave them a big plug in their advertising. Reproduced above is a copy of one of the large ads that ran in all newspapers.

During the entire week of the engagement a large window was devoted to displaying a life size sketch of Margaret Sullavan wearing the advertised articles. To lend atmosphere, enlarged production stills were arranged in the background with notice about picture, theatre and playdates.

Additional store co-operation provided displays in the Hat and the Ladies Ready-to-Wear Departments.

LAMPE'S "CRUISE" CAMPAIGN FEATURES PARADE

GUS LAMPE, manager of the Eckel Theatre, Syracuse, N. Y., in his campaign for "CROSS COUNTRY CRUISE" utilized the Greyhound Bus Lines co-operation to excellent advantage. He invited employees and officials of the local terminal to a special advance screening so that they could broadcast news of the picture to the thousands of people they contact daily.

On the opening day Lampe stages a parade of Greyhound busses, General Motors trucks, Buick and Pontiac cars, a Goodyear tire car and sound truck ballyhoo. The G.M. truck and the Goodyear tire people co-operated because the Greyhound bus is built on G. M. truck chassis and are equipped with Goodyear tires. Goodyear distributors also gave a house to house distribution to three thousand imprinted accessory heralds.

Additional campaign aids supplied by the bus line included an appropriately bannered bus which cruised the streets offering free rides to the Eckel Theatre; five thousand time-tables imprinted with an ad for the picture; tie-up cards in all busses and stations; bus models for lobby display and the posting of the special roto one sheet in all stations.

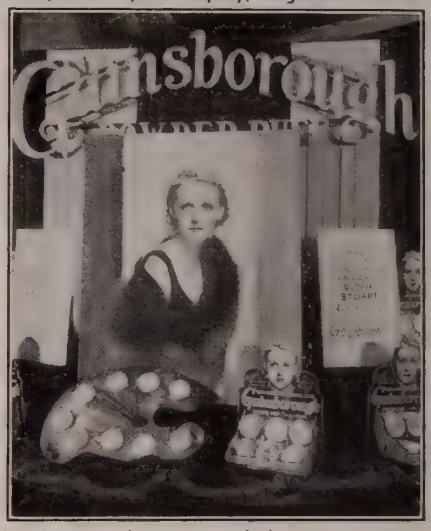
Attractive window displays were secured in three of the city's largest travel bureaus. One of the agencies went so far as to print up 1,000 special mailing pieces and distributed 5,000 imprinted Western Union telegram blanks tying up to the picture and the telegraph company.

An attention-compelling advance lobby, extra newspaper space, radio broadcasts and an eye-catching front were additional highlights of the campaign. Albert Nathan, Universal exploiteer, assisted.

NATIONWIDE TIE-UP FOR GLORIA STUART ON GAINSBOROUGH PUFF

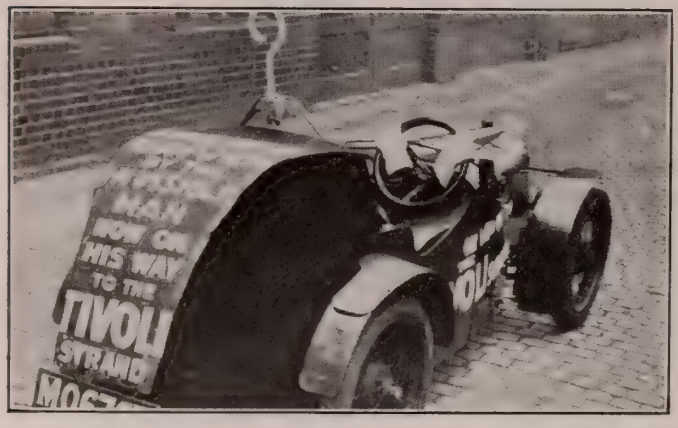
THROUGH a nation-wide tie-up with the Western Company of Chicago, manufacturers and merchandisers of the Gainsborough powder puffs, a splendid display was arranged in the Salon Moderne at the Pennsylvania Hotel during the 14th Annual Convention of this company.

The display showed silhouette heads of Gloria Stuart as part of a background for the powder puff display, together with a



handsome enlargement of the same picture showing half length portrait of Miss Stuart. The enlargement was done in several colors and gave the effect of an oil painting. This display drew a great deal of attention, not only from the representatives and distributors of the Western Company, but from hundreds of people passing in the main corridor of the hotel.

This tie-up is available throughout the country to exhibitors playing "I LIKE IT THAT WAY" and "BELOVED." Theatre managers should get in touch with local chain drug stores as far in advance as possible, of their showing in order to get the advantage of many fine window displays. In many cases theatres will find it possible to arrange window streamers and other forms of cooperative exploitation that will tie-in the Gloria Stuart disploy definitely with a specific picture in which she is featured.



LONDON BALLY

Invisibly driven car ballyhoo for London's premiere of "THE INVISIBLE MAN." The large question mark was in neon lights. Below is a part of the crowds that jammed the opening and they're still coming just as strong.

TWO showmen are added this week to the long list who have been awarded CERTIFICATES OF MERIT for their work in exploitation of Universal Pictures. Here they are:

ANDREW SASO, manager Music Box Theatre, Portland, Ore. for his campaign on "THE INVISIBLE MAN."

STANLEY E. BENFORD, manager Karlton Theatre, Philadelphia, Pa. for his effective "BY CANDLELIGHT" campaign.

Congratulations, men! Your certificates, signed by Carl Laemmle are on the way. Let's hear from you more often!

Read every word of this letter —

MISSOURI THEATRE
SENATH, MO.

Mr. W. E. Sipe, Branch Manager
Universal Film Exchanges, Inc.,
399 South Second Street,
Memphis, Tenn.

Dear Mr. Sipe:

I feel as though I should write you and tell you what a wonderful picture you have in "S. O. S. ICEBERG," and what it did at our boxoffice. First—let me explain just what we did in getting this picture before our schools.

You were kind enough to send me this picture one week before playdate and I invited all the school teachers, both city and rural, to a private screening. We had fifty nine teachers present. First—they were very proud to have a private screening and how they did enjoy that picture.

I advised them after the show my playdate and when the playdate arrived—believe you me—the school kids came in droves, also, the adults came likewise. In short, Mr. Sipe, I broke my house record for a Saturday with "S. O. S. ICEBERG."

This happened, as you know, after the cotton crop in this section had been gathered and business is about one half now what it was when the cotton season was in full swing.

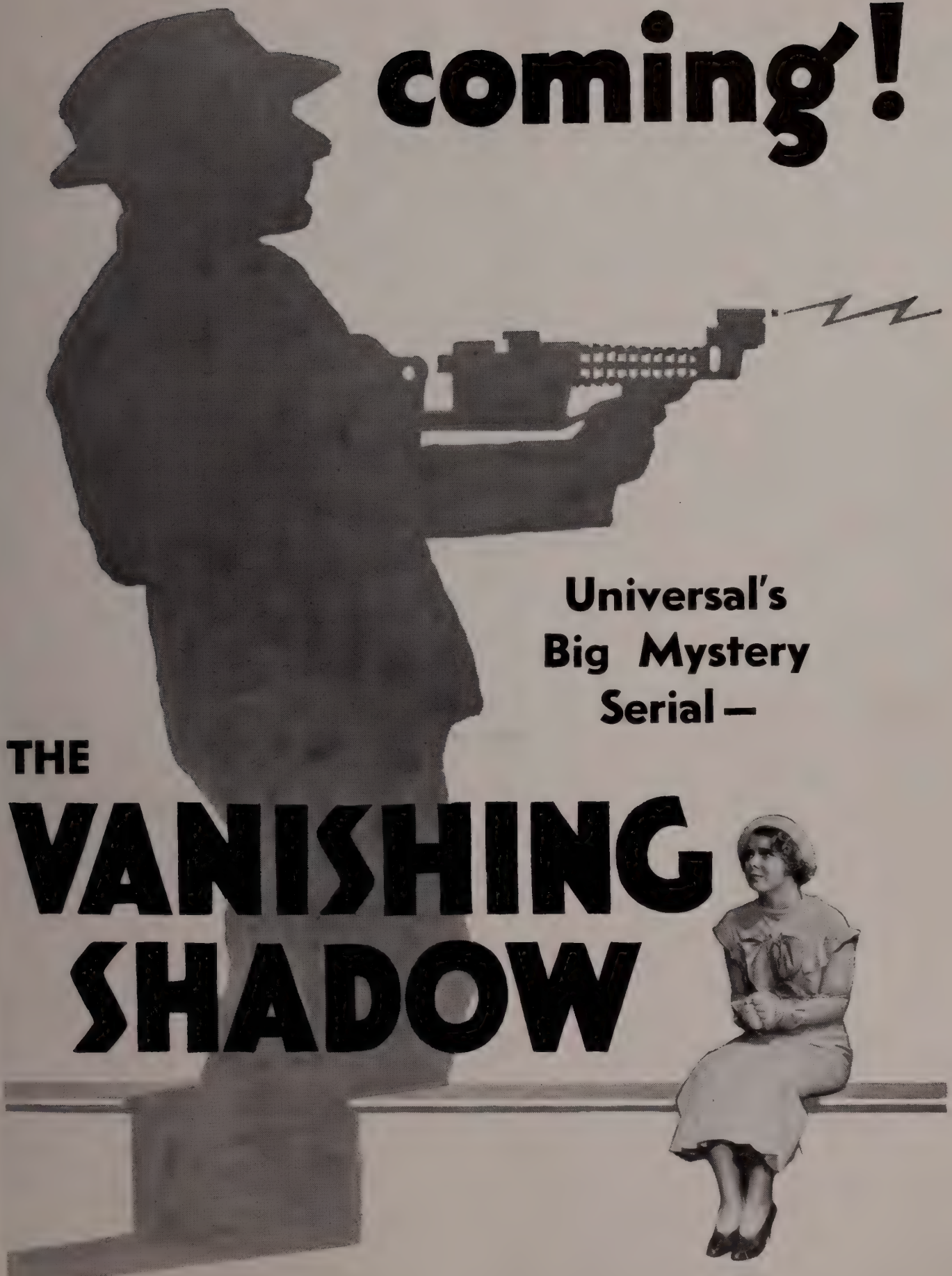
Yours very truly,
MISSOURI THEATRE
Lyle Richmond, Mgr.

S. O. S. ICEBERG

SHOWMANSHIP IN AD LAYOUTS

(1.) Two column x 10" from Midwest, Oklahoma City, Okla. (2.) Single column x 8" from Olympia, Bangor, Maine. (3.) Three column x 9½" from Rialto, Washington, D. C. (4.) Double column x 2½" from Pantages, Hollywood, Calif. (5.) Double column x 3¼" from Keiths, Boston, Mass. (6.) Double column x 3½" from Karlton, Philadelphia. (7.) Two column x 5" from College, New Haven, Conn.

coming!



Universal's
Big Mystery
Serial —

THE
VANISHING SHADOW

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Printed in U. S. A.

(Reproduction of Six-Sheet)

UNIVERSAL WEEKLY
VOL. 24 NO. 22 MAY 12 1934

Margaret Sullavan in
LITTLE MAN, WHAT NOW?

Coming!
VICKI BAUM'S
I GIVE MY LOVE

Have you noticed the notices?

I OWE YOU

No. 771 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

In these strange days of struggle and doubt, it is important for you to know that your source of supply of pictures is safe and sound.

Signing up for a list of good pictures really doesn't mean much to you unless you are sure that the company with which you sign is in a position to carry on its business.

So I owe you a report on Universal. Here it is:

Universal is in excellent shape. We are doing a splendid business all over the world. Last week, for example, we did a larger foreign business than we have done in any similar week in the past six years.

Universal owes very little money anywhere, almost nothing in comparison with the business we are doing.

A conservative forecast of our expense and income for the coming year shows that we can not only make the pictures we have obligated ourselves to make, but deliver something a little better than we promised.

THIS NEWS

Universal could not possibly be in such sound condition unless the greater portion of its customers were in good shape, too. We go up or down as the business of our customers goes up or down. The fact that we are turning that corner (instead of waiting for prosperity to turn it) is proof enough that most of our customers have turned it — some of them without even realizing it.

In this world no one gets back more than he gives out. Universal has given to its customers a good average of money-making pictures and now we are feeling the effects of it. But before we could feel the effects, the larger part of our customers feel the benefit of it. That is as it should be in all business.

We've sailed some stormy seas in the past quarter of a century and especially since the Fall of 1929 — but we're right here on the job, right side up and ready to act again as a bulwark of safety and security for you.

Universal and those who rely upon Universal can now look forward with contented minds upon the future.

Carl Laemmle

Margaret

Sullavan

with

DOUGLASS MONTGOMERY

in

LITTLE MAN, WHAT NOW?

bids fair to threaten even your biggest 1929 grosses!

•

From the famous best-seller by Hans Fallada. Directed by Frank Borzage. With Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper, Catherine Doucet. Bodil Rosing. Screenplay by William Anthony McGuire.

A

FRANK BORZAGE

Production

Proudly Presented by Carl Laemmle

The Most Important Pictu
Frank Borzage Since

LITTLE MAN

re Directed By
The Immortal "Seventh Heaven"

WHAT NOW?

CHESTER MORRIS

with

MARION NIXON in

A comedy-drama with a melodramatic kick that will keep you fans laughing — and guessing! With Walter Woolf, George Stone, Huntley Gordon, Henry Armetta, Alan Mowbray, Gay Seabrook, John Wray. Directed by Edward Laemmle. Story by William Anthony McGuire.

A
STANLEY BERGERMAN
Production

EMBARRASSING MOMENTS

Celebrating Junior Laemmle's 26th Birthday

Here is the group of studio officials who helped Carl Laemmle, Jr. celebrate his twenty-sixth birthday. The party was given by William Anthony McGuire, who sits between Carl Laemmle and Carl Laemmle, Jr., and was held at the Colony Cafe. In the picture will be seen J. R. Grainger, general manager of distribution for Universal Pictures, Frank Mastroly, executive studio manager, Henry Henigson, E. M. Asher, Robert Harris and Eddie Buzzell, director. There are a lot of others who didn't get in the picture and whose faces are too indistinct to show up in this flashlight. It was a great party and came just at right time to celebrate the completion of Universal's biggest picture, "Little Man, What Now?"

BUCK JONES STARTS "THE RED RIDER" UNIVERSAL LEAD-OFF SERIAL, THIS WEEK

WHEN Carl Laemmle gave Buck Jones the honor of starting Universal's next year's serial program, he decided to put every element of box-office support behind this great box-office western star. The first thing to do was to provide a story. One of the greatest writers of westerns over a period of the last fifteen years is W. C. Tuttle. Adventure Magazine would not be in existence without him. Neither would a number of other popular western magazines. Universal purchased W. C. Tuttle's story, "The Red Head from Sun Dog" and re-titled it "The Red Rider."

Already the leading lady has been chosen in the person of Janet Chandler. Janet has beauty, skill in riding and real acting ability. She will be a delightful foil for Buck Jones. The villain also has been chosen in the person of Richard Cramer, who plays the role of Joe Portuguese. Direction will be in the hands of Louise Friedlander, who made such a tremendous impression with his first serial, "The Vanishing Shadow."

Buck Jones in "The Red Rider" will get under way at Universal City early this week and will be ready for early release.

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Murray Roth to Direct "Ransom, One Million"

CARL LAEMMLE, Jr. has assigned Murray Roth to direct the Damon Runyon picture, "Ransom, One Million," when it goes into production at Universal City next month. "Ransom, One Million" is one of Universal's big pictures for next season. It ran serially in Cosmopolitan Magazine and it was Murray Roth who brought the story to the attention of Carl Laemmle, Jr. In the meantime, Ben Grauman Kohn, author of "Mud Turtle," has been assigned to adapt the story. Kohn has been writing under the name of Kurt Kemplar.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
Universal Pictures Corp.
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MAY 12, 1934
Vol. 34 No. 22

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Jean Bart Adapts Own Play to Screen

Author of Broadway Success, "The Man Who Reclaimed His Head," Working on Script at Universal City.

LAST year Universal bought "The Man Who Reclaimed His Head," the Broadway play by Jean Bart, which starred Claude Rains. It will be made for next year's program and Jean Bart, the author, is at work now on adapting her own script. Henry Henigson is the associate producer in charge and Edward Ludwig will direct.

NEW FACES YOU WILL SEE

HEATHER ANGEL

Heather Angel Cast For "The Mystery Of Edwin Drood"

UNIVERSAL is to make two Charles Dickens pictures for next season. Dickens is getting a great play after all of these years and solely because of the tremendous interest which has been aroused by the world wide publication of "The Life of Our Lord," the story which he wrote for the information of his own children and which was not to be published until those children had passed on. These two famous Dickens stories are "The Mystery of Edwin Drood" and "Great Expectations." "The Mystery of Edwin Drood" will be supervised by Edmund Grainger, while "Great Expectations" will be a Stanley Bergerman production.

The first player engaged for either of these Dickens stories is Heather Angel. This beautiful English actress, who has been in this country for the last year, will play the lead in "The Mystery of Edwin Drood" which Lynn Riggs is now adapting to the screen.

Heather Angel was born in Christ church, Oxford, England, and though her parents were not show people, Miss Angel was not out of her teens before she was on the stage. Her greatest triumph on the London stage was "The Importance of Being Earnest." It was that which brought her to the attention of the films and she played in a number of them in England before coming to this country.

✚ ✚ ✚

Brown Already In Two

RUSS BROWN so impressed Carl Laemmle, Jr. by his work in the "rushes" of "The Love Captive" with Nils Asther and Gloria Stuart, that he was placed under contract to Universal, and was promptly dubbed "Rushes" Brown by his associates on the lot. He was next cast with Chester Morris in "Let's Talk It Over" and is scheduled for the Russ Columbo feature to follow. Brown is well known after many years on the vaudeville and musical comedy stage in New York. He was teamed for several years with Bert Wheeler (of Wheeler and Woolsey) in vaudeville, and following that with Jimmy Fallen as Fallen and Brown. It was not until 1932 that Brown went into pictures, in "My Woman." "Moulin Rouge" followed, before the Universal engagement.

RUSS BROWN

He has already played in Universal pictures—"The Love Captive," and "Let's Talk It Over."

DOROTHY APPLEBY

This Dorothy Appleby Is Broadway Favorite

ONCE upon a time a little girl from New England won a beauty contest and was sent to New York as Miss Maine. With no previous stage experience she was cast in the leading feminine role of an important musical comedy, "Mary Jane McKane," succeeding the then famous Mary Haye.

That little girl was Dorothy Appleby, born in Portland, Me., on January 6, just missing being a "New Year" baby by five days. It was a lucky break, Dorothy admits, that caused her to become a leading lady in her very first show. Other important roles followed and the name Appleby became a Broadway byword.

Perhaps her greatest role was in "Young Sinners," which was later made as a film. Some of her other stage successes include "Springtime for Henry," "Square Crooks," "When You Smile," with Elsie Janis and many others. She has never played in stock.

A short time ago Dorothy came to Hollywood and has already been seen in three pictures, the most recent of which is "As the Earth Turns." She is in "I Give My Love," in support of Wynne Gibson and Paul Lukas.

IN UNIVERSAL PICTURES

LOUISE LATIMER

Louise Latimer Rushed Into First Universal Part

LOUISE LATIMER is another stage discovery of young Mr. Laemmle. She was signed this season and immediately went to Universal City for her tests. Miss Latimer has been busy every moment since she arrived on the Universal lot. Her first work is in "There's Always Tomorrow," the Ted Sloman picture in which Frank Morgan is featured with Binnie Barnes, Lois Wilson, Elizabeth Young, Robert Taylor, Maurice Murphy and Dick Winslow. Miss Latimer was born in Brooklyn, N. Y. on March 6, 1915 of New England ancestry. She was educated at Adelphi Academy, Brooklyn and Glen Eden School, Stamford, Conn.; also the University of Arizona and the University of Southern California. She studied acting at the Alviene Dramatic School in New York and received a position with a stock company in Bangor, Maine. Among the plays in which she has had parts are "Let Us Be Gay," "Dinner at Eight' and "When in Rome" at the 49th Street Theatre.

Fourth Acquisition from Pasadena Playhouse

EARL EBY, another of the newly signed discoveries of Carl Laemmle, Jr. is versatile indeed. He has acted, stage directed, written plays, designed stage sets, and can sing, dance and play the piano. He was at one time connected with the famous Pasadena Community Playhouse, the training ground for so many screen stars. He has managed Fanchon and Marco stage shows and acted in fifty different plays. His work in "Cross Country Cruise" attracted Mr. Laemmle's attention and brought him his contract.

At present Eby is playing in "Let's Talk It Over" with Chester Morris and Mae Clarke. He is the fourth player Carl Laemmle has obtained from that Pasadent Playhouse. The others are Gloria Stuart, Onslow Stevens and Jacqueline Wells who played in "The Black Cat." Douglass Montgomery who has just finished a wonderful tale in "Little Man, What Now," with Margaret Sullavan was also a product of this prolific Playhouse.

EARL EBY

A player of many parts who is now in "Let's Talk It Over."

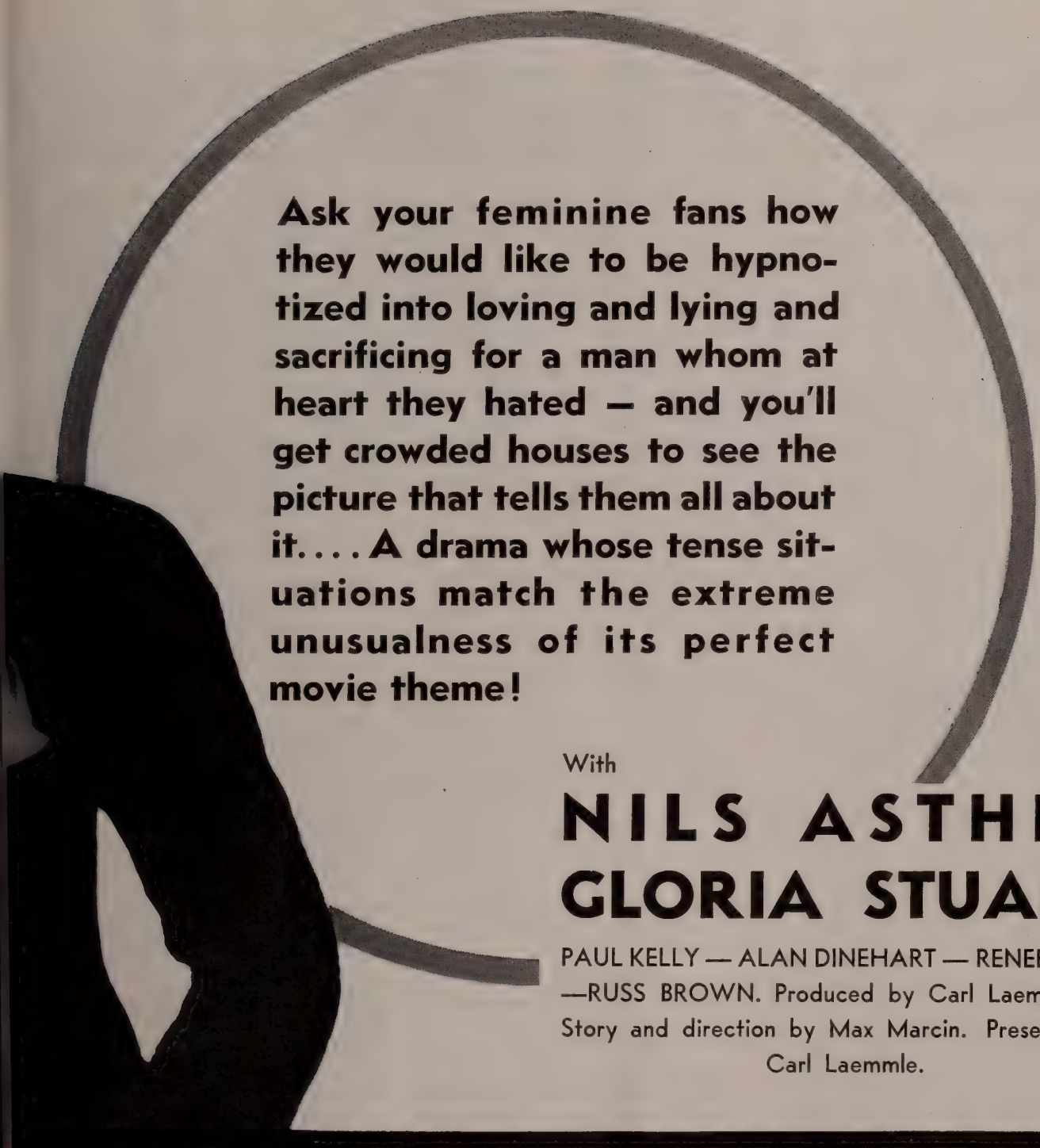
JANE WYATT

Jane Wyatt Flies For "One More River"

JANE WYATT of the New York stage is the best known of all the new faces on this page. From a theatrical standpoint she is already a big bet. She was signed to a long-term Universal contract while playing in "Joyous Season" at the Belasco Theatre in New York with Lillian Gish, and went to Hollywood for a screen test. This was enormously successful and Miss Wyatt returned to New York to complete her plans for a residence in California. She flew back to the Coast on Tuesday to play in "One More River."

Jane Wyatt is the daughter of the socially prominent Christopher B. Wyatts. She was born at Campgaw, New Jersey on August 12th, 1912, and was educated at Miss Chapin's School and Barnard College, New York. At the age of 19, she had her first taste of acting, when she joined the Berkshire Players at Stockbridge, Mass. Engagements in several Broadway plays followed, including "Tradewinds," "The Vinegar Tree," "The Fatal Alibi," "The Mad Hopes," "Evensong" and "Conquest," succeeding Margaret Sullavan in "Dinner at Eight" in the New York cast.

The LOVE



Ask your feminine fans how they would like to be hypnotized into loving and lying and sacrificing for a man whom at heart they hated — and you'll get crowded houses to see the picture that tells them all about it.... A drama whose tense situations match the extreme unusualness of its perfect movie theme!

With

NILS ASTHER
GLORIA STUART

PAUL KELLY — ALAN DINEHART — RENEE GADD —RUSS BROWN. Produced by Carl Laemmle, Jr. Story and direction by Max Marcin. Presented by Carl Laemmle.

CAPTIVE

THE LATEST NEWS OF PRODUCT

Lowe - Karloff Set

STEPPING out with the largest production budget in its history, Universal announced plans today to create the most impressive list of star and featured player names in the concern's life. Karloff who brought terror to the screen with his "Frankenstein," has been signed for three mystery-horror pictures and Edmund Lowe who recently starred in "Bombay Mail" received contracts for two films, Carl Laemmle, Jr., announced.

The new season will start June 1 and by that time Mr. Laemmle will have announced the most ambitious program in the history of Universal. The schedule provides for 42 features.

Lilian Bond, looking particularly fetching in a scene from "Affairs of a Gentleman"

"Let's Talk It Over" New Morris Title

UNIVERSAL has changed the title of the B. F. Zeidman production starring Chester Morris to "Let's Talk It Over." This picture has enjoyed a number of titles in the studio. It began as an original document by Dore Schary and Lewis Foster called "Loves of a Sailor." It later was changed to "Funny Thing Called Love," but there are so many "loves" on the market that it seemed best to get entirely away from the commodity.

In "Let's Talk It Over," Mae Clarke, whose many performances in Universal pictures like "Waterloo Bridge" and "Frankenstein" make her feel very much at home there, is leading woman. Featured with her are Frank Craven, Andy Devine and Russ Brown, while the cast includes also John Warburton, Irene Ware, Anderson Lawler, Goodee Montgomery, Dougles Fowley, Tom Dugan, Herbert Corthell, Lois January, Dean Benton, Earl Eby, Wanda Perry and Dorothy Daw.

"Let's Talk It Over," is being made from a screenplay by John Meehan, Jr., with dialogue contributed also by him and under the direction of Kurt Neumann. Its final scenes will be shot tomorrow.

✚ ✚ ✚

Universal Enlarging "Embarrassing Moments"

HENRY ARMETTA, one of the most active players on the Universal lot, has been given a new long-term contract by Carl Laemmle, Jr. The reason for superseding the old contract was the clever work Armetta did in "Embarrassing Moments" with Chester Morris. In fact, so important did the sequences in which Armetta appeared become in the picture, that the studio decided to broaden and enlarge upon them. The company was brought back and a week's extra work put in on this Chester Morris starring vehicle.

Several players were added in the Armetta sequences. The cast already includes Marion Nixon, Walter Woolf, Jane Darwell, Virginia Sale, Alan Mowbray, Huntley Gordon, George Stone, Charles E. Coleman, Gay Seabrook.

The new scenes were not accomplished without danger and excitement. Chester Morris suffered severe injuries to his left hip, and both he and another actor escaped death by a miracle.

While seated in the cockpit of an airplane suspended forty feet in the air, the plane suddenly lurched and fell to the sound stage floor, carrying both Morris and Pat Flaherty, playing the role of the pilot, with it. Three large studio lights crashed on top of the men, the glass severing a sleeve from Morris's coat, and cutting a shoe from his left foot.

Both men were rushed to the studio hospital where they received treatment. Morris suffered intense pain from crushed muscles. Flaherty escaped serious injury, but suffered from bruises about the body.

The story is by William Anthony McGuire and the direction by Edward Laemmle.

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"One More River" Cast Now Is Almost Complete

OVER the week-end, five players were added to the already imposing cast which James Whale has enlisted to interpret John Galsworthy's novel, "One More River." The new players are Kathleen Howard, former Metropolitan Opera contralto and fashion editor of Harper's Bazaar, E. E. Clive, Alan Mowbray, Gilbert Emery and Robert Greig.

R. C. Sherriff adapted this novel of contemporary English life while James Whale was in England several months ago. The scenes were worked out with actual English settings in mind, as was the case when these two collaborated on H. G. Wells' "The Invisible Man."

In the cast already announced, are Diana Wynyard, Colin Clive, Frank Lawton, Mary Astor, Henry Stephenson and Reginald Denny.

ON AT UNIVERSAL CITY STUDIOS

Carl Laemmle, Jr., must have been looking at this still when he re-titled "Funny Thing Called Love." Anyway, it illustrates the new title, "Let's Talk It Over," as well as any still could, with so many interested talkees in it. Chester Morris is center of attraction

Beautiful Binnie Barnes and Lois Wilson Cast

UNIVERSAL went far afield for one of the roles in the tentatively titled "There's Always Tomorrow," which Ted Sloman put in production yesterday at Universal City. By cable Binnie Barnes the beautiful English actress who played Kathrine Howard in "Henry The Eighth," was engaged to play the role of Alice, the girl who understands Frank Morgan in this story which Ted Sloman, the director wrote. Miss Barnes is one of the most luscious creatures on the screen today.

Every effort is being made to get Miss Barnes on the Olympic, Wednesday's boat, but if she fails, she will have to sail on the Acquitania on the 12th. As soon as she arrives in New York, she will be shot to the coast as rapidly as possible on the fastest plane.

Another role was assigned yesterday in this production, that of the woman who misunderstands Frank Morgan. Since the actress was required to appear as the mother of five children, there wasn't any grand rush about playing it on the part of Hollywood actresses. Yesterday Carl Laemmle, Jr., however, assigned it to Lois Wilson, who had played a similar part in "Seed" and who regards that previous role as the most satisfactory performance she ever gave on the screen. Her latest role is also a mother role in Frank Borzage's "No Greater Glory."

Those already playing in the picture are Elizabeth Young, Louise Latimer, Robert Taylor, Maurice Murphy, Dick Winslow, Helen Parish and Margaret Hamilton.

Make Reservations NOW
for the
MORRIS JOSEPH
20th Anniversary
Testimonial Dinner
HOTEL TAFT
NEW HAVEN, CONN.
MAIN BALL ROOM
MAY 22, 1934
Greatest Party in the History of Show Business in Connecticut.

A Great Box-Office Cast in a Great Picture!

CARL LAEMMLE presents

Paul LUKAS

AFFAIRS of a

HOW the women will love this one! . . . A new kind of murder mystery with a new kind of dramatic thrill — spiced with the amorous relationships of an irresistible man with many weak and beautiful women. . . . It's perfect movie fare — ready to do plenty of business for YOU!

with

LEILA HYAMS — PATRICIA ELLIS
PHILLIP REED — ONSLOW STEVENS
DOROTHY BURGESS, LILLIAN BOND, JOYCE COMPTON, RICHARD CARLE, DOROTHY LE BAIRE

Produced by Carl Laemmle, Jr., from a play by Edith and Edward Ellis. Directed by Edwin L. Marin. Edmund Grainger, Associate Producer.

GENTLEMAN

SILVER SCREEN GIVES The Best Interview Yet!

Excerpts From The Three Page Story *by* Patricia Keats

Illustrated With Scenes From "Little Man, What Now?"

THE "Little Man, What Now?" company is at work on stage 6 I am told when I reach Universal. I stumble over Boris Karloff, Gloria Stuart, and an old cab left over from "Back Street," and arrive on the set just in time to see Margaret rescue a stew from the kitchen stove—I mean a meat stew. So that cute kid is Margaret Sullavan. She doesn't look nearly as young ladyish as she did in "Only Yesterday." Well, if you don't mind, I'll just sit over here in the corner and observe a bit. Ah, there's Frank Borzage.

Frank Borzage is the most widely loved and admired director in Hollywood—and, if you could just see the flock of gold statuettes he has won at Academy Award dinners, you'd know that he rates pretty high with his confreres. When I first saw the row of gold statuettes in his home I was sure that they had mated and had children.

Frank is directing "Little Man, What Now?" and that is all you need to know to be convinced that it will have the charm and tender pathos and naive humor of "Seventh Heaven."

You've probably read Hans Fallada's best seller and know what a truly beautiful and sincere story it is. And you can be darned sure that none of its beauty and sincerity will be lost on the screen, with Frank Borzage directing.

And that for "Little Man, What Now?" and Frank Borzage. It's my bet, judging from what I observed on my observation day, that Frank will have another little gold statuette ere the birdies nest again, and so will Carl Laemmle.

And now for Margaret Sullavan. She can't stand swank and pretense.

When the day's work is done Margaret goes loping home in her Ford roadster, none too new, with the top down and the wind blowing her hair in every direction. She lives in Cold Water Canyon, in a rented house, with a devoted colored maid and a little Scottie named Peter. Right now Margaret is devoting her life to weeding her lawn—and Peter is helping assiduously. As soon as the last "take" is okayed, Margaret Slips out of her demure little Lammchen dresses and pulls on an old pair of corduroy pants and a pongee shirt. No frills and ruffles for her.

If she gets a day away from the studio she goes driving through the country having a swell time, and usually by herself—she never can tell you exactly where she went because details mean nothing to her. She's in love with the adventure of living. If she gets several days off from the studio she usually goes to a dude ranch on a fishing spree, for she is a most enthusiastic angler.

Before meeting Margaret Sullavan I was convinced that her desire for simplicity and privacy, her exaggerated inferiority complex, and her abhorrence of publicity and the Best People (even Garbo selects her friends from the Best People) was all just another act. Of course our little village is a place where more acting is done off the screen than on. Better performances are given at the Mayfair and the Cocoanut Grove, not to mention when "ex" meets "ex" in the early morning at the Clover Club, than you'll ever see on the screen, alas. And the word natural hasn't been heard around here in years except at crap games. Every one is so busy being glamorous, or mysterious, or exotic, or utterly charming, or utterly gross that when a perfectly normal, natural girl comes along doing and saying what a perfectly normal and natural girl would do and say, everybody up and whispers, "She's putting on an act." Having been deluged with charm and insincerity for months on end I regret to say I joined in the whispering. But no more.

Margaret Sullavan isn't any more putting on an act than my little kitten, chasing grasshoppers out in the patio, is. She really is shy and sensitive, she really believes she is a rotten actress. She is completely unspoiled—and heaven help us, may she remain so. It is refreshing to meet someone in Hollywood who doesn't expect you to start raving about her last picture, who doesn't invite you to look at her last portrait sitting, who doesn't tell you that her studio is ruining her, who doesn't gossip about the other stars—and who very frankly tells you that she doesn't care at all about meeting you. It's delightful.

Margaret is so convinced that she is a rotten actress and has a lot to learn that she was simply sick all over when she saw herself in "Only Yesterday." She fled immediately to New York and started looking for another stage play. When Johnny Johnston of the publicity department wrote her that Universal was excited over the picture, and wanted her to reserve space in a local trade

MARGARET SULLAVAN

paper to help advertise it, Margaret wrote back, "I have seen 'Only Yesterday.' The next space I reserve will be in the obituary column." She simply doesn't believe she was any good in that picture and if you tell her so she thinks you are being politely insincere.

There was the time when she ran into the late Lilyan Tashman at the Colony Club—Margaret's one venture into Hollywood's night life. Lilyan came up to her and said, "Aren't you the girl in 'Only Yesterady?' My dear, you were perfectly marvelous. You gave a divine performance . . . " And Lilyan raved on and on just as we all do in Hollywood.

"Thank you," said Margaret and walked away.

"Someone ought to teach that child some manners," Lilyan said.

When Margaret heard that she had hurt Lilyan Tashman by her brusqueness, and that it was the concensus of opinion that she had acted most rudely, the poor girl was so upset she actually cried. She didn't mean to be rude. But being called marvelous floored her so completely that she couldn't think of anything to say. If Lilyan had said, "Margaret Sullavan, do you know a good place to catch trout?" Margaret would have stood there talking until they shut up the place.

But she just can't talk about herself. And she can't get used to the good old Hollywood effusions.

There's a scene in "Little Man, What Now?" where Margaret has to walk in the rain. This scene—contrary to custom—had to be taken many times, and Margaret was drenching wet when it was over. "Well, I guess now you'll agree that Sullavan is all wet," she said as she wrung out her clothes. Yeah, you might just as well agree with Margaret that she's rotten and avoid an argument. (But you can keep your fingers crossed.) If you like Peter Pan, and Huckleberry Finn, and that freckle faced girl next door who gets such a kick out of her Girl Scout uniform, you've just got to like Margaret Sullavan.

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Frank Borzage Finishes "Little Man, What Now?" With A Feast

FRANK BORZAGE celebrated his birthday and the final shots of "Little Man, What Now" at Universal Studios on the same day.

With Margaret Sullavan headed for England, Borzage contracted for a picture with another studio, and Douglass Montgomery negotiating with three producers, but reserving three pictures for Universal, it was necessary to work far into the night.

At midnight on the final day, an elaborate supper was served on the stage in honor of the director by the cast. Seated at the festive board were Margaret Sullavan, Douglass Montgomery, Alan Hale, Catharine Doucet, Bodil Rosing, Mae Marsh, Frank Reicher, Alan Mowbray, Christian Rub, Etienne Girardot, Sarah Padden, Monroe Owsley, Hedda Hopper, the entire technical crew and Mr. and Mrs. Borzage.

Carl Laemmle

presents –

SINNER

ENTERTAINMENT

— That's the one word which fittingly describes this great audience picture! You can depend on it to draw! You can depend on it to give your folks an absolutely HILARIOUS TIME, and you can depend on it to cause more word-of-mouth comment than almost any picture you've run in weeks and weeks! BOOK IT!

•

JOEL McCREA
SALLIE BLANE
BERTON CHURCHILL

Mickey Rooney, Russell Hopton. Produced by Carl Laemmle, Jr., from a play by John B. Hymer and LeRoy Clemens. Directed by Kurt Neumann. Associate Producer, Edmund Grainger.

HEADLINES From *Variety*

"Madame Spy," Vaude, 11 G; Montreal Sees Some Biz

"GLAMOUR," OKE $15,000, IN ST. L.

KATE SMITH AND "HALF A SINNER" $13,000. S. F.

Orpheum: (F&M) (2,400; 25-35-55) "Half a Sinner" "U" and stage show with Kate Smith unit. Radio performer a B.O. draw and $13,000 okay with picture more help than usual. Last week "Success at any Price" (Radio) with young Fairbanks and "Century of Progress Revue" on stage started lightly and built up to a pretty good $10,000.

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San Francisco, May 7

Golden Gate (RKO) (2,844; 25-35-40)—"I'll Tell World" (U) and vaude. Lee Tracy some draw, and $11,500 is much better than past few weeks. "This Man Is Mine" (Radio) getting slightly under $9,500 last week.

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Washington, May 7

Rialto (U). (1,853; 25-35-40-50), "Uncertain Lady" (U) Looks like satisfactory $3,000. Last week "I'll Tell the World" (U) helped by bally in local UP sheet collected good $5,000.

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Chicago, May 7

State-Lake (Jones) (2,700; 25-35-40) "Countess of Monte Cristo" (U) and "Keep 'Em Rolling" (Radio) okay at $11,000.

"The Love Captive" Excellent Film Says *Variety*

SCREEN version of Max Marcin's "The Humbug" neatly accomplishes what it sets out to do, presenting a suspenseful tale about a hypnotist whose uncanny works turn back upon him, and offering an hour's absorbing entertainment in dramatic novelty. It is throughout an excellent piece of craftsmanship, with Marcin as author, co-adaptor and director chiefly responsible.

The technology of hypnosis is authentically shown without the hocus-pocus usually ascribed to the powers of suggestion, in the plot which Nils Asther weaves about his patients and victims and eventually himself in the guise of the professional hypnotic practitioner. Gloria Stuart becomes his office nurse and his beloved after cutting off her engagement to Paul Kelly. Kelly, believing Asther has befuddled her with his powers, threatens to kill him, but is dissuaded by Alan Dinehart, his brother-in-law, who in turn goes gunning for Asther when he suspects he has transferred his spell to his own wife, played by Renee Gadd.

Climax comes when Asther, seeking to save his reputation puts on a sort of clinic called by an investigating committee of doctors. Committee presents Dinehart, who is in a jealous rage, as his hypnosis subject. Test of the so-called charlatan's powers is the presumed inability of his subject to pull the hairtrigger of a loaded pis tol. But under the goad of seeing his wife with the hypnotist, as she is about to defend the latter, he shoots and kills Asther.

Picture ends with question, propounded to the audience over the head of one of the characters. Was the man who killed the hypnotist in a state of mental and moral irresponsibility, or did he take knowing advantage of a prefect alibi provided by the victim himself?

Principals give excellent performances, and rest of the cast is good in lesser parts. Photography is okay. Picture will hold to any audience.

Novel Treatment of Fine Mystery Yarn -"Affairs of A Gentleman"

BASED on the play, "Women in His Life," the Universal picture, "Affairs of a Gentleman," offers a novel way of presenting a murder mystery.

Furthermore, it offers a highly interesting group of characters, each one of whom is believable, human and excellently drawn, and each unwittingly adds to the mystery.

The film opens with a shot, and Gresham, a famous novelist (Paul Lukas) is found dead at his desk. The bewildered butler and Chinese chef finally pull themselves together sufficiently to phone the police and Gresham's publisher, Richard Carle. In the meantime, and quite naturally, the group of friends has gathered. The inspector gets nowhere rapidly, until a chance slip on the publisher's part leads to his decision: "Well, I'm going to keep you all here until each one of you tells all you know."

Then the picture goes back and picks up the series of events beginning with the publisher's inadvertent remark.

So many complications pile up that the perfectly simple solution for the murder (which looks like a suicide) is doubly effective, and the solution reaches the audience just before the inspector arrives, ending the picture exactly where it began. Whether or not the inspector ever solves the mystery is left to the audiences' imagination.

Paul Lukas is polished, as usual; Dorothy Burgess turns in a good job as the girl with the jag; Sara Haden is uncannily fine as the secretary. Patricia Ellis, Lilian Bond, Leila Hyams, Joyce Compton and Dorothy Le Baire are good types for their parts. Richard Carle brings a callous, emotional shrug to his part that is stunning characterization. Onslow Stevens is the enraged husband, and Phillip Reed is Miss Ellis' fiance.

—Hollywood Reporter

GALESTIEN Praises LAEMMLE For "THE INVISIBLE MAN"

J. F. GALESTIEN

Mr. Galestien, who has for years run the Casino and National Theatres in Djokja, Batavia, has taken over the Alhambra and Flora theatres, which makes him the owner of all the theatres in this Dutch East Indies city. He is one of the most progressive theatre men of the East. The following letter was sent to Louis J. Lieser, Universal manager in Batavia.

UNIVERSAL PICTURES
CORPORATION OF JAVA
Batavia-C.

Dear Mr. Lieser:

Upon your request, I shall make an exception and give my opinion about your picture "THE INVISIBLE MAN."

To criticise the "INVISIBLE MAN" properly and effectively, it will be necessary to tell you that I am now already twenty years in the show business, and can claim a little experience in this line. In all these years, I always had a great respect and admiration for your President UNCLE CARL LAEMMLE.

This great little man of the industry is really an ace showman. In all those years, he surprised us every time with something startling.

I hereby wish to assist you to remember his productions:

"Uncle Tom's Cabin"
"Hunchback of Notre Dame"
"ALL QUIET ON THE WESTern Front"
"King of Jazz," etc.

and now he comes forward again with something unusual, such as "THE INVISIBLE MAN," "ONLY YESTER- and "BELOVED."

Honestly, I was greatly surprised and tricked when looking at "THE INVISIBLE MAN." How on earth has the film been taken! It is something wonderful. How advanced the film-technique has become, that it can manage to show and bring into action an "INVISIBLE MAN" on the screen. I have already seen six performances of this film, and I still am excited and fooled by this marvelous production. Naturally it's again CARL LAEMMLE, who is the first to come out with such mysterious shots.

I recollect one of his previous remarks regarding imitations, he said, "You can imitate everything but not my knowledge. I always leave you a half-year behind hand."

Will you please send my special compliments and congratulations to UNCLE CARL regarding his film "THE INVISIBLE MAN." Every exhibitor who realizes his own interests ought to book immediately without fail this wonder of film technique, especially as we also have now a real General Manager, Mr. Lieser, who will do everything in his power to allow us exhibitors to run our shows with success.

This is indeed like UNCLE CARL.

With best regards,

Truly yours,
(w.s. J. F. Galestien

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Film Daily Boosts "Love Birds" Film

LAUGH-PACKED YARN OF REALTY GYP AND GOLD RUSH ON DESERT RANCH.

This is a laugh riot for Pitts-Summerville fans and a pleasing entertainment for anybody's money. Summerville is an attendant at a chicken market whose hens get loose, fly into the classroom where ZaSu Pitts is the teacher and result in a scene that brings her dismissal. In the chickey

(Continued on Page 27)

"All Quiet" Gripping As When First Made

Review Excerpts From *(Milwaukee Sentinel)*

FOUR years ago Universal brought out a film based on Erich Maria Remarque's best seller, "All Quiet on the Western Front." Some it shocked, some it moved to tears, some it horrified with a horror that only war in the raw can provoke. On all who saw it, it left a searing impression that never has been equaled before or since by any picture.

In a film notable for its sustained and impelling drama, there are certain scenes which, I don't doubt, many of us have carried with us since we first saw the picture, and which I found fully as moving when I rewitnessed them last night. The patriotic fever lighting the innocent faces of the schoolboys as they pledge to stick together and fight furiously for the fatherland, the whimpering terror of the green soldiers as they cringe in the dugout under a bombardment, Paul's awful imprisonment with the Frenchman he killed in the frenzy of battle and whose corpse remains in smiling accusation to haunt him, Paul's hand reaching out for the butterfly flitting just beyond the trench . . . these moments, among others, are ones not lightly to put out of mind.

But I think that most heartrending piece in the whole picture is the utilitarian state of mind which prompts each of the lads in turn practically to grab the choice pair of boots from a dying comrad.

If you missed it four years ago, don't miss it now. If you have seen it, you owe it to yourself and your outlook on world peace to repeat the experience.

LEE TRACY

Lee Tracy's telling the world through the box-offices of the country just what swell grosses can be rolled up today by a fast-moving romantic comedy-drama with melodramatic flourishes . . . Its first run record shows that it's a thoroughly satisfying picture, with plenty of pull-'em-in-angles. CLIMB ABOARD!

•

WITH

GLORIA STUART

ROGER PRYOR, Onslow Stevens, Alec Francis, Lawrence Grant, Dorothy Grainger. Directed by EDWARD SEDGWICK. Produced by Carl Laemmle, Jr.

I'LL TELL T

HE WORLD

June Knight, the photographer's delight, arrives in Universal City, to have a slight throat operation and to appear in "The Great Ziegfeld," and possibly in "Castles in the Air."

Jacques Deval had the double pleasure of arriving at Universal City and on the same train with June Knight and sharing her welcome. Mr. Deval is adapting the continental drama, "Angel" for Universal.

June Knight, *Photographers' Delight,* Back

WITH Margaret Sullavan in Europe and Gloria Stuart loaned to Warner Brothers, June Knight returns to Universal to find herself Queen of the lot, and incidentally—occupying the dressing bungalow which each of the other actresses have coveted—and won. June is to do "The Great Ziegfeld" for her next venture into celluloid drama.

When June Knight returned from her sojourn in Florida, there was general rejoicing, for June is extremely popular on her Home lot.

When her big ivory DeSoto drives through the gates, camera men grab their lens boxes and Graflex cameras for June is "a natural" when it comes to photography. Everything she does makes a picture, and besides an hour with her in the gallery is good for a round of laughter from all connected with the job of 'picturizing' this grand gal.

She gives imitations between shots, sings a little Grand Opera, dances an original interpretation of the Cariocha and has a swell time generally, while most stars look upon the portrait-taking as an unpleasant duty, to be gotten over in the shortest space of time possible. She never does a run-out while the photographer is changing plates and is chock full of good suggestions for pictures; No wonder Universal City has changed its spring song to "June is Here."

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Jane Wyatt Arrives At Universal City

JANE WYATT arrived Wednesday at Universal City by plane to play the role of Binnie in "One More River." Carl Laemmle, Jr. sent for her in a hurry to round out a well balanced cast for James Whale. Although Miss Wyatt was not supposed to report until June 15th, she was glad to go, since she had been putting in the last few weeks in stock performances merely to have something to do. She played "Biography" and "Dark Towers" at the Hanna Theatre in Cleveland, last week and the week before.

"One More River" is already in production with a cast which includes Diana Wynyard, Colin Clive, Mary Astor, Henry Stephenson, Reginald Denny, E. E. Clive, Kathleen Howard, Alan Mowbray, Gilbert Emery and Robert Greig.

"Strange Wives" New Wharton Title

STANLEY BERGERMAN, who will make a production of Edith Wharton's novel, "Bread upon the Waters," has announced a change in title of this important next year's production. It will be released under the title, "Strange Wives." Gladys Unger has returned to the Universal City lot to adapt the novel to the screen. Miss Unger has adapted many of the best women's stories of former years to the screen.

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Sherman to Direct Two For Universal

LOWELL SHERMAN, whose throat disability has prevented his starting the two pictures he came to Universal to produce, is rapidly recovering. He can now speak above a whisper and within the next month will be entirely recovered. The two pictures he will make for Universal are "Night Life of the Gods" by Thorne Smith and "School for Scandal" by Richard B. Sheridan. "Night Life of the Gods" will be the first of these productions to go into work.

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Gloria Stuart Cast in "Transient Lady"

ONE of the first pictures to go into work at Universal City for next year's program will be "Transient Lady." This Octavus Roy Cohen serial story from Liberty Magazine will be made under the direction of Eddie Buzzell. The only player so far cast for "Transient Lady" is the title role, which has been assigned to Gloria Stuart. This fast working actress has completed, in rapid succession, "I'll Tell the World" with Lee Tracy, "The Love Captive" with Nils Asther, and a loan-out picture on the Warner lot. She will return to Universal City week after next, when "Transient Lady" goes into production.

"I Give My Love" is a story of artists and artists' models. A real art class was imported bodily to Universal City to give authentic atmosphere.

"I Give My Love" features Wynne Gibson and Paul Lukas, both of whom are shown in this illustration.

UNIVERSAL ON A TALENT SEARCH

HOLLYWOOD eats up faces rapidly. At the present time, the dearth of new faces and the necessity for them is doubly acute. Several means of acquiring new talent have been tried by all the companies. Last year Universal tried the Junior Stock plan, and two of the graduates of that course are still under contract to Universal, Lois January and Dean Benton.

David C. Werner, casting director of Universal, however, has come to the conclusion that only people in Hollywood and most of all, those who have failed to get by the casting office, are candidates for this type of campaign. He has decided, therefore, to go out where talent might be found au naturel. With the approval of Carl Laemmle, Jr., Werner started yesterday on a three months' tour of the country which will take him to Kansas City, Salt Lake City, New Orleans, Birmingham, Atlanta, Chattanooga, Nashville, Louisville, Indianapolis, Chicago, Minneapolis, St. Paul, Memphis, St. Louis, Detroit, Ann Arbor, Cleveland, Cincinnati, Pittsburgh, Washington, Richmond, Philadelphia, New York, Boston, Seattle, Portland and several other cities.

Werner, who was formerly Story Editor and talent scout for Universal in the east, is credited with bringing to the screen Genevieve Tobin, Sidney Fox, Rose Hobart, Bette Davis, George Brent, June Knight and many others. Dan Kelly, formerly casting director at Columbia will sub in for Werner during his absence.

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PAL THEATRE

WOOD RIVER, NEBRASKA

April 9, 1934

Universal Film Exchange
Omaha, Nebr.

Dear Sirs:-

I have just finished showing your two reel subject "WORLD'S GREATEST THRILLS," and I want you to know that I went out and advertised this two reel subject feeling quite sure that I would get extra business, and it sure did.

I showed it with the Feature "MR. SKITCH," and honestly believe it "pulled them" and built up the following night for just as much as the Feature. I had many tell me it was the best thing they had ever seen any place. I just can't pass up the chance to say that it was a "meal ticket" for those who have shown it, and that is what we are all in need of.

The print was in perfect condition—recording the same—and I want to thank Universal and hope they will make something like it again and that I have the pleasure of showing it.

Yours truly,

M. E. LANMAN

From the "What the Picture did for Me" Dept., the voice of the exhibitor in the *Motion Picture Herald*—May 5, 1934.

"THE LOVE BIRDS"—ZaSu Pitts, Slim Summerville—One of the funniest pictures we ever played and one of the best this team ever made. All were satisfied with the show and that is saying a lot these days.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

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Film Daily Boosts "Love Birds" Film

(Continued from Page 23)

chase Slim drops a folder describing the peace and quiet of a desert ranch, which ZaSu purchases. Slim, who also got fired, is sold the same ranch and arrives there just after ZaSu and her scripture-quoting young nephew have retired for the night. An amusing ghost scene follows and then a squabble over who owns the ranch. A prospector happens by, quarrels with Slim and knocks out his gold inlay. He starts a gold rush just as Slim and ZaSu are about to leave because there is no water. Then the realty tricksters arrive and buy back the place from ZaSu and Summerville just as the gold hoax is exposed.

—Harrison

KARLOFF
The
"Frankenstein"
Monster
LUGOSI
The
"Dracula"
Monster
IN
The
BLACK CAT

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"AFFAIRS OF A GENTLEMAN" IS GREAT FOR REAL SHOWMANSHIP EXPLOITATION

BEAUTIFUL, alluring women . . . and a bachelor author whose charms women seemed unable to resist. He was a great author—perhaps because he wrote of life, reality . . . things as they are—because each book was an intimate revelation of one of his own "affairs." But what of the women whose intimacies he wrote into these books . . . whose frailties he exposed to the world?

"Affairs of A Gentleman" is a picture that deserves thought and advance handling. It is cleverly different and is filled with showmanship angles. A smart showman can work up a smashing campaign on the title alone without knowing anything about the real meat of the picture itself.

There is a clever mystery that keeps one in suspense right up to the final scene. Thus you can sell the picture from the unusual mystery angle, set against a background of the half dozen beautiful women all of which makes an absolutely perfect combination for strong box-office!

Here is a man so suave and charming that women refused to stop seeing him even after he had deceived and abandoned them for a new charmer. Hence the novel situation of a surprise party for the great author with all of his ex-affairs present together with a couple of current ones. There is drama—comedy—romance, all thrown into one situation—and what a situation! Every moment sparkles with great possibilities—every second is filled with breathless suspense.

There are many novel ways in which you can sell a picture with these angles. Such items as throwaways asking both men and women how they would react to such a situation; date books titled "Affairs of a Gentleman" and distributed to men fans; teaser snipes; newspaper contests based on the readers' reactions to the situation referred to above; and a host of other stunts that will rouse curiosity and set the whole town talking about the picture. Study the pressbook carefully, it offers many excellent ideas. Plan a big campaign and sell the picture for all it's worth. And send me the details of your campaign, so that I can pass them on to other enterprising showmen through these pages.

A. J. SHARICK

"I'LL TELL THE WORLD" GETS BIG PROMOTION SPACE!

Samples of the big newspaper space theatres are obtaining for their showing of "I'LL TELL THE WORLD" through the serialization.

On the left is a cooperative ad page which appeared in the Stockton, Calif. Daily Evening Record as part of the National Theatre's campaign.

In the center is the first installment of the serialization as run by the Youngstown Telegram. A great advance plug for the Paramount Theatre.

On the right is the half page advance announcement of the serialization in the Pittsburgh Press. This was only the first of a series of advance ads, all of which mentioned the Warner Theatre where the picture played currently with the publication of the story.

The showmanship front used by the Capitol Theatre, Dallas, as part of the big "ALL QUIET" campaign. Notice trench effect obtained by using sand bags. The display helped to sell the picture for holdover business.

AMERICAN LEGION AND ROTC AIDS CHARNINSKY IN "QUIET" CAMPAIGN

FOR his showing of "ALL QUIET ON THE WESTERN FRONT" at the Capitol Theatre, Dallas, Texas, Louis Charninsky conducted a campaign which is outstanding for its completeness and for the hold-over business which resulted.

The willingness of the American Legion to cooperate was again demonstrated when the local post loaned Charninsky captured war material to use in displays. Some of it was used with sand bags and atmospheric cut-outs in making the front and lobby resemble trenches. Complete displays of war material with explanations were made in the inner lobby and in three downtown store windows with the balance.

Sixteen uniformed boys provided by the Reserve Officers Training Corps added realistic atmosphere to the setting.

A bugler played army calls from the roof of the theatre, and to provide additional noise, Charninsky hooked up his front amplifier to the loud speakers, bringing the excitement on the screen out front.

Red flares and fire bombs were used to attract attention at night.

The American Legion also assisted by notifying all their members of the engagement and urging them to attend. As part of the tie-up, disabled members were admitted free. This angle was immediately picked up by the newspapers and played up with stories and art.

The theatre employees were costumed in nurses' and soldiers' uniforms.

A girl in the costume of a war nurse, and a German Police dog with a Red Cross banner around its body, were used as a street ballyhoo.

Gold Star Mothers were invited to a special showing of the picture and a display of war-time theatre programs from Paris, was made in the lobby. Both ideas resulted in newspaper stories.

Charninsky used increased quantities of posters and heralds and larger ad space. Dallas reviewers and editorial writers were impressed just as much as when the picture was first issued.

TIE-UPS BIG FEATURE OF PALACE THEATRE "GLAMOUR" CAMPAIGN

IN planning their "GLAMOUR" campaign for the Palace Theatre, Cleveland, Ohio, Nat Holt, Manager and Al Gregg, Publicity Manager took full advantage of the available tie-ups. These included the song "Heaven on Earth," Glamour perfume, and the novelization in Screen Romances magazine.

The catchy tune from the picture opened many exploitation channels. The orchestras quickly recognized its popularity and played it nightly on the air and at the city's leading hotels and restaurants. Wurlitzer's and other music stores gave generous display space to the sheet music, using lobby cards and photos from the picture for backgrounds.

Through the cooperation of Chanel, Glamour perfume displays were planted in leading drug and department stores during the showing of the picture. Display reproduced is that of Harvey's Drug Store which is located at one of the busiest corners of the Cleveland Railroad Terminal.

Holt and Gregg tied-up with the timely

appearance of the novelization of "GLAMOUR" in the Screen Romances Magazine. The local distributor of the magazine bannered his eight delivery wagons and prepared a special card for use on newsstands and in store windows. Reproduction at bottom of page shows trucks as they are bannered.

As part of the tie-up arranged by Halle Bros. Department Store, an enlarged photo of Constance Cummings with picture credits, was used in a special window for the hair dressers' convention.

BUCK JONES
IN
THE RED RIDER

is only one of the four big serials from Universal for 1934-1935

TAILSPIN TOMMY

is another — —

Watch Universal Weekly For the Sensational Announcement of the Other Two!

FINE SHOWMANSHIP DISPLAYED IN THESE ADS!

(1.) Double column x 8" from Liberty, Oklahoma City, Okla. (2.) Three column x 8¼" from Orpheum, Wichita, Kans. (3.) Two column x 9" from Strand, Akron, Ohio. (4.) Double column x 8" from Palace, Columbus, Ohio. (5.) Two column x 4" from Karlton, Philadelphia, Pa. (6.) Double column x 6" from Sierra, Sacramento, Calif. (7.) Two column x 7¼" from Alhambra, Milwaukee, Wisc.

Coming!

CHESTER MORRIS

MAE CLARKE, Frank Craven, Andy Devine, John Warburton, Goodie Montgomery, Lois January, Russ Brown, Earl Eby, Wanda Perry and many others in a B. F. Zeidman Production.

LET'S TALK IT OVER

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

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New York, N. Y.

MANAGER
HARRIS THEATRE
FINDLAY OHIO

There was a time when all newsreels were more or less alike. That day is gone. It is my honest conviction that today

UNIVERSAL NEWSREEL

with Graham McNamee as the Talking Reporter, is so far superior to all other reels as to be beyond comparison. We will keep it that way.

Carl Laemmle

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 34 NO. 24 MAY 26, 1934

MARGARET SULLAVAN in "LITTLE MAN, WHAT NOW?"

In presenting "Little Man, What Now?" to the screen, I strove to render a social service. The story of LITTLE MAN is the story of EVERY MAN—and the question of WHAT NOW? is the WORLD'S DAILY PROBLEM, a problem that men can only hope to overcome by a courage born of great faith in the hearts of women. Against the tide of time and chance, all men are little—but in the eyes of a woman in love, a man can become bigger than the whole world.

Carl Laemmle

HANS FALLADA
LITTLE
MAN,
WHAT
NOW?
HANS
FALLADA
LITTLE MAN WHAT NOW?
LITTLE MAN WHAT NOW?
LITTLE MAN WHAT NOW?

Margaret Sullavan

in

LITTLE MAN WHAT NOW?

with

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, De Witt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. Screenplay by William Anthony McGuire. Directed by Frank Borzage. From the famous best seller by Hans Fallada.

●

The Most Important

FRANK BORZAGE

Production Since The Immortal "Seventh Heaven"

●

Proudly presented by

Carl Laemmle

A PAT ON

No. 773 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

There are many fine things in your character.

You don't talk about them. You don't advertise them to the world. You are not that cheap. But they are there!

They are the things which keep you going. They are the things which attracted the girl you married. Your son and daughter love you for them. Your worst enemy has to admit that you have these certain good points. He may damn you up hill and down dale for your weak points — but I am not talking about those, I am talking only about the fine things in your character.

These fine things are the qualities which keep you going. They help you overcome the weaknesses in your make-up.

They are the doughnut of your life — not the hole in the doughnut.

They are your plus signs, not your minus signs.

Many books, plays and screen stories are based on your minus qualities. But now a picture has been made which deals with your plus quality.

THE BACK!

It is called "Little Man, What Now?"

This picture is a magnificent thing because it emphasizes the good that is in you, not the bad. It does the same thing for your audience. It flatters you. It flatters me. And it flatters all of your patrons.

That's the smart thing to do in these times when we are all suffering from a certain feeling of inferiority.

It is more than good showmanship. It is magnificent encouragement to you, to me, to all of us. What the world needs in these days of stress is a pat on the back.

Well, "Little Man, What Now?" is a pat on the back for all of us. It is a blessing. It is a modern "Well done, thou good and faithful servant."

We have all lived through quite a lot of hell. We need a pat on the back. We have needed it very greatly since the smash of 1929.

I give it to you in "Little Man, What Now?" You will pass it on to your patrons. They will bless you for it. They will never forget it. Neither will you. And neither will I.

Carl Laemmle

LITTLE M
WHAT N
WORLD PREMIERE
RKO MUSIC HALL,
N. Y. MAY 31

AN,
OW?

FRANK BORZAGE

Director of "Little Man, What Now?"

What the Public Says In Advance of "Little Man"

EVERYBODY in the world seems anxious to see "Little Man, What Now?" An individual in the home office, the Editor of the New Deal, to be specific, was so impressed with the remarks made by ordinary people with whom he came in contact about "Little Man, What Now?" that the Editor of the Weekly asked him to set these comments down. We have reported them here because it seems to represent a cross section of the better class of people that go to moving picture. If they are so interested, so anxious to see "Little Man, What Now?" every theatre man can expect to find a ready-made audience in his city equally interested and anxious to see the picture when it is shown there. Here are a few of the comments:

A PROMINENT NEW YORK PUBLISHER: "Not only am I looking forward to seeing your picture, 'Little Man, What Now?' but my Father and Mother, who both read the book with tremendous interest can hardly wait for it to be shown."

EDITOR OF ONE OF NEW YORK'S LARGEST DAILY PAPERS: "I would sincerely appreciate an invitation to an early screening of 'Little Man, What Now?' I expect it will be an outstanding screen entertainment."

A YOUNG SALESLADY: "I enjoyed the book so much, that I read it not only in the English version, but also in the original German. Naturally, I expect that the picture will be as wonderful and I can hardly wait to see it.'

A THEATRE DIRECTOR: "I understand that Universal has a real hit in 'Little Man, What Now?' It cannot be otherwise with a story so dramatic and real."

A WELL-KNOWN FILM FIGURE: "I had great difficulty in getting the book because of the fact that editions were sold out as fast as they were published, but I finally read it, enjoyed it immensely, and recommend it heartily, and you can be sure I look forward with great eagerness to the Universal picture."

Douglass Montgomery, who plays the role of Hans Pinneberg in "Little Man, What Now?" is a revelation in this picture. He made such an impression on the entire studio executive force that Carl Laemmle, Jr., immediately signed him to a long term contract.

Next Week

THE next issue of the Universal Weekly will be a combination of June 2 and June 9. It will be two Weeklies in one. It will contain Universal's announcement of product.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
Universal Pictures Corp.
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MAY 26th, 1934
Vol. 34 *No. 24*

A PROMINENT NEWSPAPERMAN: "It was one of the best books I ever read. I would very much like to see the picture you have made from it at the very earliest showing."

A MARGARET SULLAVAN FAN: "Am anxious to see Sullavan in "Little Man, What Now?" for I feel you will give this production what it deserves."

SECRETARY TO A CITY OFFICIAL: "Can hardly wait for 'Little Man, What Now?' "

A POSTMAN: "You're going to have a swell picture, 'Little Man, What Now?' I think it ought to be very successful."

AN OFFICE BOY: "Lots of my pals are waiting to see, 'Little Man, What Now?' "

A RESIDENT OF GEORGIA: "I am watching with interest for the announcement of the Atlanta showing of 'Little Man, What Now?' "

A LIBRARY CLERK: "I am looking forward with a great deal of anticipation toward seeing 'Little Man, What Now?' "

A SATURDAY EVENING POST READER: "I must say your column in the Saturday Evening Post is more interesting. You point out a picture so vividly, that I can scarcely wait for it to be shown in my town. Right now I'm eagerly awaiting 'Little Man, What Now?.' "

A TYPIST: "I'm delighted that you are putting 'Little Man, What Now?' on the screen and eager to see Margaret Sullavan as Bunny.' "

A RADIO ANNOUNCER: "Not since Universal made 'All Quiet' has there been so much discussion about any one picture as I hear about 'Little Man, What Now?' "

A COLUMNIST: "Clap hands for Carl Laemmle's decision to give 'Little Man' to the public."

LITTLE MAN,
WHAT NOW?

The most poignant and graphic still descriptive of the heart interest of "Little Man, What Now?" starring Margaret Sullavan with Douglass Montgomery.

The Most W
In Hollywo

ALTHOUGH she has only been in Hollywood for a little more than five months and has appeared in but a single picture, "Only Yesterday" Margaret Sullavan has had more written about her and is receiving more mail than any other person in the film center. That includes stars, directors, executives or anyone else connected with pictures. Fan mail is the surest indication of popularity. When it reaches the proportions of Miss Sullavan's correspondence it means that a new star has been born. Not that this is responsible for the Virginia actress reaching stardom in her second Universal picture, "Little Man, What Now?" but it is a gratifying evidence that the public rates her as a star as well as the Universal and the industry.

At the Universal City post office which is a real post office receiving

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"LITTLE MA
IN THE MUS

Marvelous Preview
Exhibitors Greet H

IT'S all over but the shouting. "Little Man, What Now?" has been completed. It has been previewed. It has been booked. It wasn't a difficult matter to finish up "Little Man, What Now?" after the actual shooting. This picture was produced by Frank Borzage almost in full continuity. That is, the first scenes were shot first and the last scenes of the story were the ones which completed the picture. It was put together and tested out as Borzage completed each scene.

Three previews were held, two of them secret, and one to which the trade papers were admitted at the Ritz Theatre, Hollywood. The result of these previews was a tremendous outburst of approval from the audience and a rush to the office on the part of the reviewers to get the news on this latest screen triumph to their readers.

On pages 14, 15, 18 and 19, will be found the preview reports of Variety, of Motion Picture Daily, of Edwin Schallert in the Los Angeles Times, and of the Film Daily. Their verdict is unanimous and enthusiastic.

Carl Laemmle, Jr. also received a wire that very night from Anna Sten, a very fine dramatic actress on her own account, congratulating him, in these words: "MY SINCEREST CONGRATULATIONS FOR THAT WONDERFUL PIECE OF ART, 'LITTLE MAN, WHAT NOW?' "

The print arrived in New York on Monday and has now been seen by every theatre circuit booker and operator working out of New York City. There isn't one of them who isn't thoroughly enthusiastic about "Little Man, What Now?" The theatres need big pictures as never before, and here is the big picture of the year, "Little Man, What Now?"

Naturally, "Little Man, What Now?" goes into the Music Hall. Margaret Sullavan's first picture, "Only Yesterday," was there. Music Hall patrons have been looking and asking anxiously for another Margaret Sullavan picture. Here it is. The date is May 31st. Great preparations have been made for an outstanding campaign, advertising, posters, publicity, exploitation of all kinds worthy of the picture and of this new star in her first starring vehicle. Other early bookings are:

itten About and Written To Star
d Is MARGARET SULLAVAN!

more letters than are delivered daily to many large towns, one man is specially assigned to handle Miss Sullavan's mail. That is all he does. Thousands of letters for the players arrive every morning but since the opening of the Universal City post office no such flood of mail has ever come to any of the company's stars. Miss Sullavan has a corresponding secretary whose duty is to answer all these letters. Many letters in addition are sent to her home in Norfolk, Virginia, where she was born. Others are sent to her residence in New York. In order to escape somewhat from the pressure of all this writing and reading, the Universal luminary keeps an apartment in Los Angeles which she almost never visits. It is simply a mailing address, designed to receive letters. Here it is that the corresponding secretary works.

The amount of publicity which Margaret Sullavan has achieved during her short career in pictures far outranks that accorded to any other star, including Garbo, Hepburn and Dietrich, over an equal period of time. Much of this publicity is the routine work of the studio but most of it has come because of Miss Sullavan's colorful, independent personality. Interviews with her are steadily sought by all the fan magazines as a matter of course, but she has also appeared in publications such as Collier's and the American Magazine. The fan magazines, like Picture Play, Hollywood, Screen Play, Movie Classic, New Movie, Modern Screen, Photoplay, Screenland, Motion Picture, and numerous others have each carried several articles about her since her debut a short half season ago. Her picture has been featured on the covers of four magazines already. In August it will adorn Screen Book and in July Miss Sullavan will be on the cover of Motion Picture. Such special articles and illustrations are quite apart from the publicity about her which has bulked large on the amusement pages of the large and small daily papers the country over. The leading foreign periodicals in both hemispheres have devoted copious space to this overnight sensation.

Miss Sullavan refuses to be impressed by this paper mountain reared to her fame, but it continues to grow with the passing days. Postal authorities better prepare for the aftermath of "Little Man, What Now?" in which the actress eclipses herself.

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, WHAT NOW?"
HALL, MAY 31

nd the Enthusiasm of All
nk Borzage Production

Atlanta,Fox; Miami, Mayfair; Cincinnati, Albee; Richmond, Va., Capital; Des Moines, Des Moines; Louisville, Brown; Kansas City, Uptown; St. Joseph, Mo., Missouri; Topeka, Kans., Strand; Omaha, Nebr., Paramount; Salem, Ore., Elsinore; Toronto, Ont., Imperial; Indianapolis, Lyric; Louisville, Brown; St. Joseph, Mo., Missouri; Minnesota, Strand Fairmont; Columbia, Mo.,
Washington, D. C., Earle; Rochester, N. Y., Palace; New York City, Music Hall; St. Louis, Mo. Ambassador; Frisco, Orpheum; Houston, Tex., Metropolitan; San Antonia, Aztex; Seattle, Wash., Blue Mouse; Dallas, Palace; Kansas City, Uptown; Sacramento, Cal., Sierra

Margaret Sullavan absorbing the character of Lammchen, or Bunny, which she plays so thoroughly in "Little Man, What Now?"

Out of the pages of a famous best seller step the characters known to millions — brought to throbbing life on the screen in the world's most moving motion picture!

LITTLE MAN

WHAT NOW?

This suspenseful scene discloses to the two newlyweds what manner of house the mother-in-law lives in.

VARIETY says "A SMASH HIT"

A smash hit.

Done with taste, feeling and honesty, "Little Man, What Now?" is an important picture, both from the money and artistic standpoints, and will add to the prestige of all concerned, from Carl Laemmle, Jr., to the least bit player in the cast. It has common heart appeal which registers with all classes from key sophisticates to modest nabes.

Frank Borzage is at his best, sharp, crisp, reaching his emotional punches without going maudlin, and handling both players and situations with telling assurance. Every sequence has excellent buildup and cracking climax.

For Margaret Sullavan it is another outstanding triumph. Universal has given her rich opportunity to show her wares and she comes through magnificently as the wistful, impulsive young wife who faces life courageously with the "Little Man" whose answer to "what now?" spells a powerful story of commonplace folk facing problems of love, jobs and parenthood.

Douglass Montgomery ably supplements the main dramatic tale as Hans Pinneberg, the "Little Man." He plays with restraint and intelligence and conviction.

Supporting cast is distinguished by half a dozen memorable performances, notably the outstanding work of Alan Hale as a whimsical, admirable roue whose devotion to the young wife provides strange humor and pathos; DeWitt Jennings as a tyrannical employer; Christian Rub, in an amazing characterization as the landlord of the young couple's attic retreat; Catherine Doucet, as the ex-bartender who is the mother of Montgomery; Muriel Kirkland as Maria Kleinholz; Donald Haynes, George Meeker, Fred Kohler as a communist, Mae Marsh, his wife, and Alan Mowbray as an actor. Cast generally is superb, not a single bit player having been neglected.

William Anthony McGuire's rich and selective adaptation of the novel provides fine balance of comedy, pathos, human detail and dramatic punch, with a vein of social irony.

Story gives a cheerful, lifting ending to take away the sting of occasional depression.

Photography is excellent, as is every phase of technical support.

All through "Little Man, What Now?" Margaret Sullavan is unable to tell whether Alan Hale is a fairy godfather or a cleverly disguised menace.

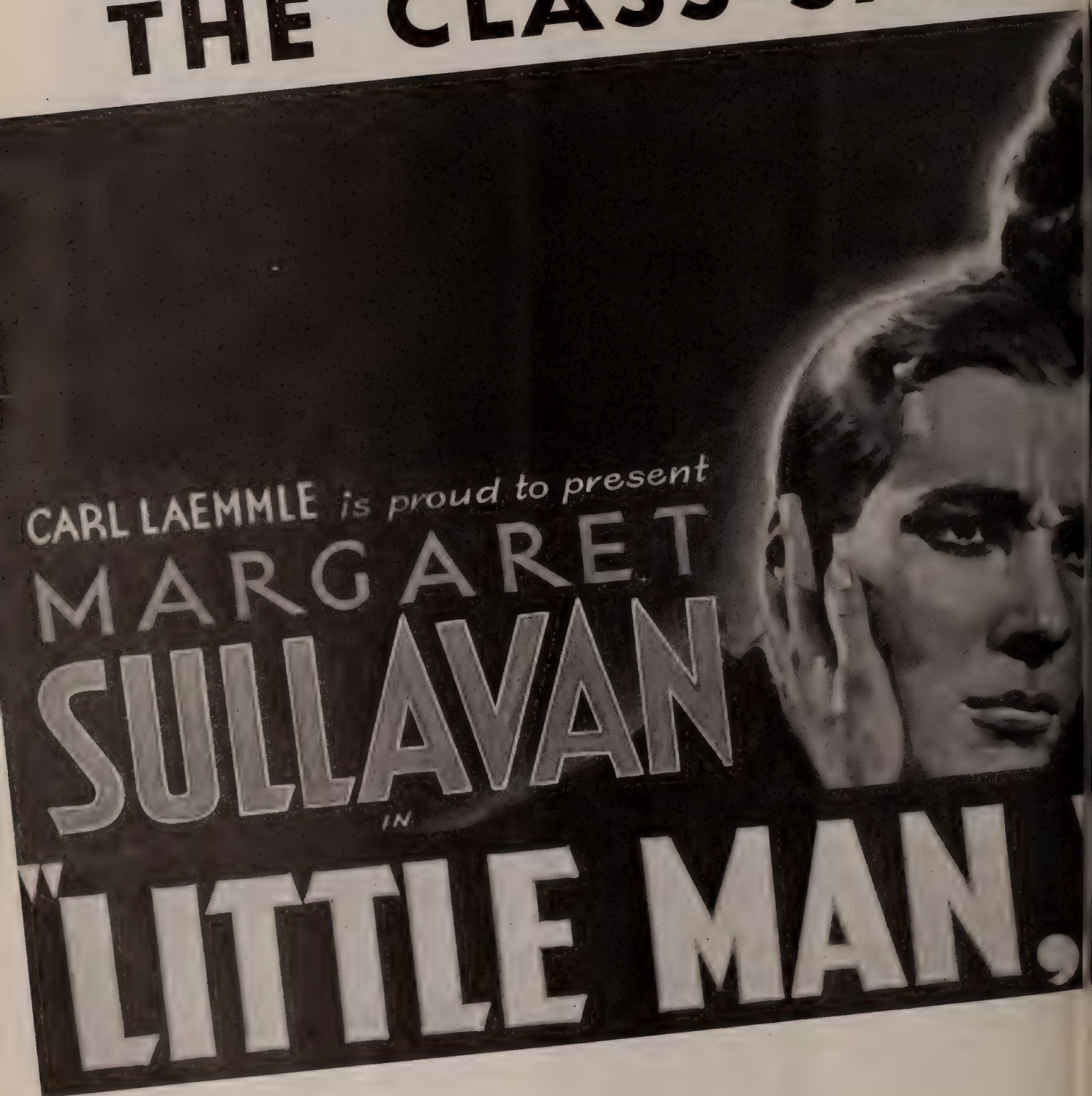
Film Daily's "Hollywood Preview"

"LITTLE MAN, WHAT NOW?"

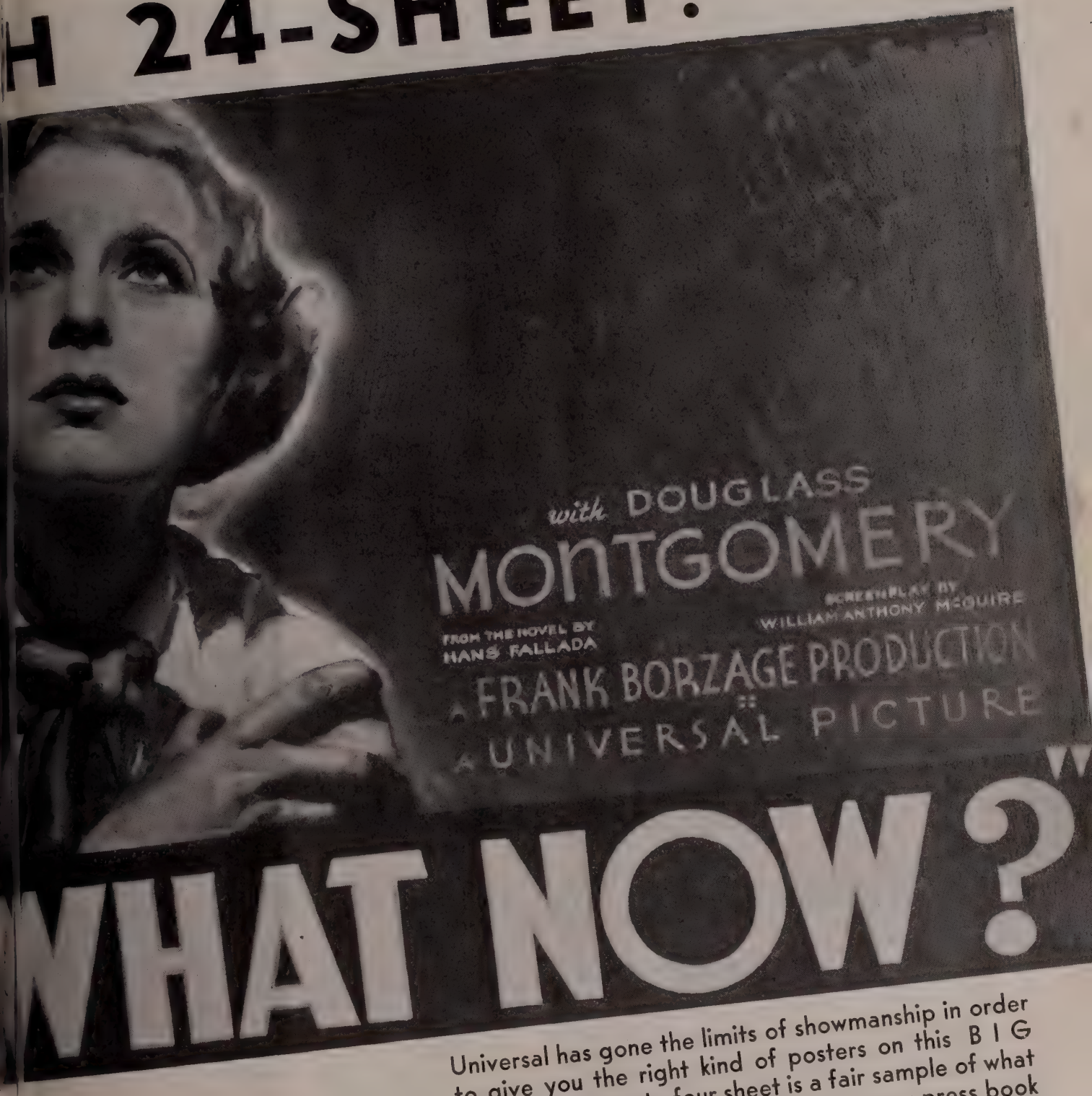
This picture is a red letter event for Universal and should be a box-office winner. Frank Borzage has fashioned a love story that puts him in line for much attention in the Academy of M. P. Arts & Sciences' contest for the best direction of the year. Performances of all his players are topnotch, with Margaret Sullavan repeating the fine work she did in "Only Yesterday." Douglass Montgomery is excellent as her young husband. Alan Hale, DeWitt Jennings, Catherine Doucet, Muriel Kirkland, Christian Rub and Alan Mowbray offer splendid characterizations. The tragic ending of the book is changed to a happy one in a compact screen play furnished by Wm. Anthony McGuire. Photography by Norbert Brodine and settings by Charles D. Hall are deserving of much praise.

—RALPH WILK

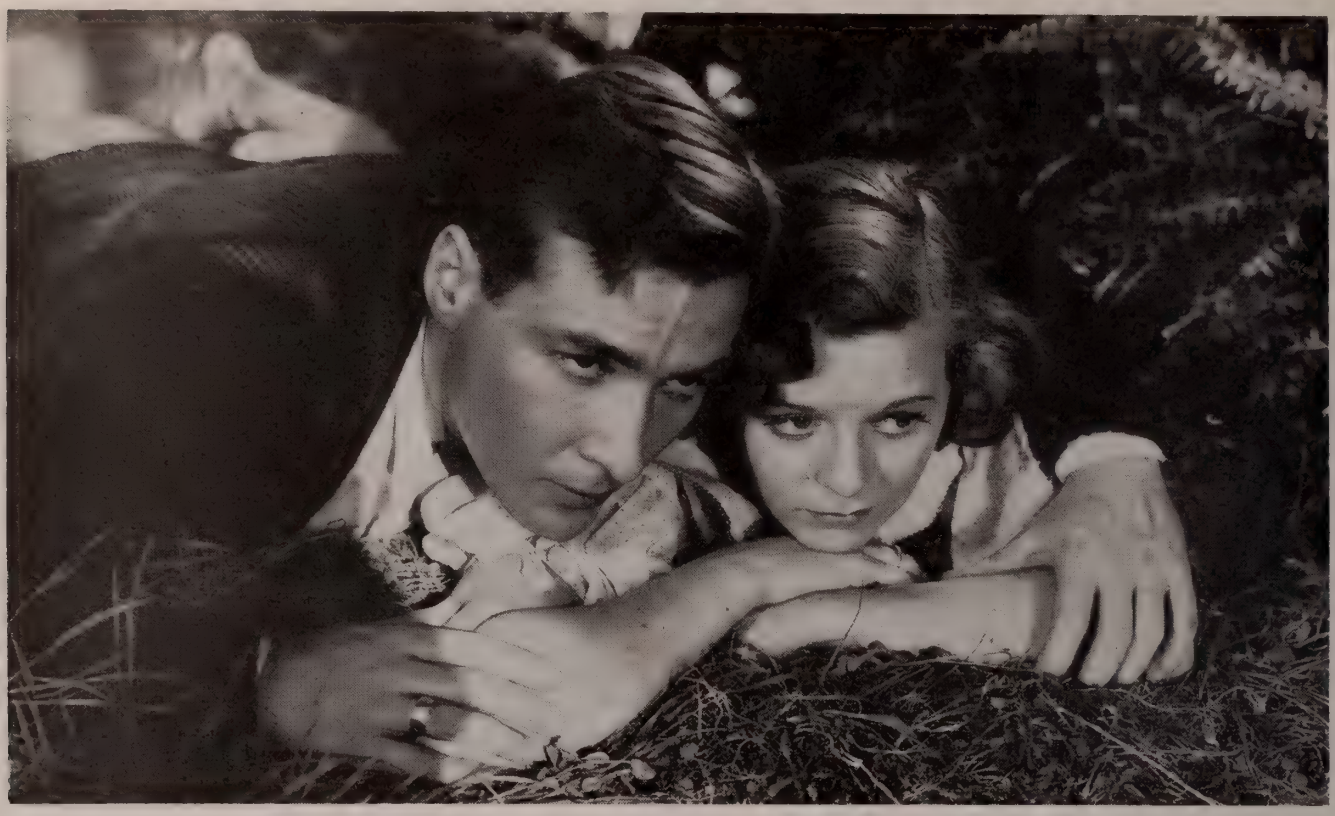
THE CLASS-SMAS



H 24-SHEET!



Universal has gone the limits of showmanship in order to give you the right kind of posters on this B I G picture. This twenty-four sheet is a fair sample of what you can expect of the entire line. See your press book for reproductions of other posters — and all other kinds of seat-selling accessories.



Douglass Montgomery and Margaret Sullavan in the picnic scene from "Little Man, What Now?"

EDWIN SHALLERT IN *L. A. TIMES* CALLS "LITTLE MAN, WHAT NOW?" A REMARKABLE EVENT

FRANK BORZAGE comes near the "Seventh Heaven" summit if he doesn't actually attain it in "Little Man, What Now?" previewed last night at the Ritz. Certainly it is his greatest since that picture, with much the same intent and feeling. A beautiful achievement, and heart-moving if there ever was one on the screen.

In acting it blends the talents of Margaret Sullavan and Douglass Montgomery, with Montgomery having the greater opportunities, giving a splendid interpretation, and being the true central figure of the drama. Sheer enchantment distinguishes the performance of Miss Sullavan, particularly in an exquisite final scene, as radiant a depiction of motherhood as has been shown in practically any picture.

No less noteworthy are supporting portrayals in this film. Alan Hale, all but justifies the adjective superb for his characterization. It will well-nigh entitle him to stardom. DeWitt Jennings who has been doing investigators and detectives for many a day, furnishes the most amazing transformation of personality as the much bearded employer of the hero in the earlier scenes.

Catherine Doucet is excellent and Muriel Kirkland responsible for a clever impersonation. But very few can rival the sympathy won by Christian Rub in his devotion to the young married couple. Fred Kohler, Mae Marsh, Monroe Owsley, George Meeker, Frank Reicher, G. P. Huntley, Jr. Bodil Rosing and Donald Haynes are among the numerous others who stand out. It is quite extraordinary how many register dramatically in this picture, which does not perhaps lift Miss Sullavan to the heights, personally as did "Only Yesterday," but which is exceptional in its ensemble, and certainly will give Montgomery a big claim on popular interest.

Douglass Montgomery and DeWitt Jennings in a delicious scene from "Little Man, What Now?"

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Little Man, What Now?"

(Universal)

HOLLYWOOD, May 21.—Reaching primary emotions with undertones of spiritual power, this drama of a boy and a girl, madly in love and caught in the web of modern economic forces, rises to heights of magnificent entertainment.

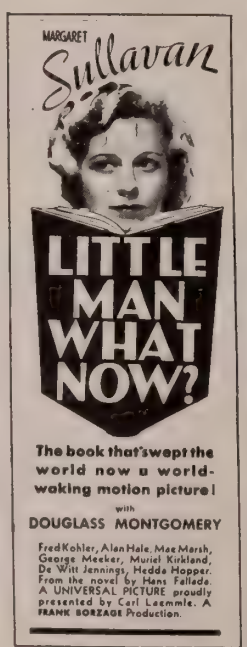
It's today's story of youth in any land, adapted by William Anthony McGuire from Hans Fallada's novel. It is youth seeking the rainbow, assaulting the world for food and clothing and clinging close to womanly affection.

Losing one job because he wouldn't play up to the boss's daughter, Douglass Montgomery, with his bride, Margaret Sullavan, go to live with his mother, Catherine Doucet, who secretly runs a sort of lonely club. Her consort, Alan Hale, helps Montgomery secure a job in a department store, and then tries to inveigle himself with Miss Sullavan. Montgomery loses his job, his wife has a baby and a friend proffers work.

Miss Sullavan again demonstrates her outstanding artistry and charm. Montgomery gives a sterling performance. Hale, Christian Rub, Muriel Kirkland and DeWitt Jennings contribute gems in support. Frank Borzage's masterful craftsmanship solidifies him as the industry's great heart director.

The production is flawless and refreshing, rich in qualities that stir the masses, whose drama is splendidly mirrored and romantically unfolded.

Samples of Ad Mats — M



any More In Press Book!

Carl Laemmle has the honor to present—

Margaret Sullavan

—the girl you loved in "Only Yesterday", in the epic picturization of Hans Fallada's slashing novel of young love battling adversity!

IT'S MORE THAN A MOVIE—IT'S A HUMAN EXPERIENCE

LITTLE MAN WHAT NOW?

with

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. Screenplay by William Anthony McGuire. A UNIVERSAL PICTURE

A FRANK BORZAGE Production

A TRULY GREAT NOVEL BROUGHT TO THROBBING LIFE ON THE SCREEN!

Carl Laemmle has the honor to present—

Margaret SULLAVAN

in

LITTLE MAN, WHAT NOW?

with DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. A UNIVERSAL PICTURE.

A FRANK BORZAGE Production

Any man who has ever lost his job, or any young wife who has bravely tried to comfort him will thrill to the tenderness, the courage, the gay humor of this idyl of young love which all the cruelty of these bitter times could not destroy!

The girl you loved in "Only Yesterday" in the picturization of Hans Fallada's great novel.

Carl Laemmle has the honor to present—

Margaret Sullavan in

LITTLE MAN WHAT NOW?

with DOUGLASS MONTGOMERY Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper. Screenplay by William Anthony McGuire.

A UNIVERSAL PICTURE A FRANK BORZAGE Production

IT'S MORE THAN A MOVIE—IT'S A GREAT EXPERIENCE!

Margaret Sullavan in

LITTLE MAN, WHAT NOW?

with

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper. From the book by Hans Fallada. A UNIVERSAL PICTURE proudly presented by Carl Laemmle. A FRANK BORZAGE Production.

Margaret Sullavan

the girl you loved in "Only Yesterday," in

LITTLE MAN WHAT NOW?

with

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper From the novel by Hans Fallada. A UNIVERSAL PICTURE proudly presented by Carl Laemmle.

A FRANK BORZAGE Production

MARGARET SULLAVAN

in

LITTLE MAN WHAT NOW?

Margaret Sullavan

LITTLE MAN, WHAT NOW?

MARGARET SULLAVAN

LITTLE MAN WHAT NOW?

Margaret Sullavan in

LITTLE MAN, WHAT NOW?

Margaret Sullavan

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Margaret SULLAVAN

LITTLE MAN, WHAT NOW?

MARGARET SULLAVAN

in

LITTLE MAN WHAT NOW?

MARGARET SULLAVAN

LITTLE MAN WHAT NOW?

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Douglass
Montgomery

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who
plays
the
role
of
Hans
Pinneberg
in
"Little
Man,
What
Now?"

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"LITTLE MAN, WHAT NOW?" — A GREAT PICTURE THAT MERITS A GREAT CAMPAIGN

THE picture with 100% appeal—much more than that can and will be said about Universal's "Little Man, What Now?"; but nothing more can or will be said that will have greater significance to the exhibitor.

When you have a picture that carries a smashing appeal and leaves a vibrant message in the heart of every person who sees it—that picture is a NATURAL from any and all angles . . . and it is BOX OFFICE, positively and absolutely.

There has been no greater box office picture ever made . . . therefore there has never been a picture so sure for a box office harvest and so pertinent for major exploitation. "Little Man, What Now?" is entitled to and should receive the most carefully planned and most extensive exploitation campaign accorded any picture in many, many months.

It is supreme entertainment because it is down to earth and void of hokum. It is the story of ninety-nine people out of one hundred—the intimate, personal, inside story that every woman knows because it is the story that they are living—the drama that each and every one is acting; it is a looking glass held up to life itself in which every patron will see himself for what, but, for the Grace of God, he might easily be.

If you are fortunate enough to have this splendid entertainment coming to your theatre start talking about it TODAY—this minute. You can't start selling "Little Man, What Now?" too early—you positively cannot oversell it. Shout to your patrons in your lobby. Take a just pride in the fact that you have a picture like this under contract. Enthuse your newspaper editors. Make them understand that the bringing of this picture to your city is a NEWS EVENT—not just another motion picture engagement!

Margaret Sullavan is supreme. In "Only Yesterday" she proved herself a great actress. In "Little Man, What Now?" she solidifies her rating as one of the most talented of motion picture artists and in addition brings to the screen a freshness, beauty and charm that will make new friends for this talented star and, more important, new customers for motion picture box offices. She is lovliness personified with a winsome sweetness that gets into your heart and stays there. Douglass Montgomery is THE "Little Man" of Hans Fallada's novel. Nothing more need be said in praise. He never steps out of character for one second. He is believable and absolute perfection!

This is not meant to be a review. But it is difficult to be restrained after having seen such a glorious piece of entertainment. This is being written in honest appeal to every exhibitor to get behind "Little Man, What Now?" with all of the sales dynamite that he has at his command. It is an honest and sincere attempt to try to convey to those showmen who are fortunate enough to have this picture some idea of the tremendous possibilities it holds for them—not only box office returns for this picture alone but the effect that such a picture will have on audiences for building a new faith in the industry and a new interest in pictures that are to come.

A. J. SHARICK

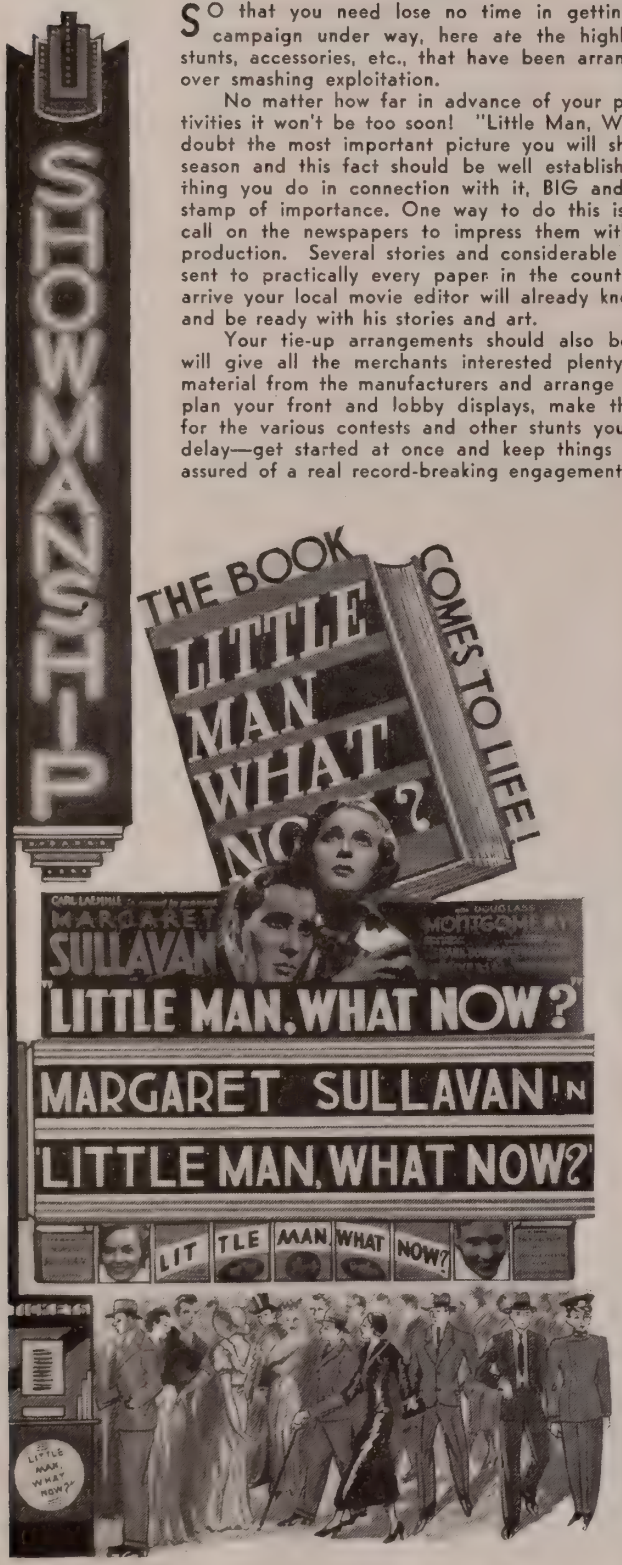
THIS IS THE SHOWMANSHIP STREAMER—SEE IT AT "U" EXCHANGES

FIVE BIG NATIONAL TIE-UPS EXPLOITATION SUGGESTIONS

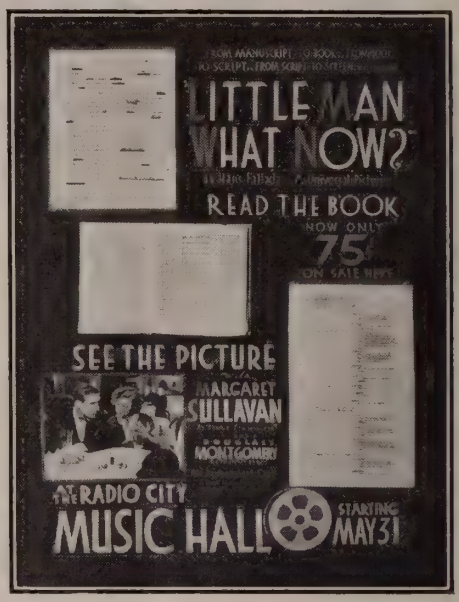
SO that you need lose no time in getting your "Little Man" campaign under way, here are the highlights of the tie-ups, stunts, accessories, etc., that have been arranged to help you put over smashing exploitation.

No matter how far in advance of your playdate you start activities it won't be too soon! "Little Man, What Now?" is without doubt the most important picture you will show your patrons this season and this fact should be well established by making everything you do in connection with it, BIG and by giving it all the stamp of importance. One way to do this is to make a personal call on the newspapers to impress them with the bigness of the production. Several stories and considerable art has already been sent to practically every paper in the country, so that when you arrive your local movie editor will already know about the picture, and be ready with his stories and art.

Your tie-up arrangements should also be started early. This will give all the merchants interested plenty of time to get the material from the manufacturers and arrange for profitable tie-ups. plan your front and lobby displays, make the necessary contacts for the various contests and other stunts you plan to use. Don't delay—get started at once and keep things moving until you are assured of a real record-breaking engagement.



The selling display board being used in New York book stores for the Music Hall campaign.



GROSSET AND DUNLAP READY WITH BIG BOOK CAMPAIGN

ONE of the biggest campaigns ever given a popular price edition of a book is ready on Grosset and Dunlap's "Little Man, What Now?" On the opposite page are reproductions of the TWO window cards which they have prepared for dealers. In addition there are a window streamer and a special jacket designed along the lines of the posters for the picture. All of which means a big smash for you in every book store window in town.

Above is one of the special displays being used by the Radio City Music Hall in its campaign. These displays depict the transition of the story from manuscript to book, from book to picture script and from script to screen. Actual books are used with reproductions of the manuscript and picture script. These displays and the distribution of heralds and midget booklets and the display of stills and lobby photos complete an exceptionally fine tie-up.

You, too can secure this same co-operation from your book dealers. They give you the window space and you provide the main part of the display. Lobby photos, stills, hangers, streamers, and other accessories will help make the display more attractive and profitable for you.

Local book dealers are also a valuable means of distribution for heralds and other material on the picture. By imprinting their ad for the book, together with your announcement of the picture on the back or other space provided you can secure their full co-operation. If you have any difficulty in locating a book dealer who is handling the special edition communicate direct with Grosset and Dunlap of 1140 Broadway, New York City.

AND A HOST OF SURE-FIRE TO HELP YOUR CAMPAIGN

THE SHIRT BAND

DOUGLASS MONTGOMERY SHIRTS-PAJAMAS TO BE FEATURE OF LEADING HABERDASHERS

THERE are dealers in practically every city that sell Shirtcraft men's shirts and pyjamas, which means that you can land one or more extra displays through this special tie-up. Lavish display material has been prepared by the manufacturer for the dealers' use. There is a window display card, window strip, price cards and band encircling every garment. Each piece features the title of the picture and Douglass Montgomery. In addition, the manufacturers have prepared an elaborate press book crammed with practical ideas for the dealer to use in tying up with you. This book also illustrates the tie-up ad mats that are available to dealers. The sketches illustrate the window display card, the window strip and the shirt band. Go after this tie-up right away, it's worth working on. You can provide the dealer with stills, lobby photos, hangers, streamers, cut-outs and other accessories for dressing his windows. For complete information regarding the retailers in your city who will carry the DOUGLASS MONTGOMERY shirts and pyjamas, wire or write to Norman D. Waters & Associates, 1140 Broadway, New York, N. Y.

The Window Card and Streamer.

MARGARET SULLAVAN IN NATIONAL FLOUR MILLS CAMPAIGN

DEALERS all over the country, who handle, the products of General Mills, Inc., will be supplied with special material for window displays in connection with the showing of "Little Man, What Now?" This material features pictures of Margaret Sullavan and stresses the title of the picture. The manufacturers are having their salesmen contact stores in each theatre's territory urging them to tie-up with the presentation of the picture. See that you get your share of this invaluable publicity. Let all dealers know at once when you will play the picture, and arrange with them for smash displays. Supply them with lobby photos, stills, hangers and other accessories for making the display more attractive and more valuable to you. If you want a list of the dealers in your territory address, G. S. Barnes, The McCord Company, Inc., Rand Tower, Minneapolis, Minn.

HERE ARE THE WINDOW DISPLAY CARDS FOR THE BIG BOOK TIE-UP

ANY MAN WHO HAS EVER LOST HIS JOB, OR ANY YOUNG WIFE WHO HAS BRAVELY TRIED TO COMFORT HIM WILL UNDERSTAND THE TENDERNESS, THE COURAGE AND GAY HUMOR OF THIS IDYL OF YOUNG LOVE WHICH ALL THE CRUELTY OF THESE BITTER TIMES COULD NOT DESTROY.

GET YOUR BOOK WINDOWS SET WELL AHEAD OF YOUR OPENING!

TWO FASHION TIE-UPS THAT INSURE COMPLETE COVERAGE

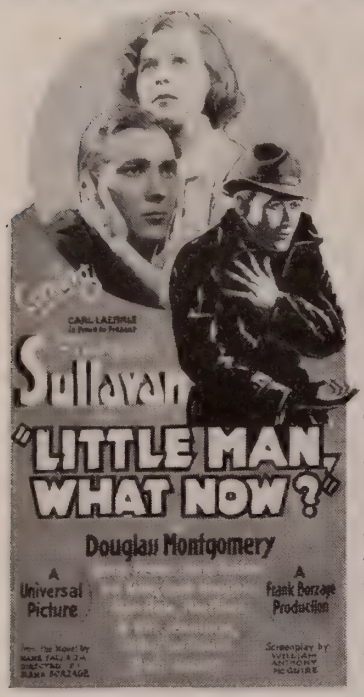
THE Modern Merchandising Bureau and Celebrity Fashions have arranged special tie-ups with Margaret Sullavan gowns for "LITTLE MAN, WHAT NOW?" This is a combination that makes for one of the greatest merchandising scoops that has ever been engineered for a picture. It means that well over 1,000 stores will be ready to co-operate with you in exploiting this star and her greatest dramatic achievement. It means that no exhibitor playing this picture need run a campaign that does not include at least one big smash window display.

These dealers will be advised of your playdates and will immediately put into action their end of the tie-up. However, it will be to your distinct advantage to contact these stores at your earliest convenience and arrange with them for unusual displays.

The special dress reproduced by the Modern Merchandising Bureau is also being used by the promoters of NATIONAL COTTON WEEK. This means that several thousand stores all over the country will be displaying Margaret Sullavan's picture in their windows and newspaper advertising for this annual event which is in reality only the opening of the summer dress season.

Communicate now with both the Modern Merchandising Bureau at 6 West 44th Street, New York City and Celebrity Fash-Merchandising Bureau at 6 West 44th for further details on this promotion.

ACCESSORIES AND STUNTS TO SHOWMANSHIP TO YOUR SELLIN



A NEW FULL-COLOR CUT-OUT DISPLAY BOARD

MADE of warp-proof board, this display stands by itself just as it comes to you, there is no fixing or arranging, just take it out of the package and set it up. Painted in vivid oil colors, it will withstand the elements and any wear and tear you can reasonably give it. A real cut-out display that has many uses at and away from the theatre. It is done in full colors including gold on the title. Be sure you have one or more for your advance campaign. Specially priced at only $2.80 Each Prepaid. Universal Exchanges.

POSTERS ARE MASTERPIECES OF LITHOGRAPHERS' ART!

GREAT artists and new heights in lithography have been employed in making the posters for "LITTLE MAN, WHAT NOW?" Remarkable effects in the use of color have been achieved so that you can tell your patrons about the year's greatest picture with advertising that is unsurpassed!

Herewith is a reproduction of the one sheet while on the opposite page is a reproduction of one of the three sheets. However, you must see this paper to appreciate its beauty and salesmanship. It is the last word in class paper!

There is also a special advance one sheet designed to sell Margaret Sullavan, the star. This should be used well in advance of anything else that you do in selling this picture.

Get started NOW with your poster campaign! Shout the message of "LITTLE MAN, WHAT NOW?" from every board and housetop in the city. You will be well repaid for your efforts.

DISPLAY PUNCH LINES

Bewildered but not beaten, buffeted but brave, two young people, a "Little Man" and wife, living in the world of today and fighting and smiling in the face of fate!

* * *

Youth at the threshold of life. If you are young, if you have ever been young, this is a picture that makes you think and feel, that will shake you into a new realization of all things that are lovely and lasting. Romance has never been more remarkably or realistically presented than in this drama.

* * *

They were poor in worldly goods but rich in happiness. A poignant romance torn from reality! Not acted, but lived! "Little Man, What Now?" is a staggering emotional experience.

* * *

A picture plucking into the everyday life of "ordinary" people and bringing to light drama, pathos, tragedy, sacrifice, beauty, glamour, sadness, love, gaiety!

* * *

Behold Lammchen come to life—just as you imagined her—living, breathing, laughing, loving! And meet her sweetheart, Pinneberg, the boy-husband who strives manfully to cope with reality and comes hand to hand with bitter truths. Learn about life from "Little Man" and wife.

* * *

Have you read "Little Man, What Now?" the greatest best-seller of the year? It matters not. Don't miss the screen's rarest treat, this romance which brings to life—Hans Fallada's epic of love!

SILK BANNERS

THESE attractive banners were made up especially to sell the star. They are 9¾" wide and 12½" deep. Printed in contrasting color on colored silk of heavy weight, trimmed with silk fringe and equipped with top rod, hanging cord and tassels. There are four to a set, each in different color combinations. You can use them to excellent advantage in tie-up window displays, in your lobby, under your marquee and in many interior spots. Only $1.00 the set of four. Order from your Universal Exchange.

GIVE FLASH, PEP AND REAL EFFORTS FOR A GREAT PICTURE

SPECTACULAR FRONT DISPLAY

"LITTLE MAN, WHAT NOW?" offers showmen several sensational angles for a smashing front display. Use a large cut-out of the star over the box-office and a long panel listing the other players with silhouettes of their heads.

The widely popularized best-seller gives you an opportunity for making spectacular splurges. Build a tremendous compo-board book over your 24-sheet cut-out and use the catch line, THE BOOK COMES TO LIFE! Also use book covers, blow-ups of the inside pages, and a shadow box to give this angle proper play. The shadow box will consist of an enlarged book cover with a jagged hole in the center covered by a screen. Whenever a light inside flashes on a poster cut-out comes into view.

One effective way to put the title over in all lobby frames and miscellaneous art work is by utilizing a giant question mark with the title lettered along its length.

You can fix up an easel consisting of comments on the book by people in your vicinity that read and enjoyed it. Make contacts with these people through your local book seller or librarian. The one important fact to strive for in dressing your house is BIGNESS and you should utilize every inch of space to bill the title, the stars and the director. All lettering should be of extra-size proportions to get over the fact that you have one of the specials of the year to offer your patrons.

MAGAZINE TIE-UP

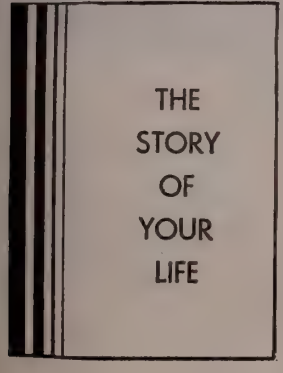
THE publishers of MODERN SCREEN magazine are now promoting Margaret Sullavan through a stupendous merchandising plan that is distributing over 500,000 photographs, in color, of the star. The plan also has set over 16,000 window displays in Woolworth stores all over the country. All of which is of inestimable value to your campaign. The same publishers have given the picture a splendid review in the July issue of SCREEN ROMANCES, on the stands June 1st. Cash in on this by arranging with the local distributors for newsstand cards and banners for delivery wagons.

CO-OP ADVERTISING PAGE AND CONTEST

THIS attraction is a natural for a co-operative advertising page. See your local advertising manager and have him solicit ads pertaining particularly to house furnishings, household goods, and other requirements of the young married couple. As a caption for this page, use: "Blankville's Merchants Answer the Question, 'Little Man What Now?' with Prices Within the Reach of Average Incomes."

MARRIED ROMANCE

"LITTLE MAN, WHAT NOW?" proves that a beautiful married romance is possible. The principal characters are deeply in love, regardless of all difficulties they encounter in wedded life. Make this the basis of a contest inviting opinions on the question, "Married romance—is it possible? Does 'LITTLE MAN, WHAT NOW?' draw its characters from life or fiction?"



SPECIAL BOOKLETS

This is a special accessory, designed to help you pep up your campaign and sell the story angle in a novel way. The booklet is eight pages of selling editorial matter and illustrations from the production. Back provides space for imprint. As the quantity is limited cannot guarantee delivery. If you want to use them in your campaign get your order in early. Send check with order direct to the Exploitation Department, Universal Pictures Corp., Rockefeller Centre, New York City.

DIE-CUT HANGER

For Front and Lobby

For Marquee and Window

AN exceptional piece of advertising! Three colors, die-cut and priced at only fifteen cents each! Order now from your Universal Exchange.

IDENTIFICATION STUNT TIE-UP

Inasmuch as the "Little Man" is a typical average citizen, interest your local paper in a stunt whereby a man will be sent out on the street, and the public challenged to recognize him as the representative "Little Man." People who believe they can spot him from the description given in the paper must approach this man and ask him the question, "Little Man, What Now?" If they have a copy of the newspaper sponsoring this stunt with them, and have identified the proper individual, he will hand them a pass to see the picture.

CLAUDETTE COLBERT

in

FANNIE HURST'S

Imitation of Life

A

JOHN M. STAHL

Production

By the author of "BACK STREET"
Imitation of Life
A Novel by FANNIE HURST
Harper & Brothers
ESTABLISHED 1817
Imitation of Life
FANNIE HURST
By the author of "BACK STREET"
HARPERS
Presented by
CARL
LAEMMLE

"A CLEVER

CARL
LAEMMLE
presents –

chester
MORRIS
in

EMBARRASS

COMEDY!

—says Hollywood Reporter

"Guaranteed to hold its own on any program," continues Hollywood Reporter. "Laughs and thrills are deftly intermingled for the type of pictures we used to have before pictures began talking so much. There is action in 'Embarrassing Moments,' and plenty of it . . . Chester Morris is nothing short of swell . . . This trouper is headed right for the top." . . . Hollywood Variety says: "Fills the bill . . . Performances in the top spots are good . . . laughs are plentiful . . . Morris gives bite and authentic character to his part . . . Production well presented and photographed."

A Stanley Bergerman Production

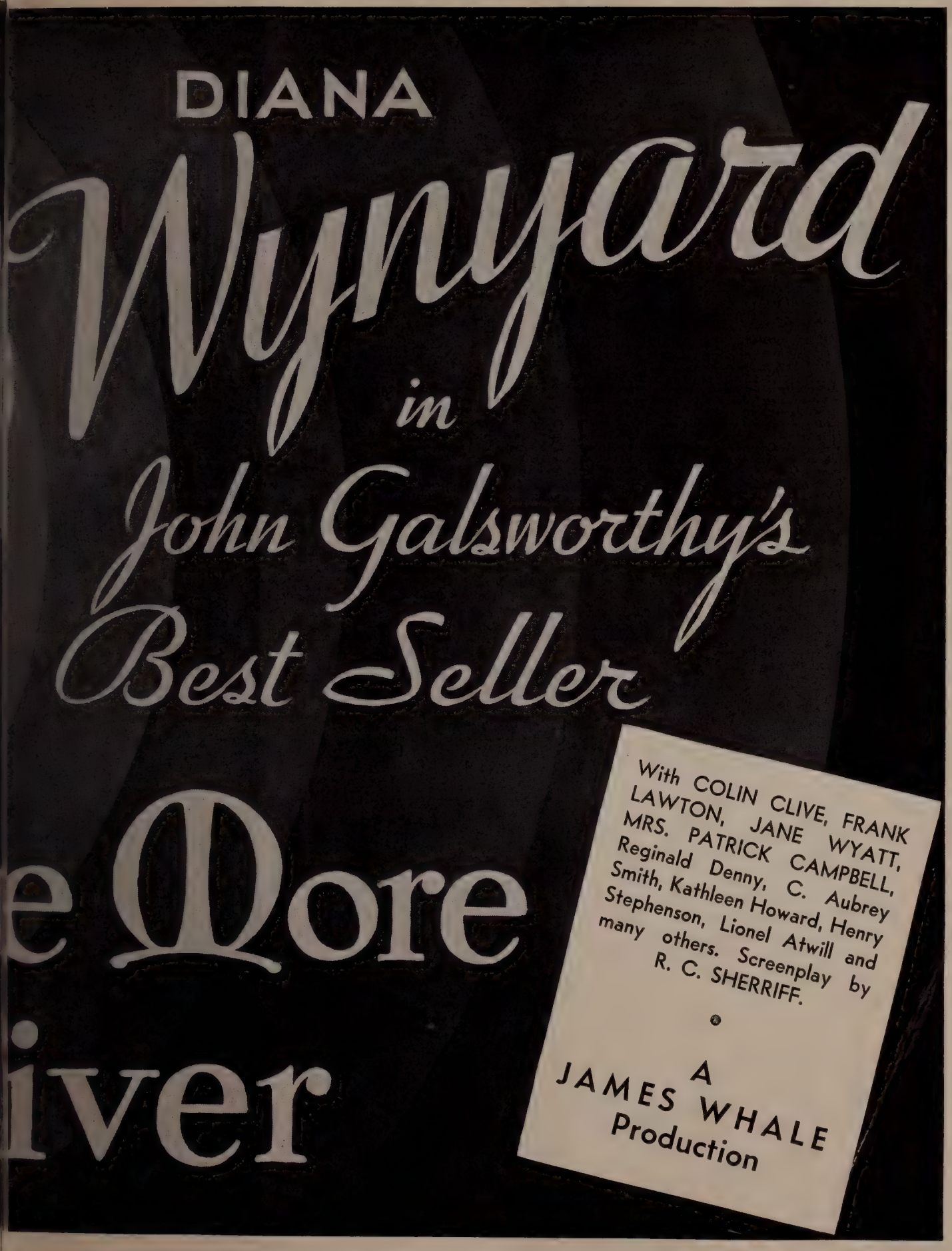
With

MARION NIXON

Walter Woolf, George Stone, Henry Armetta, Alan Mowbray, Huntley Gordon, Gay Seabrook, John Wray. Story by William Anthony McGuire. Directed by Edward Laemmle.

NG MOMENTS

JOHN
GALSWORTHY
One
More
River


DIANA
Wynyard
in
John Galsworthy's
Best Seller
e More
iver
With COLIN CLIVE, FRANK LAWTON, JANE WYATT, MRS. PATRICK CAMPBELL, Reginald Denny, C. Aubrey Smith, Kathleen Howard, Henry Stephenson, Lionel Atwill and many others. Screenplay by R. C. SHERRIFF.
A JAMES WHALE Production

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

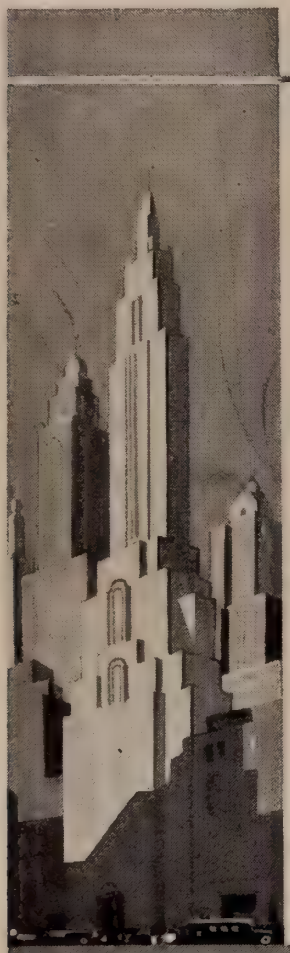
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE

Paid

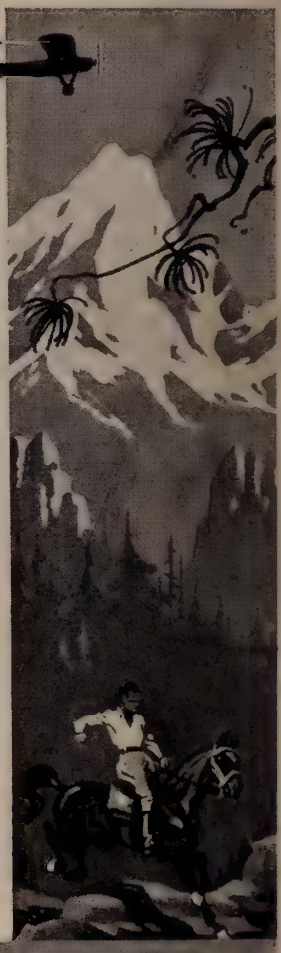
Permit No. 949
New York, N. Y.

Larry Edmunds Bookshop
6658 Hollywood Blvd.
Hollywood, Calif. 90028
HO 3-3273
World's Largest Collection
Of Books on Motion Pictures



"I don't believe a day goes by that patrons do not express their appreciation of the Universal Newsreel. If it is real news you want to give your patrons, you surely must step out with Universal. Let me congratulate you on your continued leadership."

J. L. IRVING,
Capitol Theatre,
Lebanon, Pa.



UNIVERSAL NEWSREEL

Presented by CARL LAEMMLE

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 35 NO. 1

JUNE 16, 1934

CLAUDETTE COLBERT

in FANNIE HURST'S

Imitation of Life

COMING!
SUTTER'S
GOLD

COMING!

Romance in the Rain

With

ROGER PRYOR
HEATHER ANGEL
VICTOR MOORE
JUNE KNIGHT

Story by Jay Gorney and Sig Herzig
(authors of "Moonlight and Pretzels").
Directed by Stuart Walker.

A
Stanley Bergerman
Production

Presented by CARL LAEMMLE

HOW I CAN

No. 774 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

This straight from the shoulder talk is intended for those thousands of theatre owners who have stood by Universal through thick and thin for many and many a year.

Let's assume you are one of them!

You have had good seasons with Universal and you have had others not so good. You have had this same experience with every producing company with which you have ever done business.

But you have forgiven Universal many a mistake, and I would be less than human if I failed to recognize that fact.

Universal, on the other hand, has always tried to play the game with you, avoid technicalities and give you always something more than your money's worth.

What delights me is the fact that the differences of opinion between you and Universal have been just about the minimum which human experience could expect.

Well, while I don't know how much thought you give these things, to me they are vitally important.

I know you have been taught that producers are horned devils and that they are constantly conspiring to wreck

THANK YOU

you, but I think you have never felt that way about Universal.

There is only one way for me to show my appreciation of your long and loyal support and that is to give you something better than I have ever given you before.

I've got to justify your faith in Universal.

So, for the season of 1934-1935, I have arranged a list of pictures which will prove to you that Universal has more than merited your never-ceasing confidence.

Our stories will delight you. Our directors will enable you to say "I told you so." Our casts will live up to your ideals. But, perhaps more important than all of these, is the fact that Universal will again show you the way to profits.

That's the best way I can thank you for your uninterrupted years of loyalty to Universal.

That's the way I intend to thank you — with the goods!

Carl Laemmle

CLAUDETTE COLBERT

in FANNIE HURST'S

Imitation of Life

A JOHN M. STAHL PRODUCTION

Universal Pictures In *"No Bunk"* Convention

Carl Laemmle Sees Prosperity Ahead and Reiterates Clean Pictures Stand

UNIVERSAL Pictures has concluded the most enthusiastic and forward looking convention of salesmen that it has held in years. James R. Grainger, general manager of distribution, presided at all of the sessions of the three day conclave at the Essex House, and Carl Laemmle, president, came on from Beverly Hills especially to address the convention and to wind it up last Friday in a blaze of glory. His speech was an indication of his implicit faith in recovery, and in the program of pictures which Universal has outlined for the coming year, as well as his satisfaction in the stewardship, now almost a year old, of James R. Grainger, and the work of the sales force during the past year.

Friday was the climax of the convention. On this day, Mr. Grainger announced the program of forty-two feature pictures which Universal will release in 1934-35, together with the interesting schedule of short pictures. The selling plan was announced and heartily approved. Carl Laemmle made his annual address. John Leroy Johnston gave a mighty interesting talk about Universal stars. Robert Harris reiterated his belief that "Night Life of the Gods" is going to be Universal's most successful picture for next season; he is betting money on it.

Carl Laemmle's Speech

"You expect me, as usual, to give you Hell," said Carl Laemmle, smiling, as he began his talk. "Well, this time I'm not going to do it. In the first place, Mr. Grainger doesn't like it, and in the second place, you don't deserve it—as much as usual. We have been through a hard year. We still have a lot of unplayed business on our books. I guess all companies have. I want you to do the very best you can to see that this business is played as soon as possible. We don't want the exhibitors to have this hanging over their head, and we certainly don't want it hanging over our head.

"But we have made progress the last year. I want you to know how much I appreciate the work you have done in the face of things which I don't like to talk about and you don't want to hear about.

CARL LAEMMLE

An Inspiration

"I am confident that Mr. Grainger has been an inspiration to you as he has been to me. I like the straight way he talks. He doesn't ask you to do something that he can't and won't do himself. He doesn't ask the impossible. He realizes that the exhibitor is a business man as well as you.

"You can't have your cake and eat it, too. We have a reputation for delivering the goods, but we also have a reputation for delivering them too cheaply. That may be good for the buyer, but it is no good for the seller. It takes money to make the kind of pictures that the exhibitor wants and unless you get the money that they cost, we just can't go on, that's all. It isn't hard for anybody to understand that.

For Clean Pictures

"We hear a lot about how bad pictures are getting. Personally I don't believe they are. I am for clean pictures," said Mr. Laemmle, "I have always been for clean pictures. I am a family man. I have brought up my children in a clean, wholesome manner. My grand-children are being brought up the same way. When they will go to the movies I will want them to be entertained in a clean, wholesome way. It has ever been my endeavor to produce pictures that supply such entertainment.

"I am aware of the present widespread agitation against unclean movies. I believe the situation is being painted blacker than it really is. I think the average motion picture is clean and wholesome. There are some exceptions, I am sorry to say, but the exceptions are few, indeed, when you consider the great number of good pictures being turned out.

Proud of Record

"Speaking for my own company, I am proud of Universal's record. For years our policy has been based on clean entertainment. As far back as 1925, Universal was being lauded for its so-called "white list" of wholesome pictures. We needed no reform movement to set our policy. We need none now.

"I welcome constructive, helpful, honest criticism. I am against fanatical reform. We can be clean without being prudish. We should not read double meanings into every line of dialogue.

"If we have clean minds, we will see only beauty and decency in some things that filthy-minded individuals dig into for smut.

"I have made clean pictures in the

(Continued on Page 25)

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
Universal Pictures Corp.
(All Rights Reserved)
MAY 26th, 1934
Vol 35 *No.* 1

UNIVERSAL'S 193

THE GREAT ZIEGFELD

Starring William Powell. By William Anthony McGuire and Billie Burke.

•

PRINCESS O'HARA

Damon Runyon's Collier's Magazine Story (Author of "Lady for a Day, "Little Miss Marker," etc.)

•

STRANGE WIVES

From Edith Wharton's Cosmopolitan Magazine Story, "Bread Upon the Waters."

•

MYSTERY OF EDWIN DROOD

Charles Dickens Story. With Karloff, Frank Lawton, Heather Angel.

•

SHOW BOAT

Edna Ferber's greatest novel—Florenz Ziegfeld's greatest stage production—Jerome Kern's most beautiful music.

•

TRANSIENT LADY

Octavus Roy Cohen's great Liberty Magazine Story. Starring Gloria Stuart.

•

THE RAVEN

Edgar Allan Poe Thriller with Karloff and Lugosi together again.

•

IT HAPPENED IN NEW YORK

From the story by Ward Morehouse and Rian James, with Heather Angel.

SUTTER'S GOLD

From the famous novel by Blaise Cendrars.

•

GREAT EXPECTATIONS

Charles Dickens' classis brought to life on the screen, with Henry Hull.

•

A CUP OF COFFEE

By Preston Sturges, author of "Strictly Dishonorable," "Child of Manhattan," etc.

•

THE MAN WHO RECLAIMED HIS HEAD

Play by Jean Bart. Screenplay by the author.

•

TWO MARGARET SULLAVAN

Productions—"THE GOOD FAIRY," play by Franz Molnar, and "WITHIN THIS PRESENT," novel by Margaret Ayer Barnes.

•

$1,000,000 RANSOM

Damon Runyon's sensational Cosmopolitan Magazine story. With Edward Arnold, Joan Bennett, Joel McCrea. Directed by Murray Roth.

•

MOON MULLINS

"Funny paper" character known to 25,000,000 readers, on the screen IN THE FLESH. A great comedy feature.

•

GIFT OF GAB

Starring Edmund Lowe, with Gloria Stuart.

4-35 FEATURES

SCHOOL FOR SCANDAL

A modernized version of the world-famous Sheridan play. A Lowell Sherman Production.

•

SPEED

Universal's mighty melodrama for 1934-35.

•

ANGEL

(Or another as yet untitled John M. Stahl Production, Angel, a play by Melchior Lengyel.

•

WHAT WOMEN DREAM

Aimed straight at the hearts of the nation's millions of feminine moviegoers.

•

CASTLES IN THE AIR

Starring Russ Columbo, with June Knight, Russ Brown, Henry Armetta. Directed by Kurt Neumann.

•

AT YOUR SERVICE

Biggest tennis stars in heart-hitting romance of small-town boy who hits the heights.

•

NIGHT LIFE OF THE GODS

Thorne Smith's widely-read novel. A Lowell Sherman Production.

•

FANNY

Stage play by Marcel Pagnol. Directed by William Wyler.

•

CHEATING CHEATERS

Famous Broadway play by Max Marcin.

CONFESSIONS OF A MODERN WOMAN

By a writer who refuses to divulge her name. A "true story" with a wallop.

•

MAGNIFICENT OBSESSION

From the perennial best seller by Lloyd C. Douglas.

•

KEEP ON DANCING

Youth's fondest dreams come true in a modern drama.

•

THERE'S ALWAYS TOMORROW

Frank Morgan, Binnie Barnes, Lois Wilson, Elizabeth Young, Louise Latimer, Directed by Edward Sloman.

•

I'VE BEEN AROUND

A beautiful young sophisticate tells the world what she thinks of it.

•

ZEST

Best Seller by Charles G. Norris, also author of "Seed." Starring Douglass Montgomery.

•

THE JOY OF LIVING

A great drama in tune with these changing times. Box-office every minute.

•

BRIDE OF FRANKENSTEIN

A James Whale Production with Karloff and the original "Frankenstein" cast, excepting John Boles.

BUCK JONES

IN

THE RED RIDER

— one of the

4 BIG SERIALS *for 1934 - 35*

— the others:

TAILSPIN TOMMY

Great air-thrill chapter play based on the adventures of the hero of the dramatic strip now running in 450 newspapers.

•

RUSTLERS *of* RED DOG

A Western sizzler as only Universal knows how to make 'em. Watch Universal Weekly for announcement of star and cast!

•

CALL *of the* SAVAGE

Universal's surprise package for serial customers. You'll be tickled to death when you learn all the wonderful details!

The World's Greatest

SHORT PRODUCT

26 TWO-REEL UNIVERSAL COMEDIES

•

One-Reelers:

GOING PLACES

WITH

LOWELL THOMAS

•

20 OSWALD

The Lucky Rabbit Cartoons

STRANGER THAN FICTION

•

6 CARTUNE CLASSICS IN COLOR

New York Gives "Little Man,

Margaret Sullavan and Douglass Montgomery emerge from "Little Man, What Now?" as full fledged stars. Margaret Sullavan will be starred in two super pictures for Universal next year. They are "The Good Fairy," New York stage play by Franz Molnar, and "Within This Present," best selling current novel by Margaret Ayer Barnes. Montgomery will be starred in "Zest" by Charles G. Norris.

Bigger The Last Day Than The First!

IN his Sunday resume of the preceding week's pictures, Mordaunt Hall in the New York Times, stated that "Little Man, What Now?" would have been held over at the Music Hall for another week had it not been for the competition of Uncle Sam's Fleet. This was true, and every showman in New York knew it.

The Music Hall did by far the biggest business in New York. It not only satisfied the Music Hall people, — it amazed them. The most amazing thing of all, however, was that the last day was bigger than the first day. "Little Man, What Now?" ended up stronger than it began. Under any ordinary circumstances, it naturally would have been held for a second week. The fleet knocked grosses into a cocked hat up and down the line, and there wasn't a picture in town that could possibly be held over on the theory that novelty, something new, a fresh appeal, is the only resource of the showman in times of stress.

"Little Man, What Now?" continues its run at the Palace Theatre in New York and the Albee in Brooklyn, and is also making its first runs now all over the country.

What Now?" A Grand Welcome

Is Honest and Tender Says *Mirror*

By Bland Johaneson

UNIVERSAL has made Hans Fallada's splendid novel a film of matchless beauty and integrity. Frank Borzage, who excells in telling delicate and simple love stories, directed. Margaret Sullavan and Douglass Montgomery, both young actors of exceptional charm and skill, play the leading roles. The screen play, a faithful transcription of the book, was prepared by the sure craftsman, William Anthony McGuire.

The film is touching and inspiring. Its simple reality is a relief from the gaudy absurdities of most Hollywood productions. Though the setting is Germany, the story is a universal one.

"Little Man, What Now?" describes a young couple and their valiant combat against the villain, Poverty. They expect a baby. The timid father, underpaid, unaggressive, lives a harried life, worrying about holding his poor job alternately with worrying about finding another one. The everyday life of these youngsters, its tragedies, despairs and joys is described in rich detail, realistically, but sensitively.

Tenderly and beautifully played by the lovable Margaret Sullavan, the Lammchen of the story is a stirring little character. Douglass Montgomery's performance as Pinneberg is no less brilliant. They have fine support in Alan Hale, as the engaging Jachman, in Catherine Doucet, who plays the hero's strange mother, and in Christian Rub, who plays the eccentric second-hand furniture man. The minor roles are as happily cast.

Borzage has made no finer film in many seasons. "Little Man, What Now?" is an honest and profoundly moving picture of the living underdog and the difficulties which beset him in his universal quest for security and peace.

Fine And Moving Says *The N. Y. Sun*

THE depression is a theme from which Hollywood, except in such musical sermonizing as "Stand Up and Cheer" has shied away. There has been almost complete unanimity of opinion among the producers about this anyway, that quiet, helpless poverty was not dramatic material. Now Universal and the Music Hall, with Hans Fallada's best-selling novel as a basis and Frank Borzage to direct it,

"Genuinely Fine," Says Mordaunt Hall in New York Times

BY his genuinely fine pictorial transcription of Hans Fallada's novel "Little Man, What Now?" which came to the Radio City Music Hall yesterday, Frank Borzage, strikes his old stride as a director. Here is a film with settings that are impressive by their modesty; in fact the German atmosphere is always convincing and therefore emphatically helpful to the story. The numerous characters are drawn expertly, both through acting and make-up, and the narrative adheres quite closely to the author's work.

Considering that there are more than twenty-four players in the cast, Mr. Borzage had a difficult task, but he has accomplished it in a masterly fashion. The continuity is pleasingly smooth and throughout the many scenes the remarkable attention to detail is striking. The tale is sentimental, often woebegone, but it is set forth with the necessary touch of truth.

Miss Sullavan gives a charming and thoroughly believable personation. Mr. Montgomery is the personification of sincerity. Alan Hale makes an ingratiating scamp of Jachman and Catherine Doucet does well as Mia Pinneberg. Alan Mowbray affords some mild fun as a conceited motion-picture actor.

presents a picture that refutes all the theories.

They have made of "Little Man, What Now?" a fine and moving study of two young people facing a cold uninterested world. Frank Borzage, with his understanding of the importance of simple things, directed this film with tenderness and compassion. There are no excuses made for these young people. They are unequipped. They are impulsive. They are sadly lacking in worldly knowledge. They are also loyal and hopeful and real.

They are very real, this boy and girl who stumble into marriage so joyfully and with such fears. The story is just a recounting of their struggles to make a living, their happiness over the expected baby, their delight in each other, their terror of the future. Hans and Lammchen were just little people, unimportant to any one in the world but themselves. They were little people, foolish little people, people built for failure perhaps, but sweet, gentle people, too.

Something happened to all Hans's jobs. He lost one because he married Lammchen instead of the employer's daughter and because, with that quick temper and uncontrollable pride of his, he hurled that fact in Marie's homely face. He lost another because he was frightened, because he pleaded with a customer to buy something and save him his job. He was always frightened, this Hans, overpowered by the circumstances which constantly endangered his livelihood.

Mr. Borzage, who has a way of picking just the right people to play the poignant ingenuous roles which interest him, has assembled an excellent acting cast headed by Douglass Montgomery as the proud frightened Hans and Margaret Sullavan as the devoted tactful wife. "Little Man, What Now?" deserves the same success that greeted Herr Fallada's novel.

HOW THE CRITICS GO FO

The two most talked of people of June, Douglass Montgomery and Margaret Sullavan, because of their terrific performance in "Little Man, What Now?"

Margaret Sullavan's Charm Highlights Intense Human Interest Story Well Done All Around — *Film Daily*

CONSIDERING the nature of the theme as provided by the book, depicting the discouraging misfortunes of a pair of newlyweds trying to make their way, Frank Borzage did a very creditable job with this production. Though the path of the idealistic lovers is continually dreary, Margaret Sullavan and Douglass Montgomery invest the characters with a charm and intensity that holds a good grip on the audience throughout. A swell surrounding cast also helps considerably. Action takes place in Germany, with social upheaval going on, jobs scarce, and Douglass playing the role of a young married clerk who has a hard time getting jobs and holding them, through no fault of his own. Fired by one boss whose dumb daughter he spurned, Douglass goes to live for a time with his philandering step-mother, and eventually winds up in a hayloft apartment, where their baby is born and a happy ending finally is effected.

"Ranks Among Year's Best" — Says Critic of *Journal Post Express*

TENDER in its romantic interest, soul-stirring in its emotional depths, "Little Man, What Now?", current feature at the R. K. O. Palace, seems destined to rank with the finest films of the year.

To its shining star, Margaret Sullavan, can go only the laurels reserved for the truly great of the silver screen. She equals if not surpasses her splendid performance in "Only Yesterday."

Here is a star who can run the gamut of emotions with apparent ease and astounding success. She brings to the screen an artistry lacking only too long and her interpretation of the tender heroine of Hans Fallada's best seller merits your careful attention, for seldom will you see a performance to equal this.

And Miss Sullavan is not alone in this Universal triumph. Douglass Montgomery seems to have caught the spirit of the production and his work easily outranks anything he has ever done.

The Fallada story is so delicate in its texture that it may not meet a responsive chord in the hearts of some theatre goers, but it surely should find its mark among the majority.

Director Frank Borzage has given it the same touch that made "Seventh Heaven" and "Bad Girl" such outstanding successes. In fact the texture of this story is remarkably similar to "Bad Girl," although the subject matter is far more polished.

The story opens with a marriage between Miss Sullavan and Montgomery in a village on the outskirts of Berlin. The camera religiously follows the couple through misfortune after misfortune until the finale finds the mother bearing her first-born in a stable-like structure over a furniture store.

The film presents an authentic portrait of post-war life in Germany and there is little deviation from the text.

Besides Miss Sullavan and Montgomery, Alan Hale gives a splendid performance. William Anthony McGuire handles the screen story well with a few lapses into the lighter side of life as the result of his long years with the Follies.

"LITTLE MAN, WHAT NOW?"

Margaret Sullavan Is Glorious, "Little Man" Superb--Mel Washburn, *New Orleans Tribune*

GLORIOUS Margaret Sullavan and a Douglass Montgomery who at different times excites your sympathy, then scorn, as the weak, extravagant young struggler, reenact in "Little Man, What Now?," at the Saenger theatre, a plausible happening of our depression years.

The screen version of Hans Fallada's best-seller as directed by Frank Borzage is superb.

Hans Pinneberg and his frau, Lammchen, have an ungodly time of it the greater part of their first year together. They are passionately devoted and ecstatically happy these two, but the first calamity befalls when Pinneberg's employer learns of the marriage, a discovery which makes the young man an undesirable clerk because he is ineligible for the old man's old maid daughter.

No bride-groom has had a more rugged road to travel than Herr Pinneberg in the months that follow and no man has had a more loyal, understanding and sympathetic mate than Margaret Sullavan.

After her performance in "Only Yesterday," it would have been nothing short of sacrilege to give Miss Sullavan a part less important than the heroine of "Little Man, What Now." She romps through this with a becoming grace and is the symbol of the courageous women who stood by their men in jobless days.

"Little Man, What Now" is about our most recent past expertly relived by a capable cast. That the locale is Germany is of little importance, it probably would have been as understandable if delivered in Chinese, so universal is the theme.

But for all of its hard-times, "Little Man, What Now" ends on a note of cheerfulness, a tone that would have been just too Pollyanna if most of us hadn't witnessed a change for the better within the past year.

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Best Performance of Year says *Screen Book*

MARGARET SULLAVAN makes a strong bid for the best performance of the year with her powerful performance in this screen version of the best seller novel. Douglass Montgomery, too, proves with his fine performance that he is an actor of rare quality. "Little Man, What Now?" is a distinct triumph for its producers and a picture long to be remembered.—Universal.

"First Film No Accident" Says H. L. Monk In *St. Louis Globe-Democrat*

AMPLE proof that her first film was no accident, that she is an actress of the first rank and that she has entered the cinema scene to stay is given by Margaret Sullavan in her second picture, "Little Man, What Now?" at the Ambassador. Her first, you will recall, was "Only Yesterday," and in it Miss Sullavan astonished the movie world by the quality of her performance.

Now, with a vehicle of perhaps less popular appeal, she succeeds in duplicating that performance to a very large extent. If she has failed in any particular, it is because the opportunities provided by the role and the story do not offer her the same opportunities she had in the first instance. It cannot be charged either to her supporting cast or to the general caliber of the production, for both are excellent.

The objection patrons are most likely to make is to the film's foreign setting. Taken from Hans Fallada's popular novel of the same title, the story details the hardships, the disappointments encountered by a young married couple—at least the picture has them conventionally wedded—during the first months up to and including the birth of their child.

Margaret Sullavan, star of "Little Man, What Now?" in a retrospective mood illustrative of the title.

READ!

"Universal has made Hans Fallada's splendid novel a film of matchless beauty and integrity. It is touching and inspiring . . . Tenderly and beautifully played by the lovable Margaret Sullavan . . . Borzage has made no finer film in many seasons." *N. Y. Daily Mirror*

"It is excellently done and provides unusually poignant, impressive entertainment . . . an impressive sincerity which lifts the production toward the heights . . . Miss Sullavan's portrayal fulfills every glorious promise." *N. Y. American*

"By his genuinely fine pictorial transcription of 'Little Man, What Now?' Frank Borzage strikes his old stride as a director . . . The numerous characters are drawn expertly . . . Miss Sullavan gives a charming and thoroughly believable personification. Mr. Montgomery is the personification of sincerity." *N. Y. Times*

"The promise of genuine acting ability Margaret Sullavan gave in 'Only Yesterday' is here amply fulfilled . . . A distinguished and frequently moving cinema." *N. Y. Herald-Tribune*

"The novel has been realistically transmitted to the screen . . . Margaret Sullavan is fine." *N. Y. Daily News*

"A fine and moving study of two young people facing a cold, uninterested world . . . Deserves the same success that greeted the novel." *N. Y. Sun*

"'Little Man, What Now?' is a picture no one should miss. It is beautifully directed, beautifully acted and so convincing that it deserves only the highest recommendation. Margaret Sullavan is excellent." *N. Y. Telegraph*

"A well-acted, sincere and deeply touching . . . film that provides good entertainment. Margaret Sullavan is right in every detail." *N.Y. World-Telegram*

Carl Laemmle
has the honor
to present—

LITTLE MAN, WHAT NOW?

starring Margaret
Sullavan

with

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, De Witt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. From the novel by Hans Fallada. Screenplay by William Anthony McGuire. Directed by Frank Borzage.

A

FRANK BORZAGE

Production for

UNIVERSAL

RADIO CITY **MUSIC HALL** SHOW PLACE of the NATION ROCKEFELLER CENTER

soul . . . yet will gladden your heart . . . A drama of human experience in which a young woman's spirit gives the courageous and triumphant answer to the prevailing question . . .

"LITTLE MAN, WHAT NOW?"

One of the most understanding and sympathetic stories of young love, tragedy and triumph ever brought to the screen!

with

MARGARET SULLAVAN

The Brilliant Star of "Only Yesterday"

Hans Fallada's great novel of today . . . faithfully produced as a picture, and more vividly than the printed page ever could depict.

A Universal Picture with DOUGLASS MONTGOMERY . . . Directed by Frank Borzage, creator of "Seventh Heaven". Presented by Carl Laemmle

on the stage: A dazzling, tuneful whirl of pleasure below the Rio Grande, "FIESTA MEXICANA" . . . staged by Russell Markert . . . featuring Evelyn Duerler, Azya Kaz, Thalia Zanow, Mexican A. B. C. Trio, Conchita Vila, Music Hall Rockettes, Corps de Ballet, Choral Ensemble · Music Hall Symphony Orchestra under the direction of Erno Rapee.

FIRST MEZZANINE SEATS MAY BE RESERVED IN ADVANCE . . . PHONE COlumbus 5-6535

NOTE: This is an exact-size reproduction of one of the several big ads, run in the New York newspapers by the Radio City Music Hall to help put over this tremendous attraction.

LATEST PRODUCTION NEWS F

G. P. Huntley, Jr., the latest acquisition to the Universal stock company. He comes naturally by his art. His father was a distinguished actor and his mother was Eva Kelly, also of the profession. He was in "Little Man, What Now?"

G. P. Huntley Was Cast in "Little Man, What Now?"

G. P. HUNTLEY, Jr. is one of the most brilliant acquisitions to Universal's greater stock company. He began his theatrical career with his father, who was a noted actor, in a vaudeville sketch in England in 1915. After the War, he took up the theatre as a profession and played in the London company of "Quality Street." After a two years' vaudeville tour in the United States and in Australia with his father, he came to New York and played in Helen Menken's "Seventh Heaven" company in Philadelphia, and assumed the road show leads of a number of Broadway shows. In 1931 he came to Hollywood and appeared with Gaynor and Farrell in "Merely Mary Ann." He was seen in "Death Takes a Holiday," "Now I'll Tell One," and was signed by Universal for the important role of Heilbutt in "Little Man, What Now?" Before that role was completed, Carl Laemmle, Jr. signed him up on a long term contract.

Montgomery and Lugosi Signed by Universal

TWO stars were placed under contract by Carl Laemmle, Jr., yesterday for three pictures on the list of forty-two. These two stars are Douglass Montgomery and Bela Lugosi.

The Douglass Montgomery contract came as a reward for the splendid work he had done in "Little Man, What Now?" which had its world premiere last week at the Music Hall in New York, while Lugosi is required for a screen version of Edgar Allan Poe's "The Raven," which is on next year's schedule list. Two other productions on the order of "Dracula" and "The Black Cat" are also scheduled for Lugosi.

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Margaret Sullavan in "The Good Fairy"

MARGARET SULLAVAN'S first Universal picture for the coming season will be made from "The Good Fairy," diaphanous comedy by the famous Hungarian dramatist Franz Molnar, according to announcement made yesterday by Carl Laemmle, Jr. The Universal star will have the role which was acted on the stage a few seasons back by Helen Hayes when the play was produced here. Molnar is one of Europe's leading playwrights. His "Liliom" is still a fragrant memory to New York theatre patrons.

Miss Sullavan is at present in England for a short vacation after the strenuous activities of filming "Little Man, What Now?" but will shortly return to resume work at Universal City. The screen adaptation of "The Good Fairy" has been assigned to R. C. Sherriff who adapted "The Invisible Man" and "One More River." It will be one of the feature spots on the company's schedule for 1934-35. The second of Miss Sullavan's two Universal productions for the coming year will be announced soon.

Victor Moore Signed to Long Term Contract

VICTOR MOORE, whose most recent stage appearances have been in "Of Thee I Sing" and "Let 'Em Eat Cake," yesterday embarked for Universal City on the 20th Century. His first appearance under his Universal contract will be in "Romance in the Rain" with Roger Pryor, Heather Angel, Henry Armetta and Andy Devine.

This romantic comedy with music is by the authors of "Moonlight and Pretzels," Sig Herzig and Jay Gorney, with a script by Barry Trivers, and will be placed in production at Universal City on Monday, June 4th. It is a Stanley Bergerman production and will be directed by Stuart Walker.

The Universal contract has seven years to run and calls for a minimum of two pictures a year. Opportunity will be given under the contract for Mr. Moore to appear in the winter on the stage. In the days of the silent screen, Victor Moore was a star for Jesse Lasky. Carl Laemmle, Jr. feels that he has much more to contribute to the screen today than he had ten years ago.

Victor Moore, famous Broadway comedian, now under long term contract to Universal and in his first picture, "Romance in the Rain."

FROM UNIVERSAL CITY STUDIOS

"Wake Up and Dream" For Russ Columbo

BECAUSE of a conflict in title Universal has changed the name of its Russ Columbo picture which goes into work the latter part of the week from "Castles in the Air" to "Wake Up and Dream." June Knight was cast as leading lady, but an infected throat following an operation for tonsilitis may keep her from playing the role. Others already selected for the cast are Henry Armetta and Andy Devine. Kurt Neumann will direct. "Wake Up and Dream" is a B. F. Zeidman production by John Meehan, Jr. Columbo has just signed a new contract for a year. He will be in three of the new pictures. He has also gone back on the Radio in a weekly coast-to-coast broadcast over WABC Hollywood on the Air.

This looks like an advertisement for Preston Sturges' story, "A Cup of Coffee." Maybe June Knight will get well in time to play that. She has been in the hospital ever since she has been in California, and it seems as though she were in danger of being kept out of two swell pictures, "Romance in the Rain" with Roger Pryor and Heather Angel, and "Wake Up and Dream" with Russ Columbo, the new title of "Castles in the Air."

Douglass Montgomery Stars in "Zest"

THE first starring vehicle for Douglass Montgomery of "Little Man, What Now?" fame, under his new Universal contract, will be "Zest," adapted from the best selling novel by the same name, written by Charles G. Norris, it was announced at Universal City.

The picture, which will go into production shortly, will be produced by B. F. Zeidman. Doris Anderson is adapting the novel to the screen. According to present plans, William Wyler, director of "Counsellor at Law," "Glamour," and now working on "Fanny," the famous Melchoir Lengyl play, will direct.

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Henry Hull to Report to Universal City

HENRY HULL, who some time since signed a contract with Universal, has received his instructions to report to Universal City. He will retire from "Tobacco Road" on June 16th. Mr. Hull intends to motor to California and will take his time about doing it. He is due there on July 5th. His first picture under his new long-term contract will be "Great Expectations" by Charles Dickens, which Gladys Unger is now adapting. No other cast assignments have as yet been made.

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"Princess O'Hara Preparations On

IN preparation for the Damon Runyon story, "Princess O'Hara," Carl Laemmle, Jr. yesterday assigned Leonard Spiegelgass as associate producer and put "Princess O'Hara" in his charge. Spiegelgass has been scenario editor of Universal. He will write the script for the Damon Runyon picture in collaboration with Nat Ferber. Several players have been under consideration for the title role, including Polly Walters, newly acquired long-term feature player, who is still appearing in "She Loves Me Not" at the 46th Street Theatre.

Wynne Gibson and Paul Lukas, who are starred in Vicki Baum's "I Give My Love," and little Tad Alexander, who later grew up into Eric Linden. This wonderful mother love story goes into the Roxy Theatre in New York this week.

Harkrider and Weaver Summoned to Universal

TWO New Yorkers well known in theatricals arrived in Universal City last week. John Harkrider was summoned to Universal by William Anthony McGuire to assist in the technical and art preparation of "The Great Ziegfeld.' 'Harkrider was associated for years with the late Florenz Ziegfeld. He has also performed a like service for "Romance in the Rain," which Stanley Bergerman placed in production at Universal City yesterday.

It was for "Romance in the Rain" also that the other New Yorker was summoned to California. John V. A. Weaver, novelist, playwright and poet, provided the dialogue for this production which was written by Jay Gorney and Sig Herzig. Stuart Walker is directing, with Roger Pryor, Heather Angel, Victor Moore, Paul Kaye and Ruth Donnelly.

IT HITS THE HEART!

ANOTHER sensational drama by the gifted author of "GRAND HOTEL"... It's a picture that bares the soul of a woman torn 'twixt love and loyalty — the soul of a mother torn 'twixt sacrifice and shame! ...It's one of those good, solid, red-meat pictures that the fans go for so heavily — the kind of a picture to hold up grosses for any theatre in the land. PLAN TO PLAY IT SOON!

Carl Laemmle presents —

VICKI BAUM'S

I GIVE MY LOVE

Watch for
ROMANCE
IN THE
RAIN
With
PAUL
LUKAS
WYNNE
GIBSON
ERIC LINDEN — Dorothy Appleby — John Darrow — Anita Louise — Sam Hardy.
A B. F. Zeidman Production directed by Karl Freund.

The social side of the convention was topped off by a grand Beefsteak Dinner, given by Jimmy Grainger to his sales force and the heads of departments of the Home Office. It was held in the Fencing Room of the New York Athletic Club the night before Carl Laemmle arrived. However, his representative, Joe Weil, reached New York in time to be present, as will be seen in the photograph above. This photograph was taken by the Empire Photographers, who had a completed photograph ready an hour after it was taken, for reproduction in the Motion Picture Daily.

It would be impossible to give the names of all those in the picture, but it is necessary to give the names of several who were not in it because of the fact that their table, at which Jimmy Grainger presided, bulged out too far on the left. Mr. Grainger, Mr. Paine, Mr. McKay are shown. R. H. Cochrane, P. D. Cochrane, Red Kann and Billy Wilkerson are outside the picture.

Louis Laemmle, Carl Laemmle's brother, can be seen over "Snake" Richardson's shoulder and in front of "Buster" Bartsch on page 23. Clair Hague, recovering rapidly from his recent illness, is in the center of the Canadian bunch, at the right of Leduc, who is standing in the center of the picture. The Big U sales

Universal Pictures I

AS the convention of Universal Pictures Corporation, held in the Essex House, New York, on June 6, 7 and 8, J. R. Grainger, who presided throughout, declared that this was to be a "no bunk" convention.

"There are no miracle men left in this business," said Mr. Grainger, "Either you are a salesman or you are not. Whether you are or not, you should know everything about this new Universal line-up of forty-two feature pictures for next year. We are not going to give you any bunk about it, and we are not going to keep anything back. I am here to help you to sell a product in which I have implicit faith. The more you know about it, the more faith you will have in it, too."

Those who spoke at the convention included R. H. Cochrane, Willard McKay, E. T. Gomersall, F. J. A. McCarthy, John Leroy Johnston, Robert Harris and Andrew Sharick. The meeting was wound up in a blaze of glory by Carl Laemmle in a speech marked by optimism.

"NO BUNK" Convention

IN order to make everyone thoroughly at home and en famille, so to speak, James R. Grainger asked the following, who are comparatively new in the company, to stand up so that everybody could know who they were and get acquainted: J. F. Dermody, District Manager, Boston; James Hobbs, Charlotte; E. E. Gruenberg, Sioux Falls; Louis Patz, Des Moines; John Rue, Salt Lake City; John Langan, Denver; and Wallace Sault of St. John; F. L. Vaughn of Winnipeg and J. A. Wilson of Calgary. The three latter are far from being new in the Universal organization: they have been high men in it for years, but Mr. Grainger had never been to any of these Universal offices.... He also spoke of Leo Abrams, who is ill and who had sent his regards to the convention by any number of the boys who had been up to see him.

100% Men In Their Territory

At the convention, Mr. Grainger gave honor to the following salesmen, all of whom are 100% in their territory: Kelly, of Boston;

(Continued on Page 25)

bunch is right down in front. Barney Frank of Washington is the gent who is cut in two.

The sales heads and managers present were:

J. R. Grainger, F. J. A. McCarthy, E. T. Gomersall, S. Singerman, E. Bonns, S. Wittman, W. M. Richardson, W. J. Heineman, H. D. Graham, J. F. Dermody, H. Sauber, John Ezell, A. J. Herman, D. Miller, James Hobbs, P. Krieger, Saul Resnick, W. E. Sipe, M. Joseph, Paul Tessier, M. S. Landow, Joe Engel, A. Barnett, E. Heiber, J. A. Wilson, D. Leduc, W. A. Sault, C. Hague, S. Brint, R. A. Scott, F. L. Vaughan, L. Abrams, H. M. Herbel, Edw. S. Olsmith, John Langan, Louis Patz, M. Gottlieb, Floyd Brown, Wm. Benjamin, A. J. O'Keefe, G. Levine, Frank Mantzke, R. I. Payne, J.J. Spandau, G. C. Craddock, J. E. Garrison, John Rue, Barney Rose, L. J. McGinley, E. E. Gruenberg.

See if you can pick them out.

NEWSREEL No. 257

● *The graduation exercises of the United States Military Academy cadets is always one of the most colorful pictures imaginable. This year was no exception. The graduation dress parade is pictured above on the drill ground at West Point, reviewed before being commissioned into the army.*

● *It's a pretty hard job to get a still picture of a cake of ice. It's a still harder one, and much more rare, to get a picture of the cake of ice with a human being alive inside of it. This shot shows Slim Jones, a man of rugged strength, who permitted himself to be sealed in a cake of ice and shipper by airplane from Newark Airport to Philadelphia.*

● *Ever since Mussolini yanked Italy out of disorder by its bootstraps, Rome has seen a variety of military parties. This one, in which 30,000 soldiers in full panoply of war march before King Victor Emanuel, celebrated the anniversary of the adoption of the Italian national charter.*

One Day Chicago Convention An Enthusiastic Affair

J. R. GRAINGER, general manager of distribution for Universal, E. T. Gomersall, western sales manager, Sidney Singerman, assistant western sales manager, and Edward Bonns, short subject sales manager, returned Wednesday, on the Century, from Chicago. On Monday in the Drake Hotel, a one day convention was held at which the sales manager, the salesmen and the bookers of thirteen exchanges were present. The entire procedure of the three days' convention in New York was compressed into one for the Chicago meeting. It was a great convention.

The exchanges represented were Chicago, Des Moines, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis, Oklahoma City, Omaha, St. Louis, Sioux Falls, Cincinnati and Cleveland.

John LeRoy Johnston, publicity director of Universal Studios in California attended, as did Witt K. Cochrane, who handles Universal's national advertising. At the close of the meeting, Johnston returned to the studio.

JOE ENGEL SUCCEEDS

ON July 2nd Joe Engel, formerly assistant manager and city salesman, will succeed to the office of manager of the Universal Philadelphia exchange. M. S. Landow, who for a number of years has been the Universal exchange manager, has resigned, to go into the pottery business, having received an offer that no sane man could possibly turn down. Everyone in the Universal organization will be sorry to see him go, as will the exhibitors with whom he came in contact in the Philadelphia territory.

Joe Engel, who succeeds him, starts with the prospect of great success. The entire territory is an open book to him, and he has the confidence and respect of exhibitors and his associates. This promotion brings Jack Engel from the Harrisburgh territory to the New Jersey territory, and brings back William Doyle into the organization to handle Harrisburgh.

Carl Laemmle Sails on Ile de France

CARL LAEMMLE sails today on the Ile de France for two months of work and vacation abroad. In London he will determine the final policy of production abroad which has for the last year been a problem. Conferences of producers and distributors are being called both in London and Paris for this purpose.

In Mr. Laemmle's party will be Joe Weil, his assistant; Jack Ross, his secretary; Dave Bader, who came to New York to attend the recent Universal convention and Mrs. Maurice Fleckles, his sister-in-law.

Mr. Laemmle will spend several weeks in Carlsbad, returning late in August.

"The Love Captive" A Hit at Mayfair

"THE LOVE CAPTIVE" starring Nils Asther and Gloria Stuart, is enjoying a splendid run at the Mayfair Theatre in New York. In common with all of the Broadway houses during this record visit of the fleet, attendance suffered slightly, but the reviews were splendid, the audience suspense and reaction good, and the picture in every way satisfactory.

"The Love Captive" is Max Marcin's first directorial assignment at Universal City. It is his own story. Max Marcin is the author of "Cheating Cheaters" and in "The Love Captive" he has a theme which is almost as full of suspense and dramatic surprise as that great Broadway play. The story deals with a doctor who utilized hypnotism in effecting cures. Naturally enough, his love affairs were equally susceptible to hypnotism. Prominent in the cast are Renee Gadd, Alan Dinehart, Virginia Kami, Russ Brown, Ellalee Ruby, Robert Greig.

Carl Laemmle Sees Prosperity

(Continued from Page 5)

past. I will continue to make them in the future—reform or no reform. I have always pledged my company to wholesome screen entertainment for the whole family.

On Sure Road to Recovery

"Personally, I feel confident that we have the worst of the unfortunate conditions back of us. I have become an optimist about the future. I begin to see daylight ahead. I feel very happy about it, happier as I speak to you here than I have been for the last three years. I talk with a lot of people. I talk with a lot of exhibitors. I find they also are optimistic about the future and it is a mighty good sign for our business that they are. I feel that we can afford to make better pictures on the theory that we can get more money for them and that exhibitors can afford to pay more money for them. Mr. Grainger is an optimist, too. I must give him a great deal of credit for helping us put together the big program of pictures which we will sell this year. He came out to the coast and sat in with us for almost six weeks in preparing this program. He took off his coat and told us what he wanted and what he didn't want. We gave him all the leeway he wanted and when he got through and we put the program together, I couldn't help but feel that it was the greatest collection of stories and titles and entertainment that we ever had by a long way. It certainly is going to cost a lot more than any program we ever made.

I want to acknowledge before you all publicly here the part that Mr. Grainger has played in making this program. I know you have confidence in his leadership and, working hand in hand with better times which I confidently expect, this program can meet with nothing but success.

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Universal Pictures in "*No Bunk*" Convention

(Continued from Page 23)

Furst, of Big U; Engel, of Philadelphia; Barnholtz, of Pittsburgh; Funk, of Chicago; Baker, of Detroit; Tighe, of Detroit; Haas, of Los Angeles; Fields, of Los Angeles; Percy, of Portland; Adamson, of Portland, Bloom, of Seattle and Price, of St. Louis.

✚ ✚ ✚

"One of the Best Comedy Features of Year Is 'Embarrassing Moments'" Says *Hollywood Screen World*

A CLEVER story, splendid cast and excellent direction combine to make this one of the best, all-round comedy features of the year. William Anthony McGuire wrote a mighty good original from which Gladys Unger and Charles Logue prepared a most delightful screenplay. Edward Laemmle, whose megaphone had been on a vacation for some time, directed with unusual intelligence and understanding. He keeps the tempo moving at a lively pace, with the result that "Embarrassing Moments" has no dull moments. It is one big laugh after another. It is the exhibitor's dream of darn good entertainment. The story deals with a practical joker (Chester Morris) who is always pulling gags on others until he is given a stiff dose of his own medicine. The joke played on him by his friends proves to be more serious than anticipated, but everything turns out swell, after many complications and situations which are for the most part extremely funny. Dialogue by Dickson Morgan is smart and witty.

Chester Morris gives another of his good performances and is ably supported by Marian Nixon, Walter Woolf, John Wray, Alan Mowbray, Henry Armetta and a number of other established players.

NEWSREEL No. 255

● *Admiral Sellers, Mayor LaGuardia, Major General Nolan and our own Grover Whalen, review the fleet in one of the series of welcomes which New York accorded the greatest gathering of fighting vessels ever witnessed in the historic Hudson.*

● *New York also entertained the sailors as a reciprocal gesture of welcome and good will. This interesting bit of entertainment occurred on the roof of the Radio City Music Hall. Hazel Flynn, master mind of the publicity department of the theatre, devised a dance of the Rockettes and showed the gobs how the dance was originated, rehearsed and performed.*

● *The new and reopened Century of Progress exhibition in Chicago recently held a reduced fare children's day. Five hundred thousand youngsters took advantage of the occasion. Naturally, they visited most generously the exhibits which had been devised for their own entertainment.*

Chester MORRIS & *Mae* CLARKE

Frank Craven, Andy Devine, Russ Brown. Story by Dore Schary and Lewis Foster. Directed by Kurt Neumann. A B. F. Zeidman production presented by CARL LAEMMLE.

LET'S TAL

Now Playing at the ROXY, N. Y.

K IT OVER

Record Bookings For Buck Jones In "Red Rider"

BUCK JONES

NEVER in the history of Universal serials has there been such a demand for early booking at high prices as Buck Jones in "The Red Rider" has received. Last year's serial, "Gordon of Ghost City," was one of the outstanding serials in history. It was outstanding from the standpoint of production and interest to the public; it was outstanding in bookings and attendance. No wonder Universal chose Buck Jones as the lead-off serial for next year and no wonder exhibitors went for it in the big way that all of the Universal Exchanges are reporting daily in contracts to the Home Office.

Every exchange is certain to break its serial booking record on this serial. In the New York territory and without a chance to see the serial itself, solely on the strength of last year's serial and Buck Jones' name and Universal's ability to produce serials, every Warner Theatre in the Metropolitan district that shows serials has been booked. Every one of the Skouras houses, which is a serial possibility in the Metropolitan district, has also been booked. Negotiations are on and will be concluded before this week is out, for the booking of the "Red Rider" in every other major circuit in New York. This story is reproduced substantially in every other Universal exchange.

✚ ✚ ✚

"VANISHING SHADOW" IN UNIQUE PUBLICITY

A LAD who stood a chance of winning $152,100 on a ticket his mother had bought him in the Derby, was utterly unimpressed with the prospect of leaving his humble home and going some other place to live. The reason was "The Vanishing Shadow." When he was asked if he was going to move to Fifth Avenue, this is what he said as reported on the front page of the *World Telegram:*

"No, siree-ee-e-e!" said Oliver indignantly. "Not until 'The Vanishing Shadow' is finished. I gotta know what happens to those two guys and that girl before I move out of this neighborhood.

"It's at the movie around the corner—every Saturday afternoon," he explained. "It always stops at the most interesting point. The two good guys landed their plane in the ocean and the girl is down in a parachute. They can all swim—but I'm kinda worried anyway.

✚ ✚ ✚

UNIVERSAL GETS LOWELL THOMAS

UNIVERSAL'S short product announcement this coming year features two unique series of thirteen single reelers. One of them is entitled "Going Places" with Lowell Thomas, the conductor, guide, informant and entertainer. This series is on the order of The Magic Carpet. Lowell Thomas will conduct theatre goers to all parts of the earth in a remarkable photographic and entertaining trip. Lowell Thomas has been everywhere, he has seen everything, he is one of the best tale tellers in the world. His popularity in his moving picture ventures has been always on the ascendant. He started as the narrator of the Literary Digest, after a number of very successful ventures. He has spoken behind a number of feature pictures, and, with the exception of Graham McNamee, is undoubtedly the most popular voice back of the screen. He has just been nominated by the Fox Company to be the Graham McNamee of the Fox Newsreel.

In the first issue of "Going Places," all of which are produced by Allyn Butterfield, Lowell Thomas takes the spectator to Paris in an unaccustomed mantle of snow, to Russia, Mexico, to Hamburg, Arizona, New Orleans, Belgium, China, the Alps, South Africa and Sweden. Quite a trip in one reel!

The industry's great hot-weather attraction!

S.O.S. ICEBERG

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Here's the 100 x 15 foot banner that "barged" up and down the Hudson River on the day the combined fleet of the U. S. Navy arrived at New York. Millions of people lining both banks of the river cheered it as it plowed its way from the Battery to Yonkers.

THE MUSIC HALL'S "LITTLE MAN" CAMPAIGN SCOOPS BEST NEW YORK DISPLAY SPOTS

BATTERY Park was jammed with humanity. A patient, long-suffering crowd had been there since early morning waiting for a glimpse of the combined Atlantic and Pacific fleets of the U. S. Navy. It was the first visit the ships had made to New York in many years and the good citizens of the metropolitan territory had turned out en-masse to welcome them. The newspapers had played up the visit for weeks. It had been talked about on the radio for months. And now the whole town was all hepped up about it. Both sides of the mighty Hudson were jammed with eager faces. Roof top and window vantage points were filled from early morning.

It was at the Battery, however, that the greatest crowd had assembled. It swayed this way and that, it craned its composite neck many many times to get a glimpse of the fleet only to be disappointed. At last a cry went up from the outer fringe.

"Here she comes!"

The composite neck craned once more and this time the eyes saw the bow of a tug nosing its way around from the East river. A long cheer bellowed from more than 50,000 parched throats as the tug came into full view and was followed by a huge barge carrying a banner 100 feet long by 15 feet high reading: NOW—"LITTLE MAN, WHAT NOW?" AT THE RADIO CITY MUSIC HALL.

The Universal Exploitation Department had scooped the entire advertising industry. They were the only advertisers to crash the parade of the fleet up the Hudson. The message of "Little Man, What Now?" was seen by an estimated million people during the barge's all-day run up and down the river. The gala flag decorations of the tug and the barge attracted plenty of attention and the 12 foot letters made for great visibility.

From the windows of hundreds of drug and book stores flash displays brought the Music Hall engagement of the picture to more millions of New Yorkers. This was arranged through a tie-up with Grosset and Dunlap, publishers of the popular priced edition of the book.

One of the hundred 24 sheets posted in the best spots in the city.

On Sunday night preceding the opening, a broadcast was arranged with the sponsors of "45 Minutes in Hollywood," a Columbia net work program broadcast over 38 sta-

Crowds jammed the entrance and lined up on Fiftieth Street long before the doors were scheduled to open. Right The flag-draped marquee at the Music Hall.

RIVER BALLYHOO, RADIO, HUNDREDS OF WINDOW DISPLAYS, 24 SHEETS, EXTRA NEWSPAPER SPACE, LETTERS, HERALDS and BOOKLETS FEATURE BIG CAMPAIGN AT ACE HOUSE FOR THE YEAR'S SMASH HIT

MACY'S

A corner of the special window at Macy's, the city's largest department store.

25,000 Heralds and 100,000 "The Story of Your Life" booklets were distributed through stores and hotels.

Macy's and Wanamaker's department stores ran co-operative ads featuring Margaret Sullavan and the picture and also put in elaborate window displays.

Other window displays included fifty Douglass Montgomery shirt and pajama displays, ten Eastman-Kodak displays, and over a hundred smaller book displays.

Through arrangements with the publishers of Screen Romances, tie-up cards mentioning the Music Hall engagement, were placed on over 500 newsstands throughout the city, while through the same publishers, displays were arranged in several hundred five and ten cent stores featuring a special photograph of Margaret Sullavan as tions. Over twenty minutes of the program was given over to a re-enactment of scenes from the picture and a mention of the Music Hall engagement.

EASTMAN - KODAK

One of the many displays arranged by the Eastman Kodak stores.

the star of the picture. The General Mills bread campaign netted several hundred additional window flashes featuring the picture and the star.

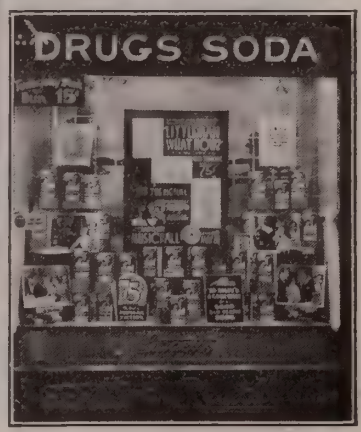
The German population was reached through ads in the German language newspapers and through a special mail campaign directed to 2,100 organization in the Metropolitan area. There were also four special short broadcasts over WMCA of the Federal Broadcasting System, in advance of the opening and during the run, each making mention of the local engagement.

Additional newspaper advertising and the posting of 100—24 sheets completed the campaign.

SHIRTCRAFT

The Shirtcraft tie-up netted 50 windows similar to the one above. Right: One of the hundred and ten windows arranged through Grosset & Dunlap.

LIGGETT'S



THE BIG FLASH NEWSPAPER CAMPAIGN

RADIO CITY MUSIC HALL SHOW PLACE of the NATION ROCKEFELLER CENTER

TODAY
DOORS OPEN 11:30 A.M.

A PICTURE THAT WILL PLUMB THE VERY DEPTHS OF YOUR SOUL... YET WILL GLADDEN YOUR HEART

A drama of human experience in which a young woman's spirit gives the courageous and triumphant answer to the prevailing question

"LITTLE MAN, WHAT NOW?"

One of the most understanding and sympathetic stories of young love, tragedy and triumph ever brought to the screen!

with

MARGARET SULLAVAN

The Brilliant Star of "Only Yesterday"
and DOUGLASS MONTGOMERY

Hans Fallada's great novel of today... faithfully produced as a picture, and more vividly than the printed page ever could depict. A Universal Picture, directed by FRANK BORZAGE. Presented by Carl Laemmle

•

ON THE STAGE

A dazzling, tuneful whirl of pleasure below the Rio Grande

"FIESTA MEXICANA"

staged by Russell Markert ... with original musical score composed for this production by Erwin Straus, son of Oscar Straus

Featuring EVELYN DUERLER, HOWARD PHILLIPS, ASYA KAZ, THALIA ZANOW, THE MEXICAN A.B.C. TRIO, CONCHITA VILA, ROCKETTES, CORPS de BALLET, CHORAL ENSEMBLE and SYMPHONY ORCHESTRA, direction of Erno Rapee

Picture shown at
FIRST MEZZANINE SEATS MAY BE RESERVED IN ADVANCE • TELEPHONE COlumbus 5-6535

4 COLS x 14"

RADIO CITY MUSIC HALL
SHOW PLACE of the NATION
ROCKEFELLER CENTER

"Genuinely fine." —Walter T. Pope

"Of matchless beauty and integrity." —Daily Mirror

MARGARET SULLAVAN

"Her portrayal fulfills every glorious promise." —American

"LITTLE MAN, WHAT NOW?"

with DOUGLASS MONTGOMERY giving "the finest performance of his career." —Herald Tribune

A Universal Picture

•

On the Stage:

A dazzling, tuneful whirl of pleasure below the Rio Grande

"FIESTA MEXICANA"

Staged by Markert

•

DOORS OPEN 10 A.M.
Picture at 10:30, 12:49, 3:08, 5:24, 7:42, 10:01, 12:08
Stage Show at 12:06, 2:25, 4:31, 7:19, 9:38

•

1st Mezzanine seats may be reserved in advance. Phone COlumbus 5-6535

1 COL x 11"

RADIO CITY MUSIC HALL SHOW PLACE of the NATION ROCKEFELLER CENTER

TODAY at 11:30 A.M.

A picture that will plumb the very depths of your soul yet will gladden your heart ... A drama of human experience in which a young woman's spirit gives the courageous and triumphant answer to the prevailing question.

"LITTLE MAN, WHAT NOW?"

One of the most understanding and sympathetic stories of young love, tragedy and triumph ever brought to the screen!

with

MARGARET SULLAVAN

The Brilliant Star of "Only Yesterday"

Hans Fallada's great novel of today... faithfully produced as a picture, and more vividly than the printed page ever could depict.

A Universal Picture with DOUGLASS MONTGOMERY ... Directed by Frank Borzage, creator of "Seventh Heaven". Presented by Carl Laemmle

on the stage: A dazzling, tuneful whirl of pleasure below the Rio Grande, "FIESTA MEXICANA"... staged by Russell Markert. featuring Evelyn Duerler, Azya Kaz, Thalia Zanow, Mexicom A. B. C. Trio, Conchita Vila, Music Hall Rockettes, Corps de Ballet, Choral Ensemble • Music Hall Symphony Orchestra under the direction of Erno Rapee.

FIRST MEZZANINE SEATS MAY BE RESERVED IN ADVANCE ... PHONE COlumbus 5-6535

4 COLS x 14½"

RADIO CITY MUSIC HALL SHOW PLACE of the NATION ROCKEFELLER CENTER

THURSDAY

LITTLE MAN, WHAT NOW?

starring

MARGARET SULLAVAN

3 COLS x 4½"

STARTS TODAY
DOORS OPEN 11:30 A.M.

RADIO CITY MUSIC HALL SHOW PLACE of the NATION ROCKEFELLER CENTER

The Music Hall takes exceptional pride in presenting the Star of "Only Yesterday" in a new picture.

MARGARET
SULLAVAN
in
"LITTLE MAN, WHAT NOW?"

Hans Fallada's great novel of romance, tragedy and triumph, brought faithfully to the screen, and more vividly than the printed page could ever depict its power!

A Universal Picture with DOUGLASS MONTGOMERY
Directed by Frank Borzage. Presented by Carl Laemmle

•

ON THE STAGE

A dazzling, tuneful whirl of pleasure below the Rio Grande ... staged by Russell Markert

"FIESTA MEXICANA"

with EVELYN DUERLER—HOWARD PHILLIPS
ASYA KAZ—THALIA ZANOW—CONCHITA VILA
ROCKETTES—CORPS de BALLET—CHORAL ENSEMBLE
MUSIC HALL SYMPHONY, direction of Erno Rapee

First Mezzanine seats may be reserved in advance.
Telephone COlumbus 5-6535

4 COLS x 7"

RADIO CITY MUSIC HALL SHOW PLACE of the NATION ROCKEFELLER CENTER

The great human drama of these momentous years!... A brave and triumphant story of a boy and girl battling this world of today for life, love and happiness!

TODAY at 11:30 A.M.

LITTLE MAN, WHAT NOW?

starring Margaret Sullavan

The girl you loved in "Only Yesterday"

A Universal Picture from the Novel by Hans Fallada...

ON THE STAGE

A dazzling, tuneful whirl of pleasure below the Rio Grande!
"FIESTA MEXICANA"
with a full Music Hall cast

Mezzanine seats may be reserved in advance ... Phone COL. 5-6535

2 COLS x 6½"

Another Big One Is On The Way!

CARL LAEMMLE
Presents

DIANA WYNYARD

in John Galsworthy's Best Seller

ONE MORE RIVER

With Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Colin Clive, Lionel Atwill, Reginald Denny, C. Aubrey Smith, Henry Stephenson, Kathleen Howard, Alan Mowbray. Screenplay by R. C. SHERRIFF.

A
JAMES WHALE Production

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

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U. S. POSTAGE

Paid

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New York, N. Y.

Larry Edmunds Bookshop
6658 Hollywood Blvd.
Hollywood, Calif. 90028
HO 3-3273
World's Largest Collection
Of Books on Motion Pictures

"Without any exception, all of our patrons are praising Universal Newsreel, and I join heartily in recommending this newsreel service to any exhibitor in the country."

—Walter E. Stanzel,
Meco Theatres Corp.,
Binghamton, N. Y.

Printed in U. S. A.

UNIVE[illegible]WEEKLY
VOL. 34 NO. 4
JULY 7, 1934

Binnie Barnes
wife of Henry the 8th who is proving a sensation in America in her first picture tentatively called "There's Always Tomorrow"....

COMING!

ADOLPHE MENJOU

— more debonair, more heart winning than ever in a great picture made from the play, "The Human Side"

With

DORIS KENYON

Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell from the play by Christine Ames.

COMING!
SUTTER'S GOLD
KULZ

There's Only O

No. 777 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The newsreels are picking up.

Some of them are even showing signs of life and trying to catch up with the Universal Newsreel.

They might even do it. Who knows?

But the Universal Newsreel has several years start on the pack.

When sound first busted into the movies, Universal had to make a quick and vital decision. How could news be handled with sound and still be newsy?

Universal made a quick decision—several years quicker than any competing newsreel.

We decided that the only smart thing to do was to get news while it was hot, then broadcast it through a talking reporter.

Who was the best talking reporter in the world?

Graham McNamee was the answer. Graham McNamee,

ne NEWSreel!

who through his radio reputation had earned a greater following than any VOICE in the history of the world.

By combining the speed of silent movie cameras with the famous voice of McNamee, Universal gained a head start on all others.

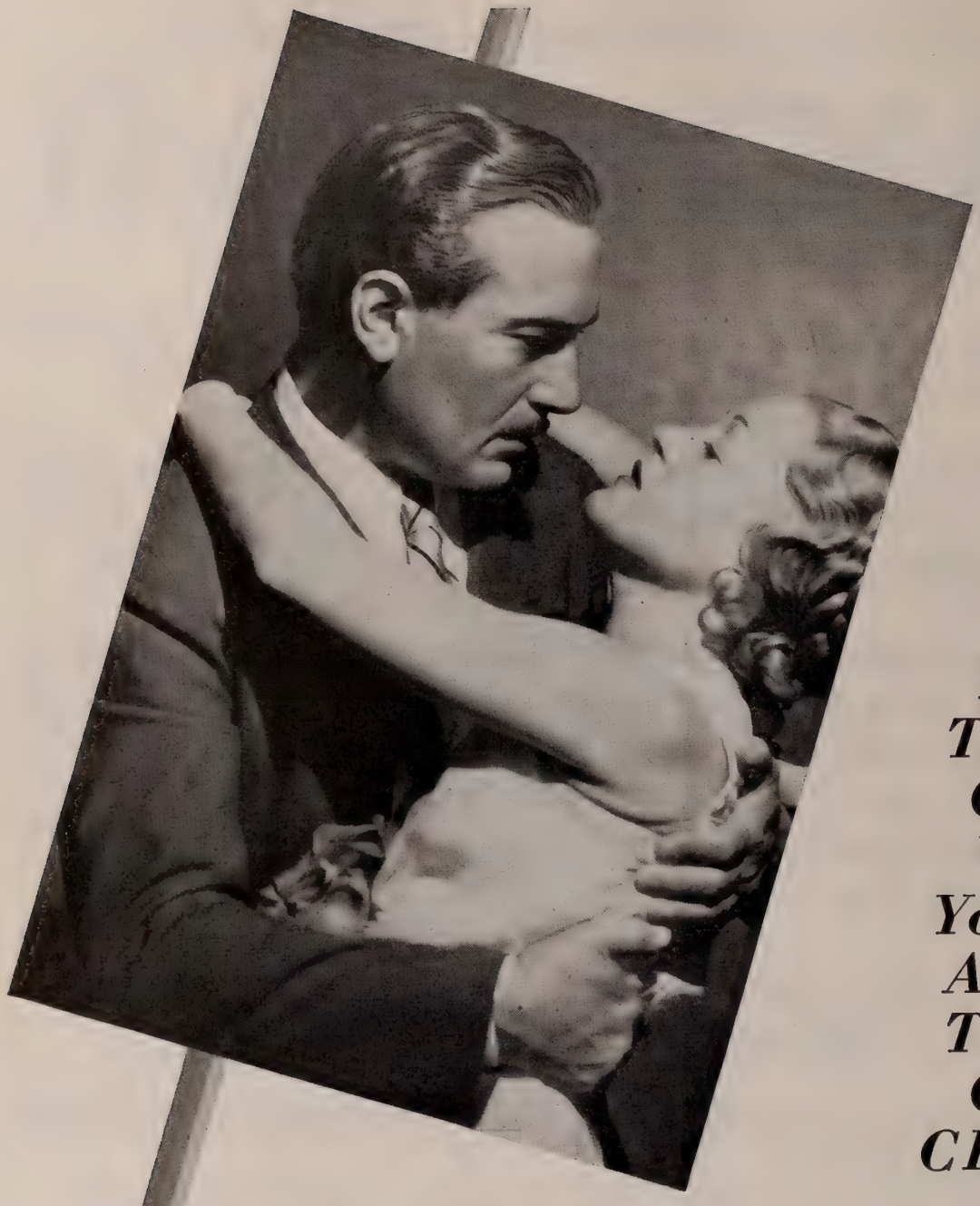
Even the buyers for the big circuits have known for a a long time that the Universal Newsreel was head and shoulders above all the others. Many of them have bought the Universal Newsreel for their theatres in preference to the newsreels made by their own companies. A pretty nervy thing to do.

And now the Universal Idea has been such a success that it is worth copying.

But an imitator never quite catches up to what he is trying to imitate.

Universal Newsreel has led the list ever since sound began to sound, and it will continue to keep its lead. If you don't use the Universal Newsreel, you don't use the best you can get.

Carl Laemmle



When You've Got A Picture That Will Get The Women, You've Got A Picture That Will Get The CROWDS!

VICKI BAUM'S
I GIVE MY LOVE

PAUL LUKAS – WYNNE GIBSON

ERIC LINDEN—Dorothy Appleby—John Darrow—Anita Louise—Sam Hardy. A B. F. Zeidman Production directed by Karl Freund.

"ONLY YESTERDAY" AWARDED GOLD MEDAL FOR "BEST ROMANCE" OF 1933 BY NEW MOVIE MAGAZINE

Gold Medal presented to Universal Pictures Corp. The inscription on the front of the medal reads: Awarded by the People's Academy of New Movie Magazine.

The reverse side of the medal is inscribed: "To Universal Pictures Corporation for the Best Romance of 1933, 'ONLY YESTERDAY.'"

At a luncheon in the Hotel Astor, New York, held on June 28th, "Only Yesterday" was awarded a Gold Medal as the Best Romance by the People's Academy of New Movie Magazine. This distinction was accorded by vote of the 1,300,000 readers of New Movie. This means of ascertaining public opinion as to preference of motion pictures was established last year by the Tower Magazines, which publish New Movie, and it is a splendid indication of the trend of popular taste, which, judging by its vote this year, is clearly in favor of wholesome, clean, dramatic pictures, such as "Only Yesterday," "Little Women," "Three Little Pigs," which also won awards in another classification.

The awards were presented officially by Mrs. Nellie Taylor Ross, former Governor of Texas, now director of the United States Mint, who came from Washington especially to make the presentations. Louis Nizer acted as toastmaster. Miss Helen E. Hughes, received the gold medal as an officer of Universal Pictures.

The speakers at the luncheon included, in addition to Mrs. Ross, Catherine McNelis, publisher of Tower Magazines; Major Edward Bowes, Arthur DeBra and Mrs. Constance Sporborg.

Miss McNelis, who was the last to speak, felt it necessary to explain an intended compliment on the part of one of the previous speakers. The statement had been made that Miss McNelis had established these awards of the People's Academy of the Tower Magazines as a wholly unselfish thing.

"I can't let thas pass," said Miss McNelis. "I am a publisher. The idea that lay in my mind behind these awards was strictly a commercial one, as far as the magazines were concerned. I felt that it was a service that the magazine could very well afford to their readers and one in which the readers could express themselves. That there might be a possibility of a by-product which would give encouragment to producers was not at all the primary object.

"But now that the magazines have reached the highest circulation of any fan magazine in the field, I really feel

(Continued on Page 28)

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
Universal Pictures Corp.
(All Rights Reserved)
JULY 7, 1934
Vol. 35 *No. 4*

UNIVERSAL'S 1934

THE GREAT ZIEGFELD

Starring William Powell. By William Anthony McGuire and Billie Burke.

•

PRINCESS O'HARA

Damon Runyon's Collier's Magazine Story (Author of "Lady for a Day, "Little Miss Marker," etc.)

•

STRANGE WIVES

From Edith Wharton's Cosmopolitan Magazine Story, "Bread Upon the Waters."

•

MYSTERY OF EDWIN DROOD

Charles Dickens Story. With Karloff, Frank Lawton, Heather Angel.

•

SHOW BOAT

Edna Ferber's greatest novel—Florenz Ziegfeld's greatest stage production—Jerome Kern's most beautiful music.

•

TRANSIENT LADY

Octavus Roy Cohen's great Liberty Magazine Story. Starring Gloria Stuart.

•

THE RAVEN

Edgar Allan Poe Thriller with Karloff and Lugosi together again.

•

IT HAPPENED IN NEW YORK

From the story by Ward Morehouse and Rian James, with Heather Angel.

SUTTER'S GOLD

From the famous novel by Blaise Cendrars.

•

GREAT EXPECTATIONS

Charles Dickens' classic brought to life on the screen, with Henry Hull.

•

A CUP OF COFFEE

By Preston Sturges, author of "Strictly Dishonorable," "Child of Manhattan," etc.

•

THE MAN WHO RECLAIMED HIS HEAD

Play by Jean Bart. Screenplay by the author.

•

TWO MARGARET SULLAVAN

Productions—"THE GOOD FAIRY," play by Franz Molnar, and "WITHIN THIS PRESENT," novel by Margaret Ayer Barnes.

•

$1,000,000 RANSOM

Damon Runyon's sensational Cosmopolitan Magazine story.

•

MOON MULLINS

"Funny paper" character known to 25,000,000 readers, on the screen IN THE FLESH. A great comedy feature.

•

GIFT OF GAB

Edmund Lowe, surrounded by a score of the biggest names of the screen, stage and radio —names such as Phil Baker, Ruth Etting, Gene Austin, Downey Sisters, Beal Street Boys, Ethel Waters and many others.

35 FEATURES

SCHOOL FOR SCANDAL

A modernized version of the world-famous Sheridan play.

•

SPEED

Universal's mighty melodrama for 1934-35.

•

A JOHN M. STAHL PRODUCTION

•

I'VE BEEN AROUND

A beautiful young sophisticate tells the world what she thinks of it.

•

WAKE UP AND DREAM

Starring Russ Columbo, with June Knight, Roger Pryor, Henry Armetta. Directed by Kurt Neumann. A B. F. Zeidman Production.

•

AT YOUR SERVICE

Biggest tennis stars in heart-hitting romance of small-town boy who hits the heights.

•

NIGHT LIFE OF THE GODS

Thorne Smith's widely-read novel. A Lowell Sherman Production.

•

FANNY

Stage play by Marcel Pagnol. Directed by William Wyler with Jane Wyatt.

•

CHEATING CHEATERS

Famous Broadway play by Max Marcin.

CONFESSIONS OF A MODERN WOMAN

By a writer who refuses to divulge her name. A "true story" with a wallop.

•

MAGNIFICENT OBSESSION

From the perennial best seller by Lloyd C. Douglas. (Now in 35th edition).

•

KEEP ON DANCING

Youth's fondest dreams come true in a modern drama.

•

THERE'S ALWAYS TOMORROW

Frank Morgan, Binnie Barnes, Lois Wilson, Elizabeth Young, Louise Latimer. Directed by Edward Sloman.

•

WHAT WOMEN DREAM

Aimed straight at the hearts of the nation's millions of feminine moviegoers.

•

ZEST

Best Seller by Charles G. Norris, also author of "Seed." Starring Douglass Montgomery.

•

THE JOY OF LIVING

A great drama in tune with these changing times. Box-office every minute.

•

BRIDE OF FRANKENSTEIN

A James Whale Production with Karloff and the original "Frankenstein" cast, excepting John Boles.

4 Big SERIALS

for 1934-35

BUCK JONES
IN
THE RED RIDER

From the story by W. C. Tuttle

•

TAILSPIN TOMMY

The hero of the adventure strip now running in more than 450 newspapers in the flesh on the screen! A world of action piled into an air thriller without a peer!

•

RUSTLERS of RED DOG

Western action serial with everything on the ball. Zip and speed and drama and mystery—plus some brand new thrills. Watch for announcement of star and cast.

•

CALL of the SAVAGE

Universal surprise serial. Soon you'll know all about one of the biggest serial ideas ever thought of . . . One of the smashingest serials ever produced.

Three attractive poses of Binnie Barnes, English actress now appearing in Universal pictures, her first role being in "There's Always Tomorrow" with Frank Morgan and Lois Wilson.

Miss Barnes will always be remembered as Catherine Howard in "The Private Life of Henry the VIII."

A still from Binnie Barnes' Universal made picture, temporary titled, "There's Always Tomorrow," with Frank Morgan and Lois Wilson.

The Girl on the Cover: Binnie Barnes

THIS week's cover of Universal Weekly is graced by a star new to these shores, Miss Binnie Barnes, of London, England. Although Miss Barnes has never acted in American studios before, yet she is widely known throughout the country by her work as Catherine Howard in "The Private Life of Henry the Eighth" with Charles Laughton. Ever since Carl Laemmle, Jr. saw her in that sensational production, he was anxious to bring her to this country to star in Universal Pictures. Accordingly, in May, as soon as Miss Barnes had finished acting with Douglass Fairbanks in "The Private Life of Don Juan," she came to America and was rushed by plane to Universal City to take up her role in "There's Always Tomorrow," making the entire trip in a period of six days, from London to Los Angeles. She learned her role on the airplane trip from New York.

This auburn-haired, greenish-brown eyed English girl was born in Caledonia Market, London, England, on March 26th, 1907. Her career has been colorful from her earliest days, as at the age of fifteen she became a milk maid on Finchley Manor Farm near London, for six months. Next she studied nursing but quickly gave it up, then dancing, and rope spinning a la Will Rogers. It was this facility which gave her the entre to the British stage, and she toured South Africa with Tex McLeod in a rope twirling and spinning act. Returning, she changed her name to "Tex" Barnes and throughout 1928 gained fame in this particular work on the English stage.

In 1929 she went on the legitimate stage in "Silver Tassie" with Charles Laughton and Una O'Connor, then in Andre Charlot's musical revue; and in "Cavalcade" (the stage production). Her first English motion picture was "Night in Montmarte" with Heather Angel, then came "Counsellor's Opinion" for Alexander Korda, "Heads We Go!" and finally the memorable role in "Henry VIII."

Miss Barnes is married to Samuel Joseph, art connoisseur and book dealer, with whom she is very much in love. She is five feet, six inches tall, weighs 122 pounds, is of rather the Latin type of beauty than the British, and speaks with less of an English accent than most American stage stars. She sings, dances, rides, swims, plays golf and tennis.

The rushes of Binnie Barnes' first picture disclosed that Universal has found a jewel of the first water. Every one at Universal City is predicting a tremendous success in America for Binnie Barnes. Already parts are being given to her with gay abandon. Miss Barnes has already been cast in the lead in "What Women Dream," which Ernst L. Frank will direct, and is being tested for the lead in Edith Wharton's novel, "Strange Wives." Binnie Barnes is the third actress who has proven herself in one picture, the other two being Margaret Sullavan and Jane Wyatt. Margaret Sullavan's hit in "Only Yesterday" resulted in stardom in her next picture, "Little Man, What Now?" Jane Wyatt gave such a splendid account of herself in "One More River" that she is to be given the title role in Marcel Pagnol's "Fanny."

The WORLD'S GREATEST SHORT SUBJECTS

for 1934-35

•

26 TWO-REEL UNIVERSAL COMEDIES

•

One-Reelers:

GOING PLACES

WITH

LOWELL THOMAS

•

20 OSWALD

The Lucky Rabbit Cartoons

STRANGER THAN FICTION

"The World's Oddities on the screen."

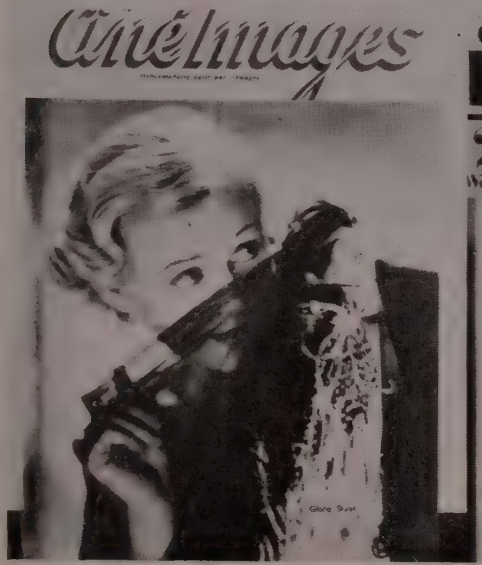
•

6 CARTUNE CLASSICS IN COLOR

Gloria Stuart Smiles from Magazine Covers

AS may be seen from the reproductions on this page of magazine covers, Gloria Stuart is getting to be another space grabber in the fan magazines comparable to Margaret Sullavan. Not only in America, but England, France, Spain and other foreign lands as well, the Universal player is frequently seen as "the girl on the cover."

Miss Stuart is at present working at Universal City with Edmund Lowe in "Gift of Gab," the Jerry Wald story which has a cast of all-star proportions.



Randall

Variety Reports:

"Pantages, Los Angeles, holding 'Little Man' for second week and DOING TWICE THE BUSINESS IT USUALLY DOES WITH A SINGLE WEEK ATTRACTION!"

Motion Picture Daily Reports:

" 'Little Man, What Now?' was the strongest attraction in Buffalo last week. It garnered $7,800 at the Lafayette, topping normal by $1,400 in a week that saw falling grosses elsewhere."

"Omaha—Paramount—'Little Man.' Likely to maintain the pace set last week and near what the house deserves. Single-feature policy here okay with this type of film."

—Variety

"Washington — Met — 'Little Man.' Repeat after nice week at Earle headed for satisfactory $3,300."

—Variety

MARGARET

Sullavan

in

LITTLE MAN WHAT NOW?

Jane Wyatt, who makes her first screen appearance in Galsworthy's "One More River," christens Walter Varney's monoplane, West Wind, previous to its leaving the home airport at Universal City to enter the 8,000 mile race from London to Melbourne. Captain Franklin Rose (left) will pilot the West Wind, with Mr. Varner (right) acting as co-pilot.

JANE WYATT, LIKE MARGARET SULLAVAN, MADE GOOD IN FIRST FILM

NOT content with producing "The Invisible Man," Universal almost produced the invisible woman in the person of Jane Wyatt, daughter of New York society and Broadway stage actress, who is making her first acquaintance with Hollywood. In the capitol of an industry that specializes in projecting the personality, this young girl appeared like a ghost. She begged to act in her first picture anonymously. She asked that her name be omitted from the cast. She refused to give any information for publicity stories and banned all interviews. She claimed that there would be time enough for these developments if her film debut should be successful. If it should turn out differently, the less said about it the better.

In spite of this self-effacement, her screen test gave the 22 year old novice a featured role with Diana Wynyard in the film version of John Galsworthy's "One More River," which director James Whale has just completed at Universal City. After seeing the rushes of this production studio officials this week cast Miss Wyatt in the feminine lead of the Marcel Pagnol play, "Fanny" for her second picture.

Jane Wyatt made her entry into pictures with Universal because Carl Laemmle, Jr. thought he needed a rest. Early in the spring of 1934 the young production head left the West coast for a vacation in Europe, his first in five years. When he reached New York, he found so much in the theatre to interest a film executive that he postponed the vacation. He saw sixteen plays, among them Philip Barry's "The Joyous Season" in which Miss Wyatt was appearing in support of Lilian Gish. Laemmle was impressed and signed Miss Wyatt to a long term contract at once, thus forestalling five producers, all of whom were negotiating for her services.

He was surprised when his new acquisition asked that there be no announcement of her signing made in the press and that the same silence be preserved regarding her departure for California, but he humored her as far as possible, believing things would adjust themselves. They are beginning to do so. Now Jane's first picture role is behind her. She has scored such a success that she has been given the title role in "Fanny." She has already received her first batch of fan mail. 22 letters that have come to the studios as a result of some of her fashion pictures having been published in various magazines. Her early tension is relaxing. She is becoming acclimated to Hollywood and its ways. She is on the high road to a great success.

After a nine year course in The Chopin school and two years at Barnard College she decided to try her fortune on the professional stage. During the summer of 1930 she went up to Stockbridge, Massachusetts and attended E. Cowles Strickland's Apprentice School there at the Berkshire Playhouse. In the Fall she got herself a job as understudy to Rose Hobart in "Tradewinds." Her next assignment was to understudy Katherine Wilson in "The Vinegar Tree."

In the spring of 1931 Charles Hopkins cast her as the ingenue in A. A. Milne's "Give Me Yesterday." Roles in Winchell Smith's "The Tadpole," Jed Harris' "Fatal Alibi" and "Olivia Bows to Mrs. Grundy" ensued.

While she was playing in Lawrence Langner's Repertory Company at Westport, Connecticut, in "Chrysalis," Edna Ferber saw her and offered her the ingenue part in "Dinner at Eight." She liked her assignment in "Chrysalis" and declined but when "Chrysalis" moved in to New York from Westport her role was given to Margaret Sullavan the Universal star, in whose steps she seems to be following.

Then she got her Broadway chance in "The Mad Hopes" followed in rapid succession by "Evensong," "Conquest" and "For Services Rendered." She succeeded Margaret Sullavan in her turn, when that actress left the cast of "Dinner at Eight" to go to Universal City and after a session in two more unsuccessful plays, "Love Story" and "The Joyous Season" she departed for Universal City herself, and "One More River."

Second Picture For Jane Wyatt Will Be "Fanny"

Carl Laemmle, Jr. was so pleased with the work of Jane Wyatt in her first screen appearance, "One More River," that he yesterday assigned her the lead in "Fanny," the Marcel Pagnol French play which will be produced for next season under William Wyler's direction.

Mr. Laemmle had her in mind for the difficult role the moment he set eyes on her. But he had to see how the camera treated her. Jane Wyatt and the camera are the best of friends.

"ROMANCE IN THE RAIN" CARRIES A BIG PUNCH

FURIOUS pace a story with a punch and a melange of tuneful melodies and colorful dance ensembles feature "Romance in the Rain," the Stanley Bergerman production which has just shot its last sequences at Universal City, according to report of those who have seen the rushes. Stars of the future, the present and the past; stars of the screen, stage and radio, stars for all ages and types of fans will flash from the screen when this romantic comedy with music is released.

The leads are played by stars which the present finds beaming in their full glory, Roger Pryor, and Heather Angel. Pryor is the young man who became famous by his work in "Moonlight and Pretzels," the Universal musical of a year ago which was produced by Bergerman, written by same authors who are responsible for "Romance in the Rain," Sig Herzig and Jay Gorney. Pryor, son of the celebrated bandmaster Arthur Pryor, has been a Broadway stage star. He will be seen in Mae West's latest picture, "It Ain't No Sin," which is now to be re-titled. Heather Angel is the demure and charming young English lass who did such excellent acting in "Berkeley Square" and "Pilgrimage."

Victor Moore, one of the greatest comedians in America makes his talking picture debut for Universal in "Romance in the Rain." Moore is chiefly noted for his epoch making role of Alexander Throttlebottom in the Pulitzer Prize play, "Of Thee I Sing." He was so good that Universal immediately took up his option. Esther Ralston fresh from her return to the screen in English talking pictures and recent roles in Hollywood has a featured part also.

Those fans who went through their movie novitiate in another decade will be delighted to see two of the best performers of early silent days in Clara Kimball Young and King Baggot in substantial parts. Miss Young broke in with the old World Film Company and Baggot was one of the original cinema heroes.

They were stars before Little Anne Darling, Universal's find, only nineteen, who makes her debut in this film was born. And even younger are the little tots, Georgia Bark and Scotty Beckett who act as pages in the Cinderella number. Years from now they may be great stars in their own right.

Victor Moore and Esther Ralston as they appear in "Romance in the Rain"

Paul Kaye handsome young ex-college athlete and radio singer has an important part in the proceedings and radio is also represented by Tom Hanlon announcer over KFI. Christian Rub, renowned charatcer actor of "Grand Hotel" fame is among those present. There is a pulchritudinous chorus of Cinderella girls and Lo the celebrated Indian Chief Yellow Horse will impersonate an Eskimo.

The screen play is by Barry Trivers with dialogue by Gladys Unger and John V. A. Weaver. The songs are by Jay Gorney and Don Hartman and Harold Hecht staged the incidental numbers. Stuart Walker directed.

Jean Lacey who seems to be having a foaming good time in "Romance in the Rain."

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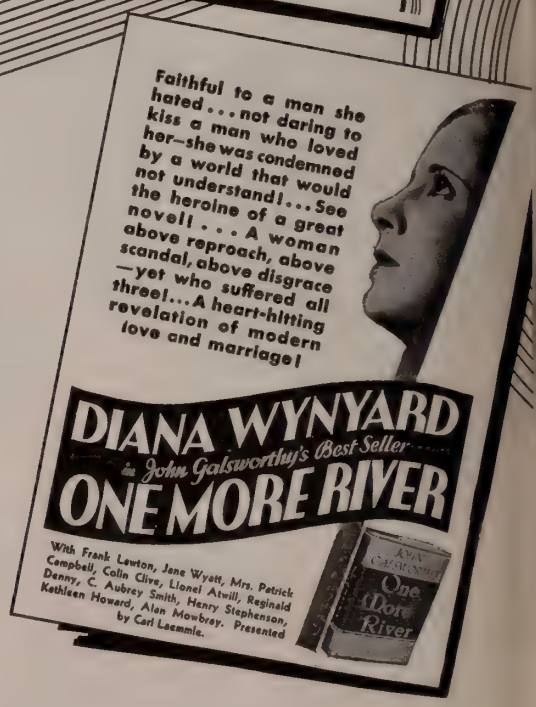
Broadway Players Cast in Damon Runyon's Story "Million Dollar Ransom"

AUGMENTING the already large cast in "Million Dollar Ransom," the Damon Runyon Cosmopolitan Magazine story, Universal has signed Jay C. Flippen, noted Broadway comedian, for an important role in the picture.

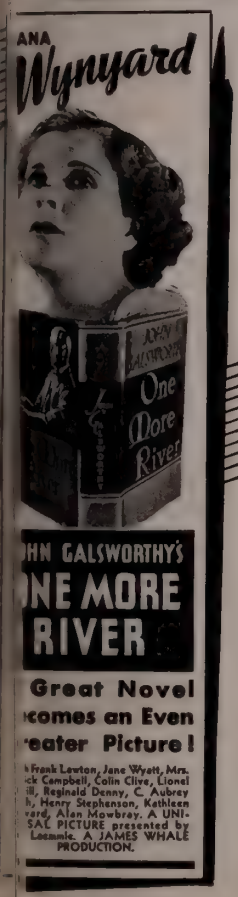
Flippen, for many years a headliner in vaudeville and musical comedy star, will portray the part of a cafe master of ceremonies in the film.

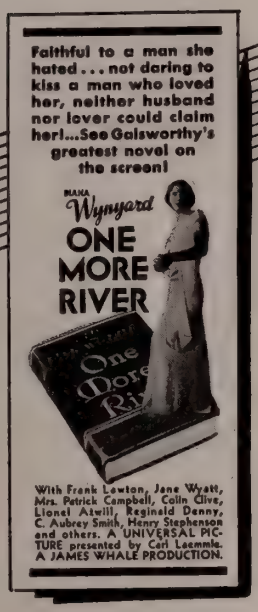
Also signed for this picture is Spencer Charters, well known stage and screen character actor, who plays the role of Pop McGarry in this picture.

Ad Mats Aimed Straight



At Big Box-Office Angles!





Los Angeles Hails Margaret Sullavan In "Little Man"

"Performance Splendid," Says W. E. Oliver

Margaret Sullavan and Douglass Montgomery, whose work as the ideal lovers in "Little Man, What Now?" is winning praise from all cities in the Country.

(Los Angeles Examiner)

"MY reaction to the picture left me feeling elated over human instincts which keep mortals going against the worst breaks. I feel this cheerful result, however, comes almost entirely from Margaret Sullavan's lovely hopeful smile and the utter normal character she portrays as a young wife. Her performance is splendid.

"Several perfomances aided her in this leavening effect. Alan Hale as the jovial Jachman, the friend of the youth's stepmother; Christian Rub as Puttbreese, the old furniture man; G. P. Huntley, Jr. as the young store friend, and even the sprightly Alan Mowbray in a delicious bit as a movie star, all contributed light-hearted moments, skillfully injected at telling places in the moody tale.

" . . . Almost any director could have made 'Little Man, What Now?' up to the last 15 minutes of the story. From this time on the Frank Borzage magic takes hold and gives the picture a heart-stirring finish surpassed by few pictures ever made."

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"Adds To Laurels," Says Edwin Schallert In *Times*

THE screen is once again enriched by the presence of Margaret Sullavan. Seen in "Only Yesterday," this young actress—and truly she is the actress—renews that spirit of singular idealism that she brought to the earlier production . . . She is . . . luminous, real and haunting.

In the new picture, "Little Man, What Now?" which is showing at Pantages Hollywood Theatre, and worth anyone's time to see, Frank Borzage has developed the talent that earlier was discovered by John M. Stahl . . . Exquisite are many of the scenes in this picture as she portrays them—living, persuasive and true.

Borzage has revived the same spirit that he put into "Seventh Heaven," which dealt with the war. "Little Man, What Now?" has to do with a later phase. Much the same mood is preserved in the picture, which is unquestionably the director's finest since that famous film.

. . . "Little Man, What Now?" maintains its lustre with a remarkable steadiness, and serenely beautiful does it become at times, especially in the closing moments. Dramatic it is, too—very dramatic.

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Hollywood Citizen-News Calls "Little Man" Notable Film Work

By Viola Hegyi

SO human and so movingly real is "Little Man, What Now?" that the usual superlatives used in describing a fine picture become tawdry and inadequate. Let the blatant, blaring adjectives be used for the silken artificialities of a glamour-glutted screen. This picture should be described in honest, simple words.

Opening yesterday at Pantages Hollywood Theatre, "Little Man, What Now?", Universal's picturization of the Hans Fallada novel, shall rank high in film annals. Too much praise cannot be given Margaret Sullavan, the star, Actors Douglass Montgomery and Alan Hale, and Director Frank Borzage. Unerringly, Borzage has molded his material into a picture of life wherein screen characters and audience join in working, wondering, aspiring, struggling, laughing, loving—in short—living. There is no striving for effects, no attitudinizing and no heavy-handed artiness and the result is without qualification, gratifying.

Miss Sullavan shares with Borzage the ability to make the audience a part of the scene projected upon the theatre screen. She makes them feel, and in feeling, understand Lammchen's emotions. She makes them think her thoughts and respond to her every sensitive and expressive action. Natural, simple, sincere, yet withal a skilled artist, she proves again as she did in "Only Yesterday," and this time even more emphatically, that she is one of the very, very few film stars who is also an actress.

Douglass Montgomery, who is par-

(Continued on Page 28)

" 'Little Man, What Now?' Is One Of Ten Best,"

Says Walter D. Hickman *Indianapolis Times*

THE verdict concerning "Little Man, What Now?" is that it is one of the ten best pictures of the year.

The success of this human story of Newlyweds in modern Germany makes stars of Margaret Sullavan and Douglass Montgomery.

. . . It is seldom that two people in the same cast exhibit such charms, acting ability and intelligence as do these two people in this movie. It is truly great acting.

Watch the Maude Adams' acting of Miss Sullavan as she tries to understand why her husband does not want his friends and his employer to know they are married.

. . . I am glad here is one audience picture that is a fine picture . . . I hope you enjoy it as much as I did.

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"Miss Sullavan Wins" *Indianapolis Sunday Star*

"LITTLE MAN, WHAT NOW?" is one of those productions of the cinema which can happen only once in a blue moon. . . . "Little Man, What Now?" is so charming as to be almost bewildering and unbelievable. No picture of the current season has presented a heroine of such sheer and constant delight as Margaret Sullavan, and we haven't encountered any juvenile leading man more ingratiating than Douglass Montgomery. . . .

This picture was directed by Frank Borzage who had charge of the making of "Seventh Heaven." The publicity boys continue to refer to "Seventh Heaven" as the foundation of the Borzage directorial fame. They can put that aside now and do right by Mr. Borzage by crediting him with a much finer achievement. At least that is the way we look at it.

Miss Sullavan has a radiant personality. The way she does all her scenes and the even balance of her depiction of the young wife who never loses her poise or lapses into pessimism for a minute during the bitter struggles of the young husband for existence is well nigh irresistible. She is the very

(Continued on Page 28)

Frank Borzage is shown preparing to film one of the most colorful scenes in "Little Man, What Now?" the cabaret sequence in which Margaret Sullavan and Douglass Montgomery are feted by the engaging Jachman, played by Alan Hale.

" 'Little Man, What Now?' The Big Picture Of The Summer," Claims *Dallas News*

UNIVERSAL's picturization of Hans Fallada's novel (the best seller one year ago) is as interesting as it is profound, as gay as it is sad, an excellent repeat on the "Seventh Heaven" theme by Frank Borzage who directed "Seventh Heaven" and, altogether, an affecting and moving session in a motion picture theatre.

. . . Fortunately for the movie audiences there is gentle addenda to the original story. Pinneberg and Lammchen are about to find security and livelihood in Holland. So the answer to the plaintive interrogation of the title is "Go West, young man." . . . The picture, as we see it at the Palace, is the problem of the postwar world anywhere.

Mr. Montgomery plays naturally, spiritedly and with much appeal. The bruited Margaret Sullavan is likewise tender, sympathetic and, at the same time, full of life's vigor . . . Alan Hale as the genial Jachman, crook and gallant in one, is an utter delight. The smaller roles, all sharply characterized, are worthily filmed.

It is safe to call "Little Man, What Now?" one of the major pictures of the year and imperative to designate it as the big picture of the summer.

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"Little Man, What Now?" Bows To Washington

"One of Finest Movies Ever Made: Don Craig *in Washington News*

FROM a commercial standpoint, it is very smart for a Hollywood producer to turn a popular novel into a movie. A tremendous audience is assured. But from an artistic standpoint, it is very dangerous. For all who read the book come into the theatre with preconceived notions and no cast nor director can satisfy each of them.

A motion picture, however, can catch the spirit of its inspiration and be just as fine in its own way. "Little Man, What Now?" which bowed at the Earle yesterday, succeeds on both of those scores.

. . . Margaret Sullavan as Lammchen and Douglass Montgomery as Pinneberg will rank among best-beloved characters of the screen.

. . . If you must have a definite opinion, then "Little Man, What Now?" is one of the finest movies ever made.

Gay Music! Hit Songs!
Dramatic Heart Interest!
Life, Love and Laughter!
E-V-E-R-Y-T-H-I-N-G!

•

With

ROGER PRYOR
HEATHER ANGEL

ESTHER RALSTON — VICTOR MOORE —
RUTH DONNELLY — PAUL KAYE

Story by Sig Herzig and Jay Gorney. Songs by Jay Gorney and Don Hartman. Directed by Stuart Walker. A Stanley Bergerman Production, presented by Carl Laemmle.

in the RAin

Universal's New Omaha Office

The heart of the office, the cashier's window, the bookers' table, and two easy chairs, in which exhibitors can sit and choose their pictures, check off their contracts and buy their supplies. This room is beautifully light and airy and carpetted with silent, cork linoleum.

And here is new address: 301-303 Sixteenth Street.

Here is Universal's new office in Omaha. Right on the corner of 16th and Davenport. It is a corner office, with plenty of light, air and is accessible from all points in the city. It is the newest, most up-to-date and best equipped film exchange in Omaha.

The office of Jerry Spandau, manager of the Omaha branch. Right over the heads of the customer and in a place where Mr. Spandau can always see and be reminded of them, are three portraits. Carl Laemmle is in the middle; Carl Laemmle, Jr. on one side; and J. R. Grainger on the other.

AFTER a month of preparation, Universal Pictures has opened its new Omaha office at 301-303 North 16th Street, occupying a location which is one of the best in the city, and giving the exchange personnel and exhibitors in the territory, one of the finest film centers in the country.

In every respect, the entirely re-equipped branch is a testimonial to the toil and thought put into the supervision and arrangement by Oscar Binder, Supervisor of Exchanges, and Jerry Spandau, Manager of the Omaha branch. Both men have, for many weeks, worked over plans and specifications in order to make the new headquarters as modern, as comfortable, and as efficient as humanly possible.

Approximately 2700 square feet are devoted to the offices which occupy an entire structure of their own, and liberal space is provided for the activities of the Manager, Salesmen, Bookers, and other personnel. All of the departments are separated by special fire-proof partitions. The interior is furnished with the most up-to-date equipment obtainable. Outstanding features include semi-modern swivel chairs at the booker's counter, an inspection room with three commodious vaults, and a film room with special platform outside, making for expeditious delivery of daily consignments.

Color schemes throughout are harmonious. Brown and tan linoleum is used as a covering for the floors of the exhibitor's reception room, to match the drapes and Venetian blinds. Desk tops are of green enduro to harmonize with the floor covering. The walls are uniformly finished with plastex of a cream color. Partitions and desks are of walnut.

The entire floor space is protected by the latest sprinkler system. There is ample light with exposure on all sides, tall windows serving this purpose. The exterior of the office has been given a special architectural treatment, with a huge Universal trade mark as a decorative motif.

The staff of sixteen, now functioning in these new headquarters, is more than happy with its surroundings and is receiving congratulations from showmen in the city, who feel that Universal has made another forward step by equipping Omaha with splendid new Exchange to serve them.

News Stories from Universal City

WHO WILL PLAY "MOON MULLINS?"

EVER since Universal bought the rights to the "Moon Mullins" cartoon, there has been intense speculation as to who would play the roles. The Daily News of New York receives a whole lot of correspondence due to the fact that "Moon Mullins" is one of its most successful strips. In the News of July 1, a correspondent by the name of Frank Rossi made a line-up for the "Moon Mullins" movie which he wished to suggest to the producers.

Hollywood couldn't collect such a cast as Mr. Rossi suggests. But just to show what a good casting director a man who doesn't have to bother with company contracts can be, here is his list:

Moon Mullins ..... Jack Oakie
Kayo ..... Baby Leroy
Uncle Willie ..... W. C. Fields
Mamie ..... Alison Skipworth
Uncle Willie's brother-in-law ..... Ted Healey
Lord Plushbottom ..... Charles Laughton
Lady Emmy Schmaltz Plushbottom ..... Edna May Oliver
Mushmouth ..... Stepin Fetchit
Little Egypt ..... Sally Rand

"How'm I doin' folks?" asks Frank Rossi, "and have I overlooked anyone?"

Universal Buys a Homer Croy Novel

UNIVERSAL today will complete the purchase of 'Madame Tubbs," the forthcoming novel by Homer Croy. It will not be published until this Fall, and Universal will not make its production until winter. Adele Buffington has been assigned to do the screen adaptation. Homer Croy is the author of "West of the Water Tower," "They Had to See Paris," and a number of other successful novels and movies.

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Hugh O'Connell Flies to Universal City

HUGH O'CONNELL, Arline Judge and Sterling Holloway complete the cast of "Gift of Gab." Hugh O'Connell was required in such a hurry that he airplaned out to Universal City. He arrived yesterday after closing in "The Milky Way" Saturday. The cast of this Jerry Wald story, under the direction of Karl Freund, is headed by Edmund Lowe and Gloria Stuart and includes Victor Moore, Alice White, Ethel Waters of "As Thousands Cheer," and a radio sequence including Roger Pryor, Chester Morris, Paul Lukas, Karloff and Lugosi, Ruth Etting, Phil Baker, Gus Arnheim's Orchestra, the Downey Sisters and the Beal Street Boys.

Elizabeth Young, who plays the part of Helen in Edward Sloman's "There's Always Tomorrow." In real life, she is the week-old bride of Joseph Mankiewicz, famous playwright.

Married While Playing in Feature, "There's Always Tomorrow"

ELIZABETH Young, daughter of Judge William Young of the Children's Court in New York, preferred the stage to the social life to which she was born. Overcoming the handicap of a prolonged illness in her childhood, occasioned by an injury to her back in an automobile accident, she became one of the most athletic and graceful girls on the New York stage, where she won acclaim in "Child of Manhattan." She was signed because of her work in this for films. Before appearing in "There's Always Tomorrow" with Frank Morgan, Binnie Barnes and Lois Wilson for Universal, Miss Young played prominently with Garbo in "Queen Christina" and with Helen Morgan in 'Memory."

Miss Young, with Robert Taylor, supplies the "young love" interest in this Edward Sloman story, with Frank Morgan and Lois Wilson the couple whose love is growing cold, and Binnie Barnes the "other woman."

Elizabeth Young distributes pieces of her wedding cake to Binnie Barnes, Frank Morgan and Lois Wilson, featured players of "There's Always Tomorrow." Miss Young was married to Joseph Mankiewicz, author and playwright on Sunday, and was back at work in "There's Always Tomorrow" on Monday. This young trouper knows "the show must go on!"

CH

STEP OUT WITH UNIVERSAL

Carl Laemmle
presents –

EMBARRASS
MOMENT

ESTER MORRIS

— in a corking comedy with a melodramatic kick that will send your folks out talking about your show!

•

with

MARION NIXON

Walter Woolf, George Stone, Huntley Gordon, Henry Armetta, Alan Mowbray, Gay Seabrook, John Wray. Story by William Anthony McGuire. Directed by Edward Laemmle. A Stanley Bergerman Production.

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First Release of Universal's "Stranger Than Fiction"

THE first of the series of two-reelers entitled "Stranger Than Fiction," of which there will be thirteen on Universal's 1934-35 schedule, has the well known radio announcer, Alois Havrilla, as its commentator. Other famous personalities, such as Jimmy Wallington, have been signed to add the dialogue to following "Stranger than Fiction" reels.

In Number One, we are first shown the peculiar use to which the Pima Indians of the Arizona Desert have put the cactus plants there, making of it a delicious candy, which they manufacture right on the desert in a very profitable way.

Next we see an unusual clock in the city of Lierre, Belgium, which has sixty-six different faces and which tells not only time in all the principal cities of the world, but also the signs of the Zodiac, the phases of the Moon, the tides and other information.

Earl Bailly, an artist who paints unusual pictures with his teeth, is pictured. Bailly lost the use of his hands and feet at the age of three through infantile paralysis.

A picturesque scene is the church service held on horseback just outside Vienna in the woods of the famous Prater, where the only service-in-the saddle in the world is held for army officers and Austrian saddlemen before the shrine of the patron saint of horse-lovers.

A pygmy hippopotamus is the pet of a little girl in Normandy, France, and she is shown with her pet in this reel; also included are a wooden machinery mill built by an ingenious blacksmith two hundred years ago in the German village of Weida, and still in use today; the Palace of Depression of George Deaner in Vineland, N. J., constructed of junked parts of automobiles and other throwaways; the fashions of the women of an Indian tribe of Mexican Indians; an electrical cat; a live animal whose fur is used by his master as an electric magnet; and winding up the reel, we see a studio carpenter in Sydney, Australia, who, having lost five fingers in an accident, has devised a playing stick with which he plays the piano as well as any tenfingered man.

BUCK JONES COMPL

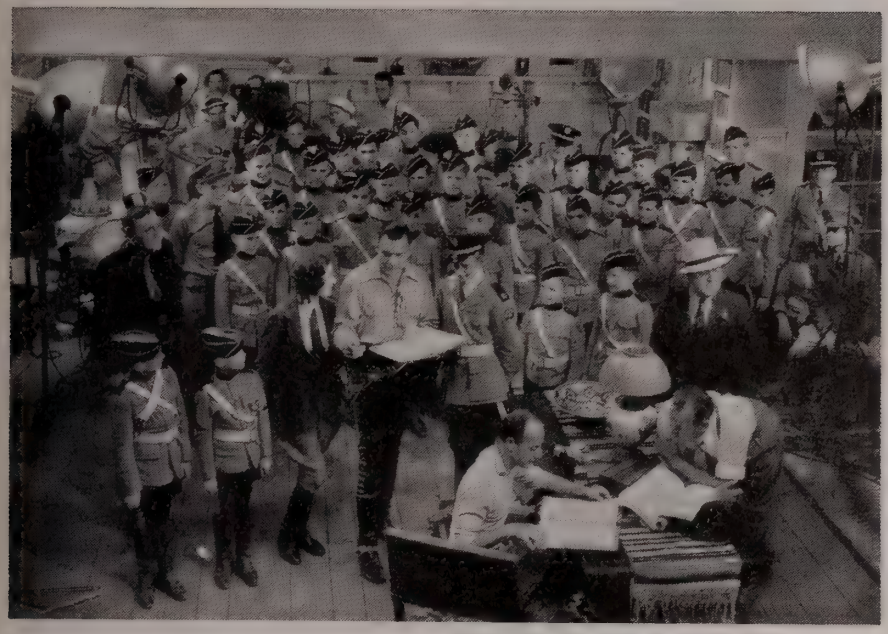
A dramatic still from "The Red Rider" with Buck Jones, Marion Shilling and Charles French.

UNIVERSAL'S leadoff serial for 1934-35, Buck Jones in "The Red Rider," is completed. Four of its episodes have been previewed and found to be even better than "Gordon of Ghost City." Every precaution was taken to insure success. In the first place, they bought a story by W. C. Tuttle, and a story by W. C. Tuttle not only has thrill and adventure, but it has comedy and human interest as well. Tuttle virtually made the Adventure magazine what it is today, and has contributed hundreds of stories to western magazines. The screen play was written by George Plympton, Vin Moore, Ella O'Neill, and Basil Dickey, with all of the combined experience and knowledge of serial making that these four writers have evidenced over a period of years.

Louis Friedlander, who has just finished "Vanishing Shadow" in a blaze of glory, was handed the assignment of directing this Buck Jones for next year. He has proven himself in a hard spot and can be depended upon to turn out fast moving and effective serials. Nothing is a better guaranty of a success than a previous success.

A great cast of serial players was assembled to make "The Red Rider" in support of Buck Jones. The featured players are Grant Withers, Marian Shilling, and Walter Miller. Miss Shilling is a beautiful girl who can ride, and will be an excellent foil for Buck Jones. Withers and Miller are both accomplished villains, Miller going back to the early days of serials and escaping stardom by a scant hair on many occasions. There will also be a second girl in the person of Margaret LaMarr who plays the role of Joan McKee, while the assorted good and bad characters include the former film stars William Desmond and J. P. McGowan, Richard Cramer, Charles French, Edmund Cobb, Mert LaVarre,

'ES "THE RED RIDER"



Buck Jones takes his Rangers to Universal City and shows them how the movies are made.

Frank Rice, Monte Montague, Jim Thorpe, the famous Indian Olympic star, Jim Corey, Bud Osborne, and Al Ferguson.

Silver, Buck Jones' famous white horse, will also have a part written in for him which will be in character and very entertaining to the kids.

✚ ✚ ✚

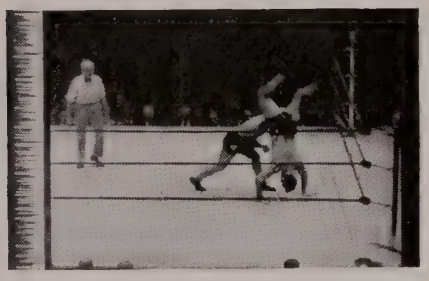
Buck Jones Makes History By Major Circuit Booking

EDWARD BONNS, Universal Short Subject Manager, announces that Max Cohen, in charge of city sales in Big U, Leo Abrams' New York Branch has completed a deal that places Buck Jones in "The Red Rider" with the Fox-Skouras' 41 theatres and the Warner Circuit in New York and New Jersey.

This is the first time in the history of these theatres that they have contracted for the same serial, because of conflicting situations. Nevertheless, Buck Jones has been bought 100% because no major town can see this box-office attraction slip by. The star's record for clean and wholesome entertainment is expected to prove a big draw for the child, as well as the adult trade, especially under current conditions.

At the same time the Big U has completed arrangements to place the entire serial program of four serials for 1934-1935 in the whole Skouras circuit of the Metropolitan territory.

NEWSREEL No. 262



Exciting shot of Jim Londos winning world's mat crown, from Newsreel No. 262

– SYNOPSIS –

PRESIDENT REPORTS TO NATION OF THE PROGRESS OF RECOVERY

(To Be Shipped Separately)

WASHINGTON, D. C.—The Chief Executive, through Universal Newsreel, makes another characteristic "intimate" talk to the people of the United States, giving an account of his stewardship and outlining his plans to spur national business recovery.

THOUSANDS DENOUNCE HITLER

BRAUNAU, AUSTRIA—Great throngs gather in the principal square of the German Chancellor's birthplace to observe his "name-day" by attacking him and the activities of his "Brown Shirt" supporters.

VACATIONISTS GET NEW THRILL

VENICE, CAL.—Pleasure seekers at a resort here gasp for breath on a new device, named a "Trip to Mars" which sends them speeding upside-down through the air at seventy miles per hour.

FRECKLE FACES RULE FAIR

CHICAGO, ILL.—"A Century of Progress Exposition" plays host to thousands of children, whose only ticket of admission is a face with twenty-five or more sun-spots.

JIM LONDOS CAPTURES WORLD'S MAT CROWN IN THRILLING BOUT

LONG ISLAND CITY, N. Y.—The sturdy Greek challenger pins the sad-faced Missourian defender of the title in one hour, 10 minutes and 10 seconds, following a series of terrific airplane spins that keeps the crowd in a frenzy of excitement.

NEW FALL STYLES SHOWN

CHICAGO, ILL.—Fashion experts from all parts of the country see a preview of the latest designs for afternoon and evening wear in one of the nation's most exclusive salons.

KING AND QUEEN AT RACES

ASCOT, ENGLAND—Their Brittanic Majesties are hailed by thousands as they arrive for the opening of the Royal Ascot Meeting, and see "Hands Off," a 25-to-1 shot, win the feature event of the day.

SKI STARS IN SUMMER MEET

ESTES PARK, COL.—Tons of snow are hauled down the side of a mountain to make a course for noted jumpers, competing in an unusual warm-weather tournament.

Gold Medal for "Only Yesterday"

(Continued from Page 5)

that a reflection of such an audience should be of use to producers. Furthermore, I think that film censorship would be unnecessary if the actual desires of movie-goers could be tabulated and put to work. This list of performances clearly indicates that the mass of movie-goers heartily enjoy such wholesome pictures as "Only Yesterday," "Little Women" and "Three Little Pigs" and such excellent performers as Hepburn and March. Many performances which have come in for criticism during the last year might have been avoided by some such general poll as this. Our own 1,300,000 readership, made up of the average intelligent housewife, seems to have no word of recommendation for salaciousness in any form."

✚ ✚ ✚

"Notable Film Work" *Hollywood Citizen-News*

(Continued from Page 18)

ticularly fine in several scenes, meets the excellencies of Miss Sullavan, who is particularly fine in every scene, in his own performance. More measured and more apparently studied, his is, nonetheless, a splendid portrayal of Hans. Alan Hale attains a triumphant success both as a personality and as an actor in the role of the rogue Jachman. Catherine Doucet gives a shrewd and notable performance as the step-mother

DeWitt Jennings as the gross small town employer and Christian Rub as the lovable attic landlord are outstanding in an unusually fine cast which includes Mae Marsh, Frank Reicher, Fred Kohler, Alan Mowbray, Muriel Kirkland, Hedda Hopper, Sarah Padden, Earle Foxe, George Meeker, Bodil Rosing, Donald Haines, Monroe Owsley, G. P. Huntley, Jr. and Paul Fix.

William Anthony McGuire's sympathetic and intelligent screen play, Norbert Brodine's photography and Danny Hall's sets are invaluable in accenting the attributes of the picture.

Margaret Sullavan and John Boles in "Only Yesterday."

"Sullavan Charming" *Says K. Y. in Times*

(Continued from Page 19)

. . . You who read books and you who are self designated film fans must both agree that Frank Borzage, who gave us "Seventh Heaven," has touched again that responsive chord of sentiment which makes kindred souls of us all . . .

Margaret Sullavan is so charmingly natural that she might be the girl next door; lovely and smiling in the face of trouble, her characterization is sane and believable.

✚ ✚ ✚

Indianapolis Says, "Miss Sullavan Wins"

(Continued from Page 19)

embodiment of the character as it was written by Hans Fallada . . . Hers is a sensitive, colorful and sympathetic portrayal. . . .

R. T. G.

Ned Sparks Signed for "Imitation of Life"

NED SPARKS is the latest player to be added to the cast of Fannie Hurst's "Imitation of Life," which will star Claudette Colbert. John M. Stahl is daily conducting tests at Universal City for the important roles in this production. Several hundred people are interviewed each day. Already he has announced Rochelle Hudson, little Juanita Quigley, Marilyn Knowlden, Louise Beavers and Freddie Washington. "Imitation of Life" is due to go into production this week.

Such a sensation has little Juanita Quigley caused on the Universal lot that she was immediately placed under long term contract. She is two years old. Another indication of her success is the fact that she has already been assigned a "stand-in." That is a hallmark of Hollywood success.

✚ ✚ ✚

"Hit" Says Nelson B. Bell *in Washington Post*

(Continued from Page 19)

"Little Man, What Now?" takes rank as one of the most realistic and sincere studies the modern screen has afforded in life and human nature.

Free from the taint of artificiality and crass theatricalism, this straightforward and unembellished tale of young love, under the most trying difficulties of penury . . . presents situations that are common to a great majority of mankind in these days of enduring postwar abnormalty . . . Its final word is one of supreme hope and aspiration. There is that about the concluding passages of the picture, as a matter of fact, that conveys a much more inspiring touch of optimism than was imparted by the book.

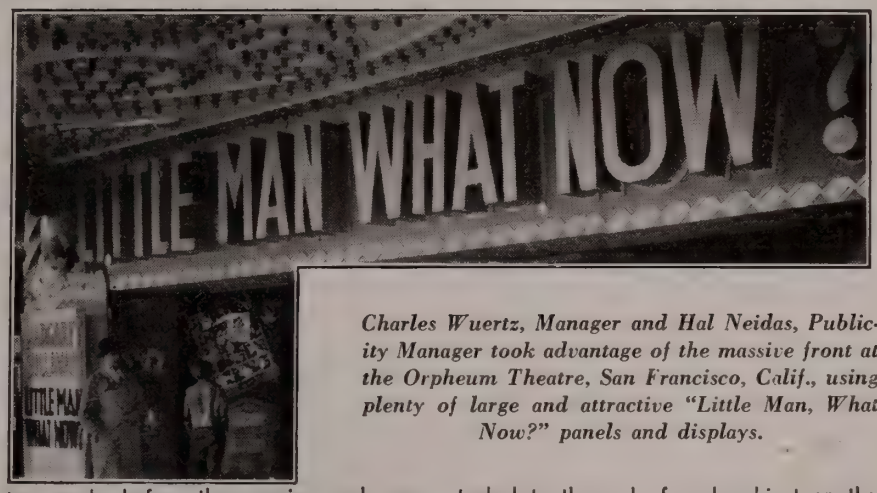
THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"LITTLE MAN" GIVEN SMASH CAMPAIGN AT ORPHEUM, 'FRISCO

FOR "Little Man, What Now?", Charles Wuertz, Manager and Hal Neidas, Publicity Manager opened the campaign at the Orpheum, San Francisco, Cal. with an advance preview that brought unusual results. Dramatic critics, newspaper men, book editors, officers of literary clubs and important citizens were invited, and many responded with letters of endorsement. The newspaper editorial writers quickly took to the title and used it to caption their editorials. Some of the outstanding endorsements were fixed up on a panel together with production stills and were displayed in the lobby.

Another smart panel was prepared by using the numerous publicity breaks received by Margaret Sullavan in National fan magazines. For both sides of the marquee large compo-board books with blow-ups of Margaret Sullavan and Douglass Montgomery were made up.

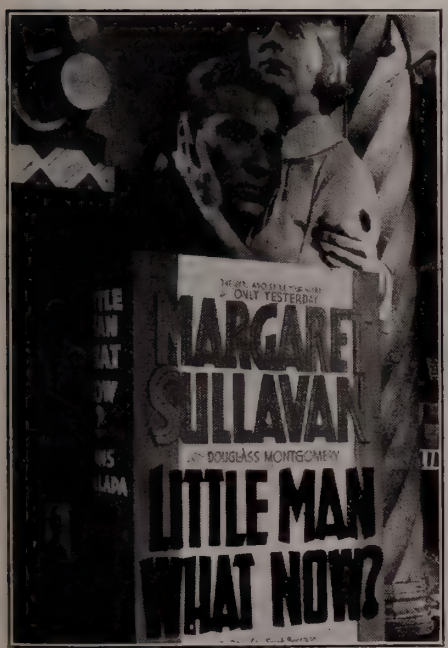


Charles Wuertz, Manager and Hal Neidas, Publicity Manager took advantage of the massive front at the Orpheum Theatre, San Francisco, Calif., using plenty of large and attractive "Little Man, What Now?" panels and displays.

Five teaser trailers were prepared for use two weeks before the opening and were tacked to the end of each subject on the program.

Wuertz and Neidas cashed in on the fashion, book and shirt tie-ups netting themselves extra windows, free newspaper ad space and the distribution of 20,000 bookmarks.

Extra newspaper space, a wide posting of paper, and daily announcements over two radio stations were other features of the campaign. Ben Westland, Universal exploiteer, assisted.



One of the two sidewalk displays for "Little Man, What Now?" at the Orpheum Theatre, San Francisco, Calif., prepared by using immense compo-board books and enlarged stills.

Here is how they made use of the loads of publicity given to Margaret Sullavan, in their "Little Man, What Now?" campaign at Orpheum Theatre, San Francisco.

SHOWMANSHIP AWARDS!

Through outstanding exploitation on Universal pictures, five showmen are this week added to the list of certificate winners.

R. C. BRUDER, Manager, **BILL HOLLANDER** and **ARCHIE HERZOFF** of the advertising Staff of the Chicago Theatre, Chicago, Ill. for their "LITTLE MAN, WHAT NOW?" campaign.

BYRON FARLEY, Manager and **CHARLIE SMAKOWITZ**, Warner Circuit Manager for their elaborate "I'LL TELL THE WORLD" campaign at the Ritz Theatre, Albany, N. Y.

Congratulations, men! Your certificates signed by Mr. Laemmle are in the mail! Keep up the good work!

S.O.S. ICEBERG
NOW
is the time
to play this
HOT-WEATHER
ATTRACTION!

The full window display devoted to the Margaret Sullavan fashions in Eatons Ladies Wear Store, one of Buffalo's largest, for the showing of "LITTLE MAN, WHAT NOW?" at the New Lafayette Theatre.

MacKENNA AND WALSH PREPARE PEPPY "LITTLE MAN" CAMPAIGN

FOR their showing of "Little Man, What Now?" at the New Lafayette Theatre, George MacKenna, Manager and Dick Walsh, Publicity Manager, recognizing the possibilities in the picture doubled their newspaper advertising appropriation and gave it a real attention-getting campaign.

Using big people to sell "Little Man, What Now?." This stilt ballyhoo was conceived and engineered by George MacKenna, Manager and Dick Walsh, Publicity Manager, New Lafayette Theatre, Buffalo, N. Y.

The wide posting, included many excellent moving spots on the city busses and taxi cabs. A special window paster was prepared for the busses and the taxis carried covers on their spare tires.

Special attention was paid to the completion of the many national tie-ups resulting in many fine window displays, one of which is shown above. In addition to the cooperation received from the shirt, fashion, book and flour tie-ups, MacKenna and Walsh obtained unlimited assistance from the distributors of Saturday Evening Post and Liberty magazines. The magazine people bannered their delivery trucks and inserted special bookmarks in 30,000 of the magazines.

Through the cooperation of the Buffalo Times and Radio Station WGR, a one hour broadcast was made from the stage of the theatre. The broadcast was an excellent boost for the picture and was preceded and followed by unlimited publicity breaks from the newspaper.

Other features were the novel ballyhoo, shown herewith, elaborate advance lobby displays, and a special front.

THOROUGH CAMPAIGN NETS LAMPE "LITTLE MAN" HOLD-OVER WEEK

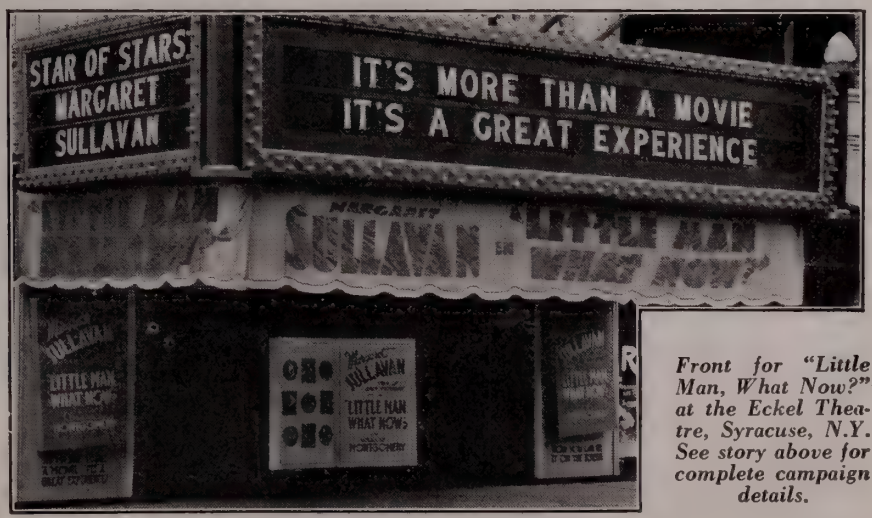
A CAMPAIGN that for completeness and effectiveness ranks with the best is the one conducted for "Little Man, What Now?" by Gus Lampe at the Eckel Theatre, Syracuse, N. Y. Lampe started his campaign four weeks in advance and kept it going at top speed until the picture opened and he was assured of hold-over business.

The first piece of exploitation was an eight by eighteen foot lobby display made up of eleven by fourteen stills, lobby cards and a gigantic title. Two weeks later, still two weeks in advance of the opening, a mammoth book was prepared, the pages containing stills from the picture and credits. A hollow back permitted illumination making the display unusually attractive and readable. The display was moved out front during the run and can be seen in the photograph reproduced at the bottom of the page. The reproduction also shows the side panels which were made in book shape with transparent lettering. Flasher lights in back made this an eye-catcher both at day and night.

Assistance from the four big national tie-ups, fashion, shirt, book and flour came in the form of many fine windows, and free newspaper space. As part of their cooperation, the Hollywood Cinema Fashion Store created a Margaret Sullavan dress which they played up in their ads, publicity and on circulars inserted in store packages.

Screen Romances posted 100 tie-up cards on newsstands on prominent street corners announcing the magazine novelization and the picture showing. Modern Screen, as part of their national campaign distributed 2000 colored photos of Margaret Sullavan and the New Movie arranged some handsome displays in Woolworth's store windows.

For his ballyhoo, Lampe used a beautiful girl carrying a large basket overflowing with flowers. A large address tag indicated that the flowers were being delivered to Margaret Sullavan, playing in "Little Man, What Now?" at the Eckel Theatre. The girl attracted a large crowd of people who followed her to the theatre.



Front for "Little Man, What Now?" at the Eckel Theatre, Syracuse, N.Y. See story above for complete campaign details.

MORE "LITTLE MAN" ADS FROM THE FIELD

(1.) Double column x 5½" hold-over ad from Sierra, Sacramento, Calif. (2.) Three column x 3" from Music Hall, Seattle, Wash. (3.) Two column x 8" from Palace, Dallas, Tex. (4.) Double column x 7½" from Paramount, Omaha, Nebr. (5). Two column x 9½" from Orpheum, San Francisco, Calif. (6). Double column x 6" hold-over ad from Pantages, Hollywood, Calif. (7.) Two column x 10¼" from Fox, Phoenix, Ariz.

CLAUDETTE COLBERT

in

Fannie Hurst's

Imitation of Life

A JOHN M. STAHL PRODUCTION

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

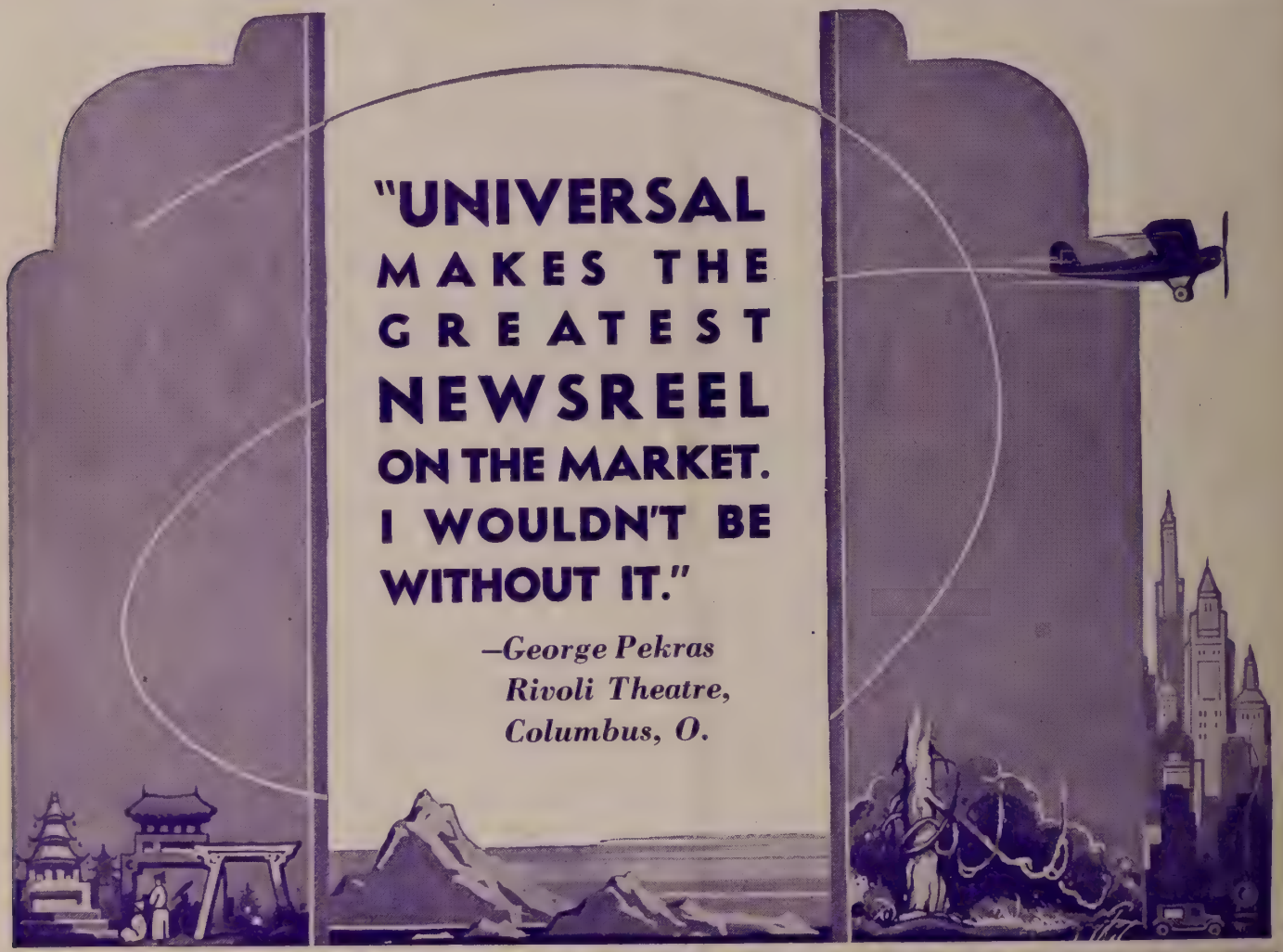
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
New York, N. Y.

Paid

Permit No. 949

ROBERT B WENNER
22 CROSS ST
MALDEN MASS



UNIVERSAL NEWSREEL

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 34 NO. 5
JULY 14, 1934

Adolphe Menjou
in
"THE HUMAN SIDE"

CLAUDETTE COLBERT
in Fannie Hurst's
Imitation of Life
A JOHN M. STAHL PRODUCTION

COMING!

SUTTER'S GOLD

A HOWARD HAWKS PRODUCTION

WHEN IS A RELEASE

No. 778 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Universal deliberately made "Little Man, What Now?" for release at the opening of the summer season, knowing full well that it was running into the handicap of the summer weather.

No producer can do more than that for you.

No producer can show a greater interest in your welfare nor a greater understanding of your immediate needs.

Understand, we did this deliberately.

You never need great pictures more pressingly than when you have to overcome tough weather.

The custom of the business is to give you weak pictures when you are in greatest need of strong ones.

But Universal has been careless about customs. I hope to heaven it always will be.

I know from long experience that a great picture will draw business for you, regardless of rain or shine, heat or cold. I had just enough experience in running theatres to have a very sympathetic understanding of your toughest problems.

A GENUINE RELEASE?

So, consider "Little Man, What Now?" my recognition of your actual, urgent needs.

True, it was a gamble for Universal to release a great picture in the face of probable bad weather conditions. But I have never been afraid of a gamble of this sort.

If Universal is willing to give practical recognition of your problems, surely it is up to you to do your part to make the gamble a winning one? How can you do your part? Simply by advertising that you have a GREAT PICTURE OUT OF SEASON—a great picture at a time when nobody expects one!

At this time of year, you cannot coast along. You have got to hammer your business into success, no matter how blighting the weather may be.

I am giving you the hammer. It is a test of your expertness as a showman to prove that you know a great thing when you see it.

And furthermore, this is not the only knockout that I am going to release just when you need it the most.

When you are in need of greatest help, look to Universal!

Carl Laemmle

VICKI BAUM'S I GIVE MY LOVE

IT HITS THE HEART!

•

PAUL LUKAS

WYNNE GIBSON

ERIC LINDEN—Dorothy Appleby—John Darrow—Anita Louise Sam Hardy. A B. F. Zeidman Production. Directed by Karl Freund.

Carl Laemmle Orders Jimmy Grainger Celebration

James R. Grainger, general Manager of Distribution for Universal. During the next six weeks the thousands of exhibitors who know him will have the opportunity to celebrate with him by bookings.

THE six weeks period between July 23rd and September 1 has been designated by Carl Laemmle in a cable from Vienna as Jimmy Grainger Celebration.

In his twenty years in moving pictures, James R. Grainger, general manager of distribution for Universal, has undoubtedly made more friends, knows more exhibitors by their first names, and has sold more moving picture contracts, than any man in the sales end of the business. This period will also mark the first anniversary of Mr. Grainger's association with Universal. When the association was first announced a year ago, Carl Laemmle made this statement:

"I am delighted to have the opportunity of announcing Mr. James R. Grainger as our new General Sales Manager. I have admired him and his work for years. I feel too, that this is a very auspicious time, both for Universal and for Mr. Grainger. It is a time when leadership of the type of which he is capable may produce unbounded good, not only for Universal but for the industry. I feel confident that we are entering a bullish market and one in which this industry will make a marked advance if properly led and if given the proper product."

The orders to the exchanges affecting Jimmy Grainger Celebration period were issued by R. H. Cochrane, the executive officer of Universal during Mr. Laemmle's absence in Europe.

At the same time, Mr. Cochrane announced three new pictures to be released during this period. They are:

Diana Wynyard in "One More River," a James Whale production of John Galsworthy's last novel, with a cast including Colin Clive, Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Lionel Atwill, Reginald Denny, Henry Stephenson and C. Aubrey Smith.

"Romance in the Rain," a romantic comedy with music featuring Heather Angel, Roger Pryor, Victor Moore, Esther Ralston and a large cast of principals and choristers. "Romance in the Rain" was directed by Stuart Walker.

The third is a production of Christine Ames' play, "The Human Side," a new title for which will be announced tomorrow. It features Adolphe Menjou with Doris Kenyon and includes in its cast Charlotte Henry, Betty Lawford, Dickie Moore, Reginald Owen, Joseph Cawthorn, Jack Mulhall, Dick Winslow and Bill Dooley. The screenplay is by Frank Craven and Ernest Pascal and was directed by Edward Buzzell.

In addition to these new pictures, however, there are a number of recent releases which will be included in the celebration. For instance, there

(Continued on Page 26)

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
Universal Pictures Corp.
(All Rights Reserved)
JULY 14, 1934
Vol. 34 *No. 5*

UNIVERSAL 1934

THE GREAT ZIEGFELD

Starring William Powell. By William Anthony McGuire and Billie Burke.

•

PRINCESS O'HARA

Damon Runyon's Collier's Magazine Story (Author of "Lady for a Day, "Little Miss Marker," etc.)

•

STRANGE WIVES

From Edith Wharton's Cosmopolitan Magazine Story, "Bread Upon the Waters."

•

MYSTERY OF EDWIN DROOD

Charles Dickens Story. With Karloff, Frank Lawton, Heather Angel.

•

SHOW BOAT

Edna Ferber's greatest novel—Florenz Ziegfeld's greatest stage production—Jerome Kern's most beautiful music.

•

TRANSIENT LADY

Octavus Roy Cohen's great Liberty Magazine Story. Starring Gloria Stuart.

•

THE RAVEN

Edgar Allan Poe Thriller with Karloff and Lugosi together again.

•

IT HAPPENED IN NEW YORK

From the story by Ward Morehouse and Rian James, with Heather Angel.

SUTTER'S GOLD

From the famous novel by Blaise Cendrars. A Howard Hawks Production.

•

GREAT EXPECTATIONS

Charles Dickens' classic brought to life on the screen, with Henry Hull.

•

A CUP OF COFFEE

By Preston Sturges, author of "Strictly Dishonorable," "Child of Manhattan," etc.

•

THE MAN WHO RECLAIMED HIS HEAD

Play by Jean Bart. Screenplay by the author.

•

TWO MARGARET SULLAVAN

Productions—"THE GOOD FAIRY," play by Franz Molnar, and "WITHIN THIS PRESENT," novel by Margaret Ayer Barnes.

•

$1,000,000 RANSOM

Damon Runyon's sensational Cosmopolitan Magazine story. With Phillips Holmes, Edward Arnold, Mary Carlisle. Directed by Murray Roth.

•

MOON MULLINS

"Funny paper" character known to 25,000,000 readers, on the screen IN THE FLESH. A great comedy feature.

•

GIFT OF GAB

Edmund Lowe, surrounded by a score of the biggest names of the screen, stage and radio —names such as Phil Baker, Ruth Etting, Gene Austin, Downey Sisters, Beal Street Boys, Ethel Waters and many others.

35

FEATURES

SCHOOL FOR SCANDAL

A modernized version of the world-famous Sheridan play.

•

SPEED

Universal's mighty melodrama for 1934-35.

•

A JOHN M. STAHL PRODUCTION

•

I'VE BEEN AROUND

A beautiful young sophisticate tells the world what she thinks of it.

•

WAKE UP AND DREAM

Starring Russ Columbo, with June Knight, Roger Pryor, Henry Armetta. Directed by Kurt Neumann. A B. F. Zeidman Production.

•

AT YOUR SERVICE

Biggest tennis stars in heart-hitting romance of small-town boy who hits the heights.

•

NIGHT LIFE OF THE GODS

Thorne Smith's widely-read novel. A Lowell Sherman Production.

•

FANNY

Stage play by Marcel Pagnol. Directed by William Wyler. With Jane Wyatt.

•

CHEATING CHEATERS

Famous Broadway play by Max Marcin.

CONFESSIONS OF A MODERN WOMAN

By a writer who refuses to divulge her name. A "true story" with a wallop.

•

MAGNIFICENT OBSESSION

From the perennial best seller by Lloyd C. Douglas. (Now in 35th edition).

•

KEEP ON DANCING

Youth's fondest dreams come true in a modern drama.

•

THERE'S ALWAYS TOMORROW

Frank Morgan, Binnie Barnes, Lois Wilson, Elizabeth Young, Louise Latimer. Directed by Edward Sloman.

•

WHAT WOMEN DREAM

Aimed straight at the hearts of the nation's millions of feminine moviegoers.

•

ZEST

Best Seller by Charles G. Norris, also author of "Seed." Starring Douglass Montgomery.

•

THE JOY OF LIVING

A great drama in tune with these changing times. Box-office every minute.

•

BRIDE OF FRANKENSTEIN

A James Whale Production with Karloff and the original "Frankenstein" cast, excepting John Boles.

4 BIG SERIALS for 1934-35

BUCK JONES IN THE RED RIDER

From the story by W. C. Tuttle

•

TAILSPIN TOMMY

The hero of the adventure strip now running in more than 450 newspapers in the flesh on the screen! A world of action piled into an air thriller without a peer!

•

RUSTLERS of RED DOG

Western action serial with everything on the ball. Zip and speed and drama and mystery—plus some brand new thrills. Watch for announcement of star and cast.

•

CALL of the SAVAGE

Universal surprise serial. Soon you'll know all about one of the biggest serial ideas ever thought of . . . One of the smashingest serials ever produced.

SEEN at UNI-VERSAL CITY

Claudette Colbert, having just completed "Cleopatra," moves her make-up box over to Universal City to do Fannie Hurst's "Imitation of Life." John M. Stahl has gone on record as stating that this is the most interesting and pictureable book that he has ever filmed, and he made a tremendous success with "Back Street," "Seed," and "Only Yesterday."

● *Even the ponies get the knack early in Hollywood of stealing the show. Here is Baby Silver grabbing the spotlight away from Buck Jones' educated horse, Silver, and Buck, star of "The Red Rider," is amused at the brashness of this coming movie star. Incidentally, Baby Silver appears in this lead-off Universal serial, "The Red Rider."*

● *A group at Universal City showing how cosmopolitan this production has become. Here is Chester Morris, who was born in New York City, a splendid actor, star of "Embarrassing Moments" and "Let's Talk It Over"; Alice White, ex-script girl, from Paterson, N. J., now an important figure in "Gift of Gab;" Heather Angel, born in Oxford, England, who has played her way around the world and is now finishing her first Universal production, "Romance in the Rain"; and Buck Jones. Buck, ex-plainsman, all-round cowboy actor and idol of youth, has just completed the serial, "The Red Rider," and is preparing for a series of action pictures at Universal City. He was born in Vincennes, Ind., and has spent his life in the saddle.*

The World's Greatest

SHORT SUBJECTS

for 1934-35

26 TWO-REEL UNIVERSAL COMEDIES

One-Reelers:

GOING PLACES

WITH

LOWELL THOMAS

20 OSWALD

The Lucky Rabbit Cartoons

STRANGER THAN FICTION

"The World's Oddities on the screen."

6 CARTUNE CLASSICS IN COLOR

FIRST SCENES FROM NEW PICTURES

"THE HUMAN SIDE"

In its second week in production, with Adolphe Menjou, Doris Kenyon, Betty Lawford, Charlotte Henry, Dickie Moore, Reginald Owen, Joseph Cawthorn, George Earnest, Dick Winslow, Jack Mulhall and Bill Dooley, "The Human Side" promises to be one of Universal's most interesting pictures. It is one of the concluding pictures of this current season.

●

"MILLION DOLLAR RANSOM"

"IMITATION OF LIFE"

● *One of the surprises of the season will undoubtedly be little Juanita Quigley, who was discovered for "Imitation of Life" by John Stahl and who plays the daughter of Claudette Colbert in this Fannie Hurst story. Juanita is two and a half years old, speaks lines fluently, and has arrived at the dignity of a stand-in.*

●

● **At Left:** *The first still from the Damon Runyon story, "Million Dollar Ransom," which ran in Cosmopolitan Magazine. It has a cast headed by Phillips Holmes, Edward Arnold, Mary Carlisle, Wini Shaw, Marjorie Gateson, Andy Devine, Robert Gleckler, Henry Kolker, Joyce Compton, Dorothy Christy, Spencer Charters and Jane Darwell. It is being made under the direction of Murray Roth.*

Margaret Sullavan

in

LITTLE MAN WHAT NOW?

•

LET ITS CURRENT BOX-OFFICE RECORD BE YOUR GUIDE!

•

Recommend "Little Man" For General Family Audiences

THE CLEVELAND CINEMA CLUB
Chamber of Commerce Club—Terminal Tower Bldg

July 2, 1934

Mr. Carl Laemmle
Universal Pictures
New York City.

Gentlemen:

Through the courtesy of your Mr. Nathan and Mr. Lynch of The Allen Theatre, the board members of The Cleveland Cinema were invited to the first showing of the picture "Little Man, What Now?" We were very much interested in it and feel that it can be heartily recommended for general family audiences. If there were more pictures of such good solid worth, there would be no need for outside interference with the motion picture industry.

The story itself was good, bringing out faith and endurance, love and understanding. Such a picture can only help and has a splendid lesson in these trying times. Although the background was foreign, it is really applicable to any country. Since the Cleveland Cine, a Club is interested in the better pictures, we hope for more from your company of this finer type.

Sincerely yours,

MRS. W. J. MacLACHLAN
President

339 Dalwood Dr.
Cleveland, O.

Margaret Sullavan and Douglass Montgomery in "Little Man, What Now?"

CINEMA Hall-MARKS Call "Little Man, What Now?" Essentially a Clean Picture (June 25, 1934)

IN the success of "Little Man, What Now?" the advocates for clean pictures have a powerful argument. This is essentially a clean picture. It dramatizes what is best in an ordinary boy and girl. It is not hokum but realism, great realism. We are too inclined to believe that the only things that are realistic are those that are cynical, those that show human beings succumbing to their baser instincts and influences.

"Little Man, What Now?" is different. It shows a boy and girl resisting sinister social and economic forces and striving to develop the best in themselves. It shows that good impulses are no less inherent to human beings than are faults. Sympathy for a little boy who falls down in the street causes them to decide to get married and abandon any plans to thwart Nature. Decency causes them to leave an immoral refuge and to throw themselves on the mercy of a harsh and decadent city. The kindliness of an old truck driver provides them with a droll refuge. Of course it must be noted that in order to throw the good young couple into a dramatic highlight it is necessary to contrast them with vulgarians and criminals. It also is necessary to introduce a sex motive.

But in both instances Mr. Borzage moves with taste and genius. At all times he maintains a light touch that makes these things lose any vicious effect they might have on an audience. He does this by preserving so much humor that the audience always feels kindly amusement toward the story. He is particularly ingenious in those touches with which he indicates pregnancy. Every director before him has treated it in a manner that caused painful recollections to mothers. But Mr. Borzage, with touches such as the exquisitely humorous (and pathetic incident)of the hungry wife who ate up all the salmon and the ensuing kindness of the husband, brings up

(Continued on Page 28)

Photoplay Honors "Little Man"

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Photoplay Magazine ***for the current month gives "Little Man, What Now?" a great review and a great position in the honors of the month. It puts this Borzage production at the head of the list. In addition to that it gives the best performances of the month to Margaret Sullavan, to Douglass Montgomery and to Alan Hale in that order. These performances of course were registered in "Little Man, What Now?" A litle further down the list it also credits a best performance of the month to Chester Morris in "Let's Talk It Over.*** ***See this review on page 23.***

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The Shadow Stage

(REG. U. S. PAT. OFF.)

A Review of the New Pictures

☆ ***LITTLE MAN, WHAT NOW?—Universal***

THIS production is another triumph for Margaret Sullavan. As the heartening young wife who carries her husband (Douglass Montgomery) through repeated discouragements, she surpasses the heights of her performance in "Only Yesterday."

Simple and direct, true and human, understandable and elemental in its appeal is this vital document of life, free from any veneer of superficiality or dramatic subterfuge.

Director Frank Borzage achieves his masterpiece in translating Hans Fallada's tender but powerful story of a little man's struggle with life. He has played fair with the author, with his message and characters; he has added only his genius to weave a bold and living tapestry, wherein no color clashes or offends, no thread strays from the clear pattern of the tale.

There is tragedy, there is humor, and beauty in generous measure, replete with the finest screen mountings, an inspiring reality—a wonderful message to a troubled world—summed in the words of *Lammchen* (Margaret Sullavan), "We create life—why be afraid of it?"

Douglass Montgomery fits his rôle as though it were made for him. Alan Hale, Christian Rub and DeWitt Jennings are superb in cameo-cut character classics. All other players, including Muriel Kirkland, Catherine Doucet and Monroe Owsley, are well cast.

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The Best Pictures of the Month

LITTLE MAN, WHAT NOW? — THE THIN MAN
ONE NIGHT OF LOVE
BULLDOG DRUMMOND STRIKES BACK
THE LAST GENTLEMAN — COCKEYED CAVALIERS
LET'S TALK IT OVER — MURDER AT THE VANITIES
OPERATOR 13 — RETURN OF THE TERROR

The Best Performances of the Month

Margaret Sullavan in "Little Man, What Now?"
Douglass Montgomery in "Little Man, What Now?"
Alan Hale in "Little Man, What Now?"
William Powell in "The Thin Man"
Myrna Loy in "The Thin Man"
Grace Moore in "One Night of Love"
Ronald Colman in "Bulldog Drummond Strikes Back"
Charles Butterworth in "Bulldog Drummond Strikes Back"
George Arliss in "The Last Gentleman"
Chester Morris in "Let's Talk It Over"
Marion Davies in "Operator 13"
Joe E. Brown in "The Circus Clown"
Ann Harding in "The Life of Vergie Winters"
Reginald Owen in "Madame Du Barry"
Edward G. Robinson in "The Man with Two Faces"
Edna May Oliver in "Murder on the Blackboard"

ROMANCE
in the
RAIN

GET READY FOR A HIT!

—The kind of a picture that spells BIG BUSINESS for every type theatre in the land!

•

Youth!—Pep!—Rhythm!
Laughs!—Drama!—Speed!
and
E-X-P-L-O-I-T-A-T-I-O-N!

•

With

ROGER PRYOR
HEATHER ANGEL

ESTHER RALSTON — VICTOR MOORE — RUTH DONNELLY — PAUL KAYE

Story by Sig Herzig and Jay Gorney. Songs by Jay Gorney and Don Hartman. Directed by Stuart Walker. A Stanley Bergerman Production, presented by Carl Laemmle.

LATEST PRODUCTION NEWS FI

Diana Wynyard and Frank Lawton Sail For England; Will Return

ON Saturday, the Aquitania carried Diana Wynyard and Frank Lawton back to England. Both have been playing in Universal's production of John Galsworthy's last novel, "One More River," final story of the Forsythe Saga. Frank Lawton is going on business, but will return early in the Fall to make several more pictures for Universal, to whom he is under long term contract. He is scheduled to appear in Charles Dickens' "Great Expectations" and in the other Dickens picture which Universal will make, "The Mystery of Edwin Drood," in which Karloff and Heather Angel are also to appear.

Diana Wynyard, who is the star of "One More River," is returning to England on a vacation. These two played together in "Cavalcade." In the older picture they were mother and son; in "One More River" they are lovers.

"One More River" was made under the direction of James Whale and with the utmost effort to preserve the English atmosphere and the entire feeling of the Galsworthy book. In order to do this, he made a trip to assist R. C. Sherriff in adapting the novel to the screen, and he selected a cast of actors all but one of whom are English. Jane Wyatt is the lone American. The Britishers in support of Diana Wynyard are Colin Clive, Frank Lawton, Mrs. Patrick Campbell, E. E. Clive, Reginald Denny, Lionel Atwill, Henry Stephenson, Kathleen Howard and C. Aubrey Smith.

One of the fascinating ensemble scenes from "Romance in the Rain." This scene shows the Downey Sisters in the "F'r Instance" production number, which is one of the most elaborate ever introduced in a picture since "King of Jazz." Broke all records for elaborateness.

Emil Forst to Europe For New Stories

EMIL FORST of the Universal scenario department, has been sent by Carl Laemmle, Jr. to Europe in an effort to secure a number of continental stage successes which have the qualities to adapt them to American movies. He will arrive in New York tomorrow and sail on Saturday, July 14th, on the Champlain.

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"Wake Up and Dream" Starts at Universal City

YESTERDAY Universal placed in production Russ Columbo's first starring picture, "Wake Up and Dream." This Universal musical is by John Meehan, Jr. In addition to the supporting cast, which included Roger Pryor, June Knight, Henry Armetta and Andy Devine, the following were yesterday announced: Matt McHugh, Spencer Charters, Constance Kent, Eddie Prinz and Philip Dakin. The latter is the product of Carl Laemmle, Jr.s' recent product search. He is a young stock player from Illinois and reached Universal City less than a week ago. Although he has a splendid singing voice, in the picture he is taken out of the show in Atlantic City, and that is how Russ Columbo gets the part. Dakin hopes that this will not prejudice his future at Universal.

The first scenes are being made in the famous "Phantom" stage at Universal City, the first structural steel iron set ever built in California. The huge interior represents a scene in Atlantic City where a musical comedy is trying out for its metropolitan debut. "Wake Up and Dream" is being directed by Kurt Neumann.

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New Universal "Deb" Gets A Contract

UNIVERSAL has given a term contract to sixteen year old Phyllis Ludwig. The contract resulted from a beauty contest in Sacramento which was won by Miss Ludwig.

ɔM UNIVERSAL CITY STUDIOS

Douglass Montgomery In High Demand

EVER since "Little Man, What Now?" and the praise heaped on him by the critics, Douglass Montgomery's star has been in the ascendant. In the first place, Carl Laemmle, Jr. lost no time in signing him to a long term contract for Universal. The second move was to nominate him star of the Charles G. Norris novel, "Zest." "Zest" should have been made last season, but the lack of the ideal person to play this exacting role prevented it. Montgomery seems the ideal choice.

Secondly, a great demand for his services on the part of other studios immediately arose. Carl Laemmle, Jr. accordingly inserted a clause in his contract permitting him three outside pictures a year. One of them will be the Fox picture, "Music in the Air," in which he has the male lead.

Thirdly, yesterday Carl Laemmle, Jr. nominated him for the lead in "Magnificent Obsession." This remarkable novel by Lloyd C. Douglas is now in its 35th edition, and several more printings are being planned. "Magnificent Obsession" will be a William Anthony McGuire production, upon which he will start as soon as he has completed "The Great Ziegfeld" with William Powell.

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Frank Craven and Ernest Pascal Working on "The Human Side"

FRANK CRAVEN and Ernest Pascal are collaborating in writing the screenplay from Christine Ames' drama, "The Human Side." They will also provide extra dialogue. The cast is virtually completed, with Adolphe Menjou, Doris Kenyon, Joseph Cawthorn, Betty Lawford, Reginald Owen, Dickey Moore, Dick Winslow, Charlotte Henry, who will be remembered for a remarkable performance in "Alice in Wonderland." Eddie Buzzell will start the second week of production on Monday. A new title will be selected.

Stuart Walker to Direct "Great Expectations" For Universal Pictures

NO sooner had Stuart Walker completed the Stanley Bergerman production, "Romance in the Rain," than he was asked to direct a second one. Yesterday he was assigned as the director of "Great Expectations," the Charles Dickens story which will star Henry Hull, famous for his portrayal of Jeeter Lester in "Tobacco Road." Mr. Hull is now driving to California and will arrive there on or about July 18th.

It is planned to start "Great Expectations" about the first of August, unless the return from England of Frank Lawton is delayed. Lawton and Heather Angel are scheduled for "Great Expectations," for which the screenplay has been written by Gladys Unger.

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Two Completed At Universal City

UNIVERSAL this week completed two productions, one for this season and one for next. This season's picture is "Romance in the Rain" with Roger Pryor, Heather Angel, Victor Moore, Esther Ralston, Ruth Donnelly and Christian Rub. "Romance in the Rain" is a romantic comedy with music written by Jay Gorney and Sig Herzig, the authors of "Moonlight and Pretzels." The music was written by Jay Gorney and the lyrics by Don Hartman.

The other story completed this week is "Million Dollar Ransom" with Phillips Holmes, Edward Arnold and Mary Carlisle. This story, by Damon Runyon, originally appearing in Cosmopolitan, was directed by Murray Roth from a screen play by William Lippman. Its cast includes Wini Shaw, Marjorie Gateson, Andy Devine, Robert Gleckler, Henry Kolker, Joyce Compton, Dorothy Christy, Spencer Charters and Jane Darwell.

Roger Pryor and Heather Angel, demonstrating a scene to illustrate the title, "Romance in the Rain." Interesting, even if artificial.

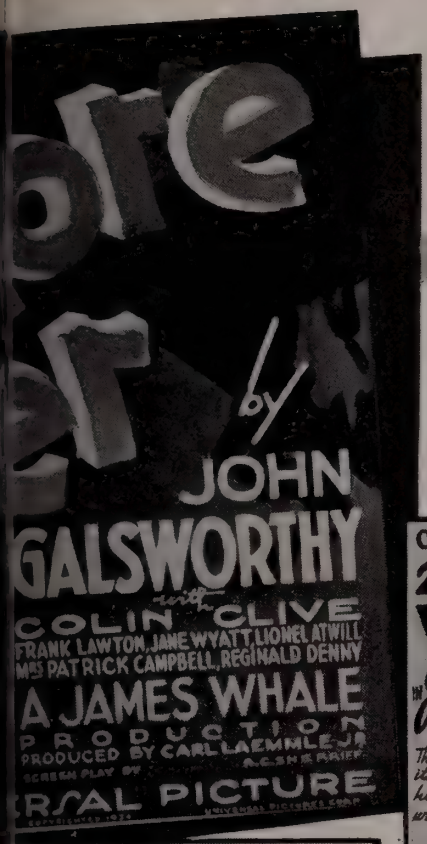
Harry Clork to Adapt "The Princess O'Hara"

HARRY CLORK, one of the authors of "The Milky Way," arrived yesterday at Universal City and was assigned by Carl Laemmle, Jr. to his first adaptation. He will arrange "The Princess O'Hara," the Damon Runyon Collier's story as his first work under his new Universal contract. He is also engaged to write material for Victor Moore and Hugh O'Connell, both of whom are at present working in "Gift of Gab" with Edmund Lowe.

Because of the illness of Arlene Judge, who in private life is Mrs. Wesley Ruggles, Karl Freund has substituted Peanuts Byron in "Gift of Gab."

POSTERS THAT CONVEY TH

BIGNESS OF THE PICTURE!



Patricia Ziegfeld Follows In Father's Footsteps

William Anthony McGuire, producer of "The Great Ziegfeld," and Patricia Ziegfeld, looking at prospective candidates for the unique choruses in this special Universal production.

A KEEN sense of showmanship that would have delighted the heart of her father if he had lived to see it has won a job for Patricia Ziegfeld with Universal Pictures. The eighteen year old daughter of the creator of the world famous Follies, fresh from a Los Angeles finishing school, has been signed as talent scout for William Anthony McGuire, Universal producer. Her first assignment is one for which Florenz Ziegfeld knew no equal . . . the selection of dancing beauties. These beauties will appear in McGuire's production of "The Great Ziegfeld," the true story of the life of the man who made theatrical history. McGuire who wrote many of Ziegfeld's most successful shows, and knew him intimately, has written the story for this production with the collaboration of Ziegfeld's widow, and mother of Patricia, Billie Burke.

Both McGuire and John Harkrider who was Ziegfeld's art director and designed all the costumes and tableaux for his stage spectacles during many seasons, report that the young Patricia has the knack of picking striking picture types to a very marked degree. She is assisting McGuire daily in choosing lovely girls for the show and is rapidly acquiring experience for the bright career prophesied for her.

William Powell will create the title role of "The Great Ziegfeld" on the screen and it will include in its cast many of the players he developed and brought to greatness.

Photoplay Likes "Let's Talk It Over"

When Photoplay Magazine gives a star to a production it means that it is above par. Photoplay liked "Let's Talk It Over" as will be seen by the following review which appeared in its current number. On another page it gave Chester Morris credit for one of the best performances of the month in the role of Mike McGann in this Stanley Bergerman production.

☆

LET'S TALK IT OVER—Universal

BECAUSE he makes the gob *Mike McGann* a believable and interesting person, Chester Morris breathes a strong life into the old tale of how a sailor falls for an heiress, shows her the futility of her useless existence, finally makes something of himself and wins her heart. Mae Clarke splendid as the girl. Frank Craven shines, as do Irene Ware, Andy Devine, John Warburton. For both young and old.

RADIO CITY MUSIC HALL BOOKS 150% MORE UNIVERSAL PICTURES THAN LAST YEAR

UNIVERSAL has signed its first big product contract of the season with the same theatre which took its product in New York last year, the Radio City Music Hall. The deal was arranged between James R. Grainger and F. J. A. McCarthy for Universal, and W. G. Van Schmus for the Music Hall. It provides that in the next 52 playing weeks, New York's greatest picture house will show ten Universal productions. The other feature productions will be shown in other Broadway first run houses.

Last season, in addition to its R. K. O. features, the Music Hall showed Fox and Columbia pictures as well as four from Universal. This year's committment is a hundred and fifty percent increase over last year.

Universal at the same time announced its big Specials for the next four months.

Universal's big picture for August is the James Whale production of "One More River" by John Galsworthy. Every effort was made by the director to picturize this novel of

Universal assured of at least ten productions in America's most elaborate and significant theatre. Announcement made of Universal's big Specials for next four months.

English life with the utmost fidelity. R.C. Sherriff adapted it to the screen and Whale himself made a trip to Europe for atmosphere and for work with Sherriff. A strong cast almost entirely English was selected to support Diana Wynyard. It includes Colin Clive, Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Lionel Atwill, Henry Stephenson, E. E. Clive, Reginald Denny and Kathleen Howard.

The September release is tentatively called "There's Always Tomorrow." Its title will be changed. For this production Binnie Barnes, celebrated as the fifth wife of "Henry the Eighth" in the British production which sped her to fame, was imported to this country. Upon completion of the picture, she was given a long term contract with Universal. Edward Sloman directed it from a story by a well known authoress which will be published the first week in September. In addition to Binnie Barnes, its cast includes Frank Morgan, Lois Wilson, Louise Latimer, Robert Taylor, Elizabeth Young, Dickie Moore and Dick Winslow.

In October Universal will release two big pictures, "Night Life of the Gods" by Thorne Smith, and "Imitation of Life" by Fannie Hurst. "Night Life of the Gods" will be directed by Lowell Sherman and undoubtedly Lowell Sherman will play one of the parts in this comedy drama in which a scientist has discovered a method whereby men can be turned to stone and marble statues and can be brought to life. "Imitation of Life" stars Claudette Colbert under the di-

(Continued on Page 28)

New Title For "There's Always Tomorrow"

Frank Morgan and Binnie Barnes who head the cast of Universal's lead-off picture for next year, now known in the studio under the tentative title, "There's Always Tomorrow." A new title will be selected next week.

THE first release of the Universal 1934-35 season has been completed at Universal City under the tentative title of "There's Always Tomorrow." The production needs a new title as there is already a book on the market of that name and a great likelihood of an unfortunate confusion. This production from the Liberty Magazine story by Ursula Parrott has a screen play by William Hurlbut and a cast of unusual excellence and capability. It is headed by Frank Morgan with the famous English Binnie Barnes, Lois Wilson, Louise Latimer, Elizabeth Young, Alan Hale and a number of the children in "Seed" now grown up. These children include Dick Winslow, Helen Parrish, and Maurice Murphy. The cast includes also Robert Taylor and Margaret Hamilton, Ann Darling and Dean Benton. Miss Darling is making her debut in this production and Dean Benton is one of Universal's contract players.

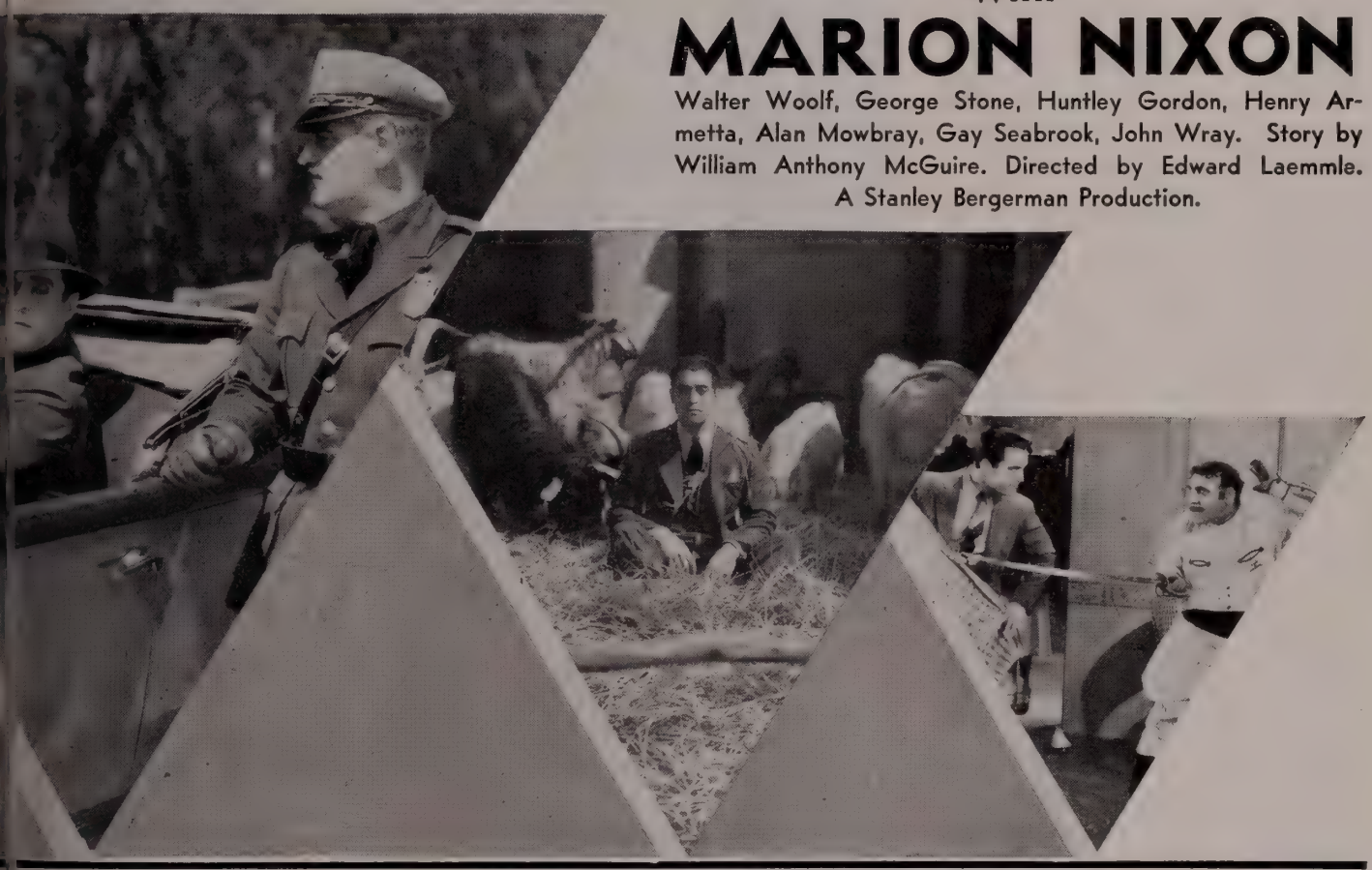
CHESTER
EMBARRASSIN

Speed—Romance—Laughs —and a Melodramatic Kick For Good Measure ! !

With

MARION NIXON

Walter Woolf, George Stone, Huntley Gordon, Henry Armetta, Alan Mowbray, Gay Seabrook, John Wray. Story by William Anthony McGuire. Directed by Edward Laemmle. A Stanley Bergerman Production.



MORRIS *in*
G MOMENTS

NEWSREEL No. 265

— SYNOPSIS —

LONGSHOREMEN BATTLE POLICE IN STRIKE FOR BETTER WAGES

SAN FRANCISCO, CAL.—Martial law reigns on waterfront after violent demonstrations by dock workers in their picketing of piers in third month of wide-spread West Coast strike.

BRIDGETON, N. J.—Striking farm workers clash with authorities as they demonstrate for better conditions. Police restore order among farmers as many are put under arrest.

TRIPLETS BORN TO COW

GEORGETOWN, DEL.—"Cherry," a two-year-old Guernsey, is the mother of three youngsters, all normal and healthy. The rare event has caused considerable comment among both scientists and farmers, who have marveled at the multiple birth.

CHINESE IN HISTORIC RACE

SHANGHAI, CHINA — "Dragon Boats" commemorate the 2,000th anniversary of the death of the first Chinese patriot in traditional and colorful water pageant.

'CYCLE STUNTS THRILL CROWDS

MONTGOMERY, ALA.—"Daredevil" Steve Fordyce is critically injured in his "leap of death" as famous riders crash plate glass, plank fences and smash autos head-on in a thrill-ladened "motorcycle rodeo."

CRASH HALTS OCEAN HOP

MEXICO CITY, MEXICO—Francisco Sarabia's preparations for a flight to Spain come to grief when his plane is wrecked in the final trial flight on the eve of his trans-Atlantic takeoff from the Mexican capital.

OUTSIDER WINS HANDICAP AS FAVORITE PLACES THIRD

ARLINGTON HEIGHTS, ILL.—Going to the post at seven to one, Indian Runner beats the favorite, Ladysman, to capture rich Stars and Stripes turf feature. Advising Anna also noses out the favorite to place second as more than 25,000 persons witness upset.

STORM CAUSES WIDE DAMAGE

BANGOR, ME.—Ruined trees and buildings are left in the path of a "baby" tornado that swept the state. Power and telephone lines were torn down and the city was paralyzed for hours.

YOUNG GIRL SHATTERS MARK

LAKE MARANACOOK, ME.—Seventeen-year-old Alice Bridges of Whitinsville, Me., clips eleven and one-fifth seconds from record for 440-yard back stroke.

NATIVES OBSERVE MIDSUMMER

VIENNA, AUSTRIA—St. John's Day, considered to be the actual beginning of summer, is observed with customs of ancient origin. For the first time in centuries the ceremony is observed in the cities as well as by the peasants.

CELEBRATE G. O. P. FOUNDING

(Detroit Only)

JACKSON, MICH.—Celebrated Republicans mark founding of the G.O.P. here as the party opens fire on the Democrats in the fight for 1934 legislative posts. Colorful ceremonies mark the occasion.

JAMES WALLINGTON WHO DRAMATIZES FIRST "STRANGER THAN FICTION"

Above you see Jimmy Wallington, announcer of NBC fame, Chase and Sanborn and other programs, who has developed into a far-famed personality. His dramatic voice does much to heighten the interest value of the first of the "Stranger Than Fiction," series.

Two New Shorts and

SO eager have exhibitors been to book Universal's two new short subject features, that in certain territories opportunities are being given for very early showings of "Going Places" with Lowell Thomas, and "Stranger Than Fiction." Without a doubt, they promise to be the outstanding short shorts of the coming season. There are thirteen of the "Stranger Than Fiction" reels. The first one is narrated by Jimmy Wallington, the famous radio broadcaster, and there are thirteen of the "Going Places," all of which are dialogued by Lowell Thomas, newspaper correspondent, newsreel editor, radio news commentator

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Join The Jim Celebration

(Continued from Page 5)

is "All Quiet on the Western Front," which is being re-issued and is meeting with remarkable success in the places where it has already played. The re-issue of the serial story in the Hearst papers has been a factor in popularizing Universal's re-issue of the production.

A list of the other productions which are included in this Jimmy Grainger Celebration follows. The way for exhibitors to participate in this Celebration is by bookings.

Chester Morris in "EMBARRASSING MOMENTS" with Marion Nixon and Walter Woolf.

"I GIVE MY LOVE" by Vicki Baum with Paul Lukas and Wynne Gibson.

Chester Morris in 'LET'S TALK IT OVER" with Mae Clarke and Frank Craven.

Margaret Sullavan in "LITTLE MAN, WHAT NOW?" with Doug-

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Warren Doane Ma

WARREN DOANE is making four two-reel musical "Brevities" for Universal for Fall release. They will feature famous vaudeville and Radio acts, tied together in a brief story. Among the Acts appearing in the first two, now under production, are 'The King's Men' recently featured on the Hi-Jinks program and now under contract to Paul Whiteman, Cook and Laughton, The Crocketts, Chappelle & Raynors,

Universal Their Story

and traveller.

First issues of both the series screened recently at the Home office, got fine comments. "Stranger Than Fiction" has Jimmy Wallington's voice as a dramatic factor in presenting new, odd facts, freaks, fads and fancies, from all over the world. Other famous announcers will be used in the same series. "Going Places" with Lowell Thomas, the man who lives news, makes every shot come to vivid life through his high powers of narration. This is a super-travel talk attraction covering several quaint spots on the map in each issue.

Both these short subjects, exhibitors will find, are remarkably exploitable.

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MEET LOWELL THOMAS —3,000,000 LISTEN TO HIS BROADCASTS!

NBC informs us that the estimated audience for Lowell Thomas is 3,000,000 people daily. Imagine what this means to the showman who takes advantage of billing the voice and personality of Lowell Thomas, in connection with picture short, "Going Places" which he describes in his famous, newsy way. A real box-office factor.

ny Grainger h Play Dates

lass Montgomery. Novel by Hans Fallada. A Frank Borzage Production.

"THE LOVE CAPTIVE" with Nils Asther and Gloria Stuart. From the play by Max Marcin.

"AFFAIRS OF A GENTLEMAN" featuring Paul Lukas with Leila Hyams, Patricia Ellis, Joyce Compton, Dorothy Burgess, Dorothy Libaire, Sarah Haden.

"THE BLACK CAT" with Karloff and Lugosi. From the Edgar Allan Poe story.

"UNCERTAIN LADY" with Genevieve Tobin, Edward Everett Horton, Paul Cavanagh and Renee Gadd.

Lee Tracy in "I'LL TELL THE WORLD" with Gloria Stuart and Roger Pryor.

Constance Cummings and Paul Lukas in Edna Ferber's "GLAMOUR."

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ng Four Brevities

Ward & Van, and Florence Him-Lowe, all of whom will appear in the first film, with Lynn Cowan as Master of Ceremonies.

The second Brevity will feature the Jensen Trio, Edith Evans and Ray Mayer, The Royal Bell Ringers, Dick Edwards, and Tyrell and Fawcett.

The Brevities will replace four of the two-reel Warren Doane Comedy shorts and may lead to additional musical comedy briefs.

NEWSREEL No. 264

– SYNOPSIS –

FOUR DIE, 1400 RESCUED AS LINER HITS SUBMERGED ROCK

KOPERVIK, NORWAY—With a crowd of 1,000 German excursionists aboard, the North German Lloyd Liner Dresden smashes her bottom against an uncharted reef in a treacherous fiord and slowly keels over. All but four of the passengers are rescued.

NEW SUPER PLANE TESTED

BRIDGEPORT, CONN. — With Colonel Charles A. Lindbergh at the controls, a new 32-passenger transport ship — the largest ever built in the United States—attains a speed of 190 miles an hour in her final test flight before being licensed for service between North and South America.

HEAT WAVE GRIPS GOTHAM

NEW YORK, N. Y.—Scorching sun and great humidity drives the city's millions to the seashore and other watering places, while children, unable to leave their homes, frolic in fountains and under streams from fire hydrants.

U. S. PAYS BANK DEPOSITORS

EAST PEORIA, ILL.—For the first time in history, the Government re-imburses the patrons of a defunct bank by cashing in their accounts for one hundred cents on the dollar, under the new Federal insurance act.

PEASANTS IN COLORFUL FETE

NOLA, ITALY—Hundreds of villagers honor their patron, Saint Paolino, on the anniversary of his victory over the Turks in the crusades, by carrying 90-foot tower-like shrines through the streets in a brilliant festival.

SPECTACULAR FINISH MARKS RUNNING OF THE GRAND PRIX

PARIS, FRANCE—Coming from behind in the home stretch, Admiral Drake, with the famous jockey Steve Donoghue up, flashes across the line a winner before a crowd that includes President Lebrun and other high officials.

REVERSIBLE PROPELLER TESTED

BURBANK, CAL.—A newly developed airplane screw with varying pitch, that permits planes to back up, climb at greater angles and come to short stops after landing, is successfully demonstrated for the first time.

MRS. SAMUEL INSULL ARRIVES

NEW YORK, N. Y.—The wife of the former utilities magnate is greeted by her son and a large crowd as she returns to America and prepares to leave for Chicago where her husband faces trial on several fraud charges of great magnitude.

POLICE CLASH WITH STRIKERS

SAN FRANCISCO, CAL.—Seven hundred blue-coats battle 3,000 union pickets, when business interests attempt to open forcibly this strike-paralyzed port to commerce after more than a month of futile negotiations by labor officials, shipowners and a presidential board of mediators.

HENRY HULL FOR "ROBINSON CRUSOE"

Carl Laemmle, Jr. makes surprise announcement in answer to problem of what to make to interest the kids and the grown ups at the same time.

A PICTURE which should give Henry Hull a chance to exceed the triumph in facial makeup and character acting which he scored on the stage as Jeeter Lester in "Tobacco Road" has just been announced by Carl Laemmle, Jr., production head of Universal. It is "Robinson Crusoe," the classic tale of the castaway which Daniel Defoe wrote in England in 1719, and which remains today a stock best seller on publishers' lists with the Bible, Shakespeare, Gulliver's Travels and other perennials. This is the producer's answer to the steadily intensifying problem of what to offer the younger generation of film fans and yet keep the interest of their elders. It was first intended to make "The Swiss Family Robinson" but this has been abandoned for the better known story.

The actual locale of Defoe's immortal novel, the desolate island of Juan Fernandez, 300 miles off the coast of Chile, may be used in making the Universal production The possibility is being debated of bringing real cannibals from the Solomon Islands.

With Robinson Crusoe seeing the footprint of Friday on the sands of the actual island he was supposed to inhabit, the film should acquire a newsreel reality which would have delighted Defoe, who was the greatest reporter of his day. His story of Robinson Crusoe was based on the real experiences of Alexander Selkirk, sailing master of the English privateer, Cinque Ports Galley, who at his own request was landed by Captain Stradling on Jan Fernandez. Selkirk stayed four years and four months, from 1704 to 1709. He was rescued by Captain Woodes Rogers in 1709 and brought back to England, where Defoe got his story and made it immortal.

Hull is enthusiastic about his new assignment. He must first complete his initial Universal picture, Charles Dickens' "Great Expectations." Delighted when Jeeter Lester won him the liberation from the series of drawing room roles which threatened to smother him, he looks forward to Robinson Crusoe as an even greater adventure in character acting, the field in which it has always been his desire to excell.

✚ ✚ ✚

Herman Stern Celebrates With Deals

LAST week marked the twentieth anniversary of Herman Stern, Non-Theatrical Manager, with the company. He celebrated the occassion, as salesmen will, by announcing several swell deals, among which were the following:

In the Los Angeles office, contracts have been consummated for the exhibition of Universal features each week on the U. S. Destroyer base in San Diego, Calif. For this, Salesman Sinift gets credit.

Out of the Big U a deal was secured for supplying ten pictures at leading Summer resorts, all of them to be played in the same county, with Salesman Liggett getting outstanding prices.

Another recent Big U booking achievement is to put Universal pictures into Billy Rose's Music Hall, which has just opened in New York.

Great work—from a great worker! And a real celebration for a man who likes to be congratulated with contracts.

Radio City Music Hall Books 150% More Universal Pictures Than Last Year

(Continued from Page 23)

rection of John M. Stahl, director of "Seed," "Back Street" and "Only Yesterday." Of them all, Stahl considers "Imitation of Life" the most powerful story. William Hurlbut adapted the novel to the screen. The cast includes Alan Hale, Ned Sparks, Rochelle Hudson, Louise Beavers, little two-year-old Juanita Quigley, Marilyn Knowlden, Freddie Washington, Siebe Hendricks and Dorothy Black.

Universal's big one for November will be "The Good Fairy" by Ferenc Molnar, starring Margaret Sullavan, the first of two productions for the star of "Little Man, What Now?" in Universal's next year's line-up. Preston Sturges is already adapting this play in which Helen Hayes and Walter Connolly played so successfully at the Henry Miller Theatre several seasons ago.

"The Great Ziegfeld" will be Universal's big picture for December. William Powell has been chosen to impersonate "The Great Glorifier" and a great deal of work has already been accomplished on the production by William Anthony McGuire, who is writing the story with Billie Burke and who will have charge of the production. John Harkrider who was closely associated with Ziegfeld, is designing the costumes and the settings and Patricia Ziegfeld, daughter of the late Florenz Ziegfeld and Billie Burke is assisting Mr. McGuire in choosing from the tremendous number of ex-Ziegfeldians who want to go into this production, those who will best represent Ziegfeld Follies Girls. In the cast will appear a great many of the players who appeared in Ziegfeld's famous shows.

✚ ✚ ✚

CINEMA-Hall-Marks

(Continued from Page 14)

recollections of symptoms and events that are funny and sweet, things that become the beloved little anecdotes of every family.

A curiosity of "Little Man, What Now?" is to be found in the fact that although the book was read widely it did not promote business for the film. The book led people to believe the picture would be despondent. By its amusing qualities the picture is selling itself.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

NEW HAVEN SCHOOL TIE-UP BOOSTS POLI "LITTLE MAN" RUN

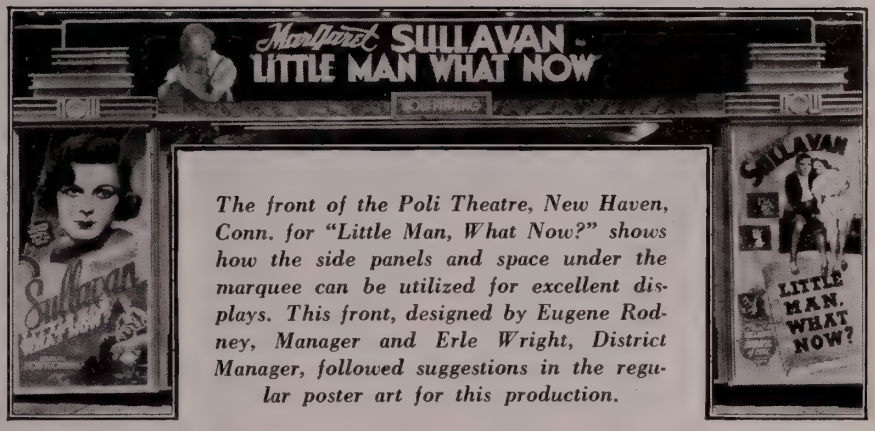
FOR the showing of "Little Man, What Now?" at the Poli Theatre, New Haven, Conn., Eugene Rodney, Manager and Erle Wright, District Manager landed big tie-ups with the Board of Education, the city's largest florist and many book, clothing and bakery stores.

Through the Board of Education, they were able to promote model homes built by pupils of the industrial school. These were arranged in the lobby to resemble a village, as shown below. A special poster and tie-up card gave the title a good boost. The exhibition drew thousands to the lobby where they were handed copies of the booklet, "The Story of Your Life."

Myers' flower shop, located on the city's busiest corner devoted an entire window to the display of an immense basket filled with multi-colored flowers. Together with this was a beautifully framed enlarged photo of Miss Sullavan and a large tag that read: "To be delivered to Miss Sullavan, appearing on the screen at the Poli Theatre in "Little Man, What Now?"

The book, clothing, fashion and bakery tie-ups netted the engagement many fine window displays and extra newspaper space.

An attractive front, advance lobby displays, movie magazine tie-ups, tire covers for taxis, and special cards for busses were other features of the campaign. Albert Nathan, Universal Exploiteer assisted.



The front of the Poli Theatre, New Haven, Conn. for "Little Man, What Now?" shows how the side panels and space under the marquee can be utilized for excellent displays. This front, designed by Eugene Rodney, Manager and Erle Wright, District Manager, followed suggestions in the regular poster art for this production.

CLEVELAND CINEMA CLUB LENDS HAND TO LYNCH'S "LITTLE MAN" CAMPAIGN

WITH the presentation of a giant cake to Margaret Sullavan for her excellent performance in "Little Man, What Now?", Charles Lynch, Manager opened his campaign for the Allen Theatre, Cleveland, Ohio. The honor was bestowed on Miss Sullavan by the Cleveland Cinema Club after the members had seen the picture at a special preview. The cake was displayed in the lobby throughout the run.

The baker of the cake, proud of his efforts and enxious to assist Lynch, prepared a special window card and a miniature cake for his twenty-five store windows. The card, carrying photograph, reproduction of which appears below called attention to the cake on show in the theatre, the playdate, the star, and the picture. The newspapers were supplied with the photograph which they used with stories in their editorial columns.

Lynch, as many others are doing, cashed in on the big national tie-ups. The book netted him seven windows on the city's main street and a distribution of ten thousand, "The Story of Your Life" booklets. The fashion tie-up brought him a window display of reproductions of the clothes worn by Margaret Sullavan in the picture. And through the fan magazine, he had banners placed on sixteen delivery wagons, one thousand special window cards placed on newsstands and in store windows, and fine window displays in Woolworths.

A tie-up with Eastman Kodak accounted for a tremendous window display based on the excellently photographed stills from the picture. A credit card gave the star, picture and theatre an excellent break.

Giant cake and members of Cleveland Cinema Club who presented it to Margaret Sullavan after viewing her performance at preview of "Little Man, What Now?" at Allen Theatre. Preview was part of Manager Lynch's big campaign.

EXAMPLES OF SMART LAYOUT AND COPY!

(1.) Double column x 6½" from Hollywood, Fort Worth, Tex. (2.) Three column x 14" from Grand, Topeka, Kans. (3.) Two column x 9" from Music Box, Portland, Ore. (4.) Double column x 7" from Minnesota, Minneapolis, Minn. (5.) Two column x 3½" from Paramount, Youngstown, Ohio. (6.) Double column x 5" from Palace, Rochester, N. Y. (7.) Two column x 7½" from Capitol, Richmond, Va.

Adolphe

MENJOU

in Christine Ames' great stage comedy-drama tentatively titled "The Human Side"

With

DORIS KENYON

Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell.

From

UNIVERSAL PICTURES CORP.

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New York, N. Y.

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Permit No. 949

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

"UNIVERSAL NEWS-REEL: Graham McNamee —When better newsreels are made, Uncle Carl will make 'em."

—Frank Sabin,
Majestic Theatre,
Eureka, Mont.,
in Motion Picture Herald

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 35 NO. 8

AUG. 4, 1934

O K

Roger PRYOR and Heather ANGEL

in "ROMANCE in the RAIN"

Romance in the Rain

With

ROGER PRYOR
HEATHER ANGEL

Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kaye,. Story by Sig Herzig and Jay Gorney. Songs by Jay Gorney and Don Hartman. Screenplay by Barry Trivers. Directed by Stuart Walker.

•

A STANLEY BERGERMAN PRODUCTION

presented by

CARL LAEMMLE

A modern Cinderella–full of pep and youth and the rhythm of the times – meets her Prince Charming – via today's high-pressure exploitation methods – in A SMASH ROMANTIC COMEDY WITH ...INCIDENTAL ...MUSIC! DON'T MISS THE FUN OF THE SEARCH FOR CINDERELLA!

ALL THE EAR-MARKS

No. 781 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

All the things a picture needs for success:

Romance and comedy.

Drama, youth and beauty.

Story—and some awfully smart incidental music!

All of these ingredients you will find in "Romance in the Rain"—one of those pictures that you've simply got to have to assure a profitable engagement.

It will star Roger Pryor and Heather Angel, plus Esther Ralston, Ruth Donnelly and Paul Kaye.

And it will show for the first time on the screen the comedian who has been a mainstay of many a stage success—none other than Victor Moore.

I want you to watch Mr. Moore's work not only because of this one picture but with an eye to future profits for your own box office. It looks as though he is going to steal away the laurels from many of the screen's best performers

OF A SMASH HIT!

in the comedy line, because he offers a line entirely new to the screen.

The story is by Sig Herzig and Jay Gorney and the incidental songs are from the modern, fertile brain of Jay Gorney, who was responsible for some of the world-wide song hits of "Moonlight and Pretzels."

The direction is by Stuart Walker and it is a Stanley Bergerman production, and so was "Moonlight and Pretzels."

But don't misunderstand me. It is not just a follow-up on the successful "Moonlight and Pretzels."

In fact it is one of those refreshing pictures which get away from everything you have seen before.

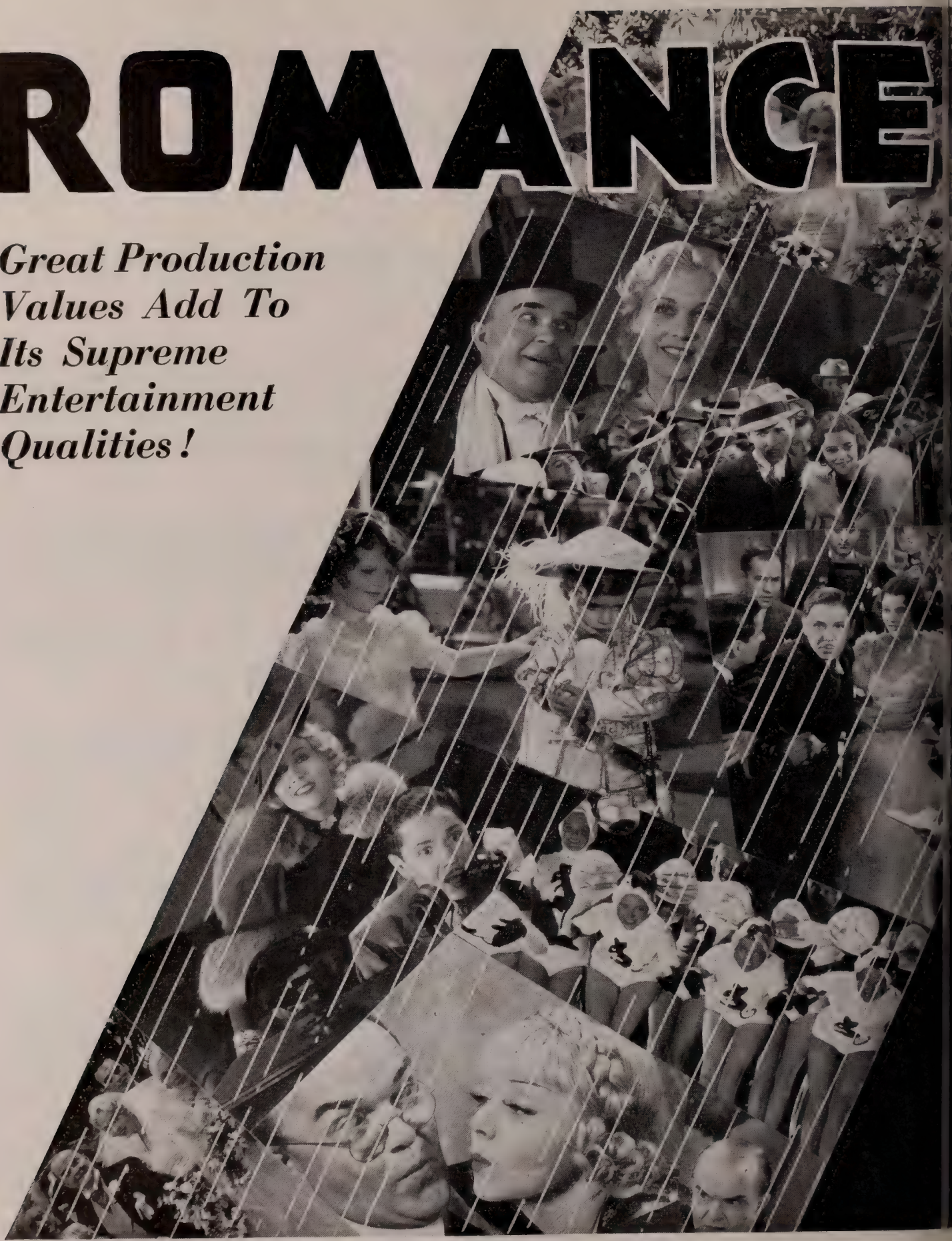
If ever a picture was made in the spirit of the times, this is it. We have packed into it everything needed for entertainment and we have omitted everything unacceptable to the tempo of the hour.

Get behind it with power and punch and assure your patrons that you've captured the joy of the hour and are about to release it on your screen!

Carl Laemmle

ROMANCE

Great Production Values Add To Its Supreme Entertainment Qualities!



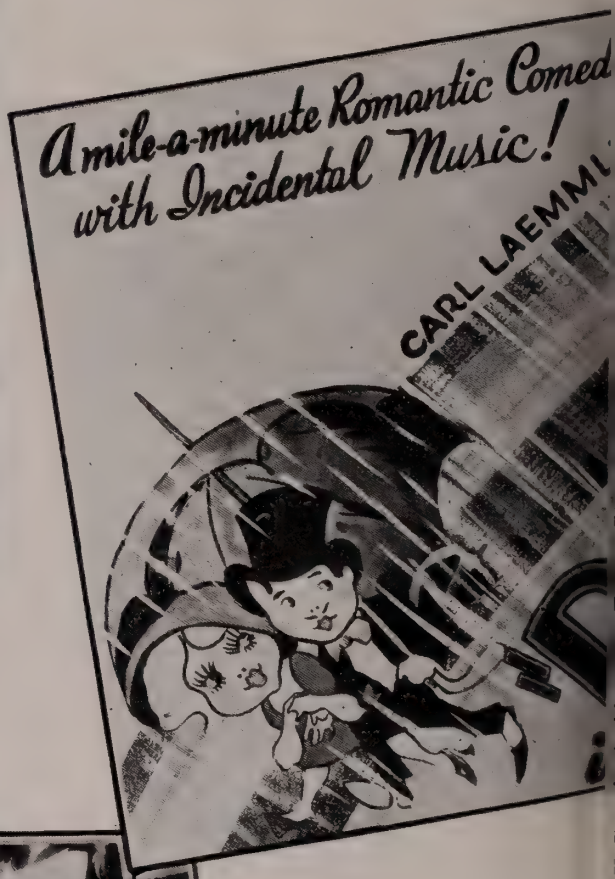
IN THE RAIN

A dazzling and delicious dish of screen fare! . . . Young hearts aflame in a whirling world of dramatic salesmanship, careening courtship, and the spirit of these fast-moving days!
DON'T DENY YOUR PATRONS THE FUN THEY'LL GET OUT OF THIS SMART CHUNK OF AMUSEMENT!

Glamor, Drama, Melody

in "Romance in the Rain"

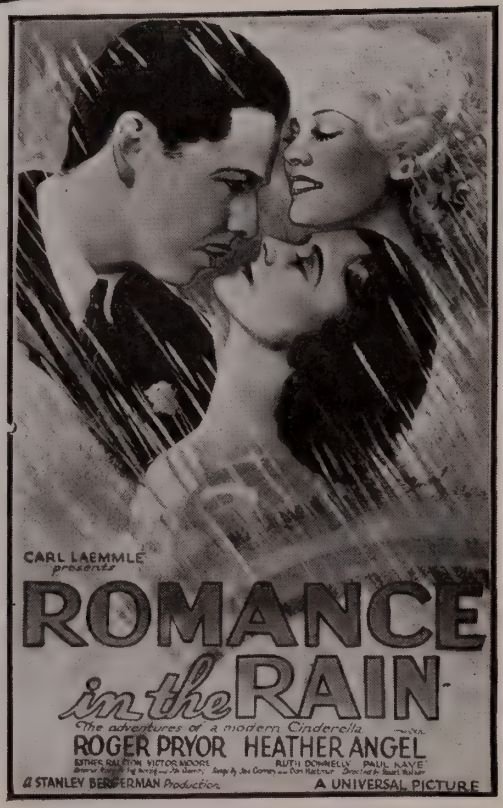
Posters with the Spirit t



The posters reproduced on these pages give you only a slight idea of the sprightliness evident in every piece of promotional material available. The same spirit pervades lobby displays, etc. Use all of the accessories Universal has devised for you!

There's a gold mine of "exploitability" surrounding this picture. Get your copy of the press book and take advantage of all the showmanship it contains—which is 'aplenty.

hat will Pull Patrons In!



NEWS OF INTEREST TO EXHIBITORS

Esther Ralston, beautiful featured player of "Romance in the Rain," with Roger Pryor and Heather Angel, in a scene from the picture.

A Wedding By Radio In "Romance in the Rain"

ONE of the most unusual and spectacular wedding ceremonies ever seen in the films will be seen in Universal's romantic comedy with music, "Romance in the Rain," with Roger Pryor and Heather Angel.

Imagine a public wedding, staged in one of the largest stadiums in the country, before 100,000 people! Imagine, also, if you will, such a ceremony broadcast over the radio to millions of people. And imagine, finally, the bride not showing up at the last minute! This is a situation, but "Romance in the Rain," puts it over. The wedding goes ahead, but not with the original bride and groom!

This is one of the most hilarious pictures of the season, featuring Roger Pryor, Heather Angel, Victor Moore and Esther Ralston. Miss Angel is the hapless bride that is whisked away just before the ceremony and Esther Ralston and Victor Moore take her place in one of the funniest scenes ever depicted on the screen.

There have been weddings under the most unusual circumstances, in trains, on boats, airplanes, atop skyscrapers and everywhere else, but never before such a lopsided, lunatic ceremonial as in this picture.

It's a scream!

Two new song hits featured are: "Love At Last" and "F'rinstance."

Five Hundred Dancers In "Romance in the Rain"

ONE of the most colorful and brilliant motion picture scenes ever filmed is the Cinderella Ball in Universal's "Romance in the Rain," a romantic comedy with music, featuring Roger Pryor and Heather Angel. More than 500 people were employed in this single scene, which features an enormous pumpkin that unfolds in beautiful display, disclosing an array of singing and dancing beauties who characterize the ancient story of Cinderella. In this scene may be seen the traditional witches on broomsticks, the coach and mice and all the other famous characters in the tale.

The role of Cinderella is capably portrayed by Heather Angel, beautiful young English actress, who is featured with Roger Pryor. He is amazingly handsome in this picture following the acquisition of a mustache and a new style hair dress.

This picture is not the legendary story of Cinderella, but that of a modern Cinderella whose experiences paraphrase those of her predecessors. Much comedy and romantic interest is supplied by Pryor and Miss Angel, aided by the excruciatingly funny Victor Moore, Esther Ralston, Ruth Donnelly and others.

Climaxing an unending series of fast-moving and amazing situations is a public wedding staged in one of the largest stadiums of the country during a nationally famous football game. This scene is one of the most spectacular and uproariously funny ever to be filmed.

Stuart Walker, the director, has exercised some noteworthy features in this picture, carrying the story through all four seasons of the year.

One of the exotic scenes from "Romance in the Rain," a Cinderella story of the most modern and engaging kind. This scene shows the Downey Sisters in the center, in one of the musical numbers of the picture, "Love At Last."

ABOUT "ROMANCE IN THE RAIN"

Roger Pryor, Before

Roger Pryor 1935 Model

FOR "Romance in the Rain," Universal has provided a new model of Roger Pryor. Automobiles come out in new models every year; women's fashions change about every three months, and men's fashions about every three years. Why shouldn't there be a change of fashions in actors? Roger Pryor has decided to establish a precedent. He hasn't dyed his hair, or anything like that, but he has straightened it and added a very attractive looking mustache. It will be an entirely new and different Roger Pryor that you will see in "Romance in the Rain" with Heather Angel.

Roger Pryor, After

Victor Moore Returns

VICTOR MOORE, one of America's truly great comedians of the stage, will make his talking screen debut in Universal's sparkling romantic comedy with music, "Romance in the Rain," with Roger Pryor and Heather Angel.

Moore was enticed to Hollywood by Universal after receiving and turning down many previous offers from five different studios. His outstanding success in "Of Thee I Sing," the Pulitizer Prize Drama of 1932, in which he characterized and satirized 'Vice President Throttlebottom,' left him with the greatest acclaim yet given to an actor.

Moore got his start of stage life at the age of ten, when he left home to join the Guy Brothers Minstrels, famous touring blackface troupe. At sixteen he made his professional debut in Boston, Mass. in "Babes in the Woods." He wore tin armor in this play and received $3.50 a week.

Years of struggle followed, during which time Moore slid up and down the ladder but finally he established himself as a successful vaudeville act. He married Emma Littlefield, whom he met while working at a Coney Island music hall, and the act became known as Moore and Littlefield. Gaining fame, Moore was signed by George M. Cohan and Sam Harris and was featured in "Forty-Five Minutes From Broadway," which Cohan wrote for him. He has appeared in such famous musical shows as "Oh, Kay," "Funny Face," "Hold Everything," "Heads Up," and "Let 'Em Eat Cake," a sequel to "Of Thee I Sing."

This is not Moore's first adventure in films. He made five silent features for Jesse Lasky a number of years ago and many comedies.

Moore was born in Hammonton, New Jersey, February 24, 1876.

The Greeks had a word for this too. The word was calypigian, which signifies beautiful rear profile. In "Romance in the Rain," in which Victor Moore is featured with Roger Pryor and Heather Angel, the famous New York comedian represents a publisher of pulp magazine fiction whose personal vanity dictates a severe course in reducing. Roger Pryor is his exploitation manager and is photographed here in the act of perpetrating an exploitation stunt on his boss.

Ad Mats Keyed To Se

Youth! – Pep! – Adventure!
Laughs! – Drama! – Speed!

A dazzling and delicious dish of screen entertainment! Young hearts aflame in a whirling world of high-pressure promotion and careening courtship! . . . You'll say it's a honey of a picture . . . DON'T MISS IT!

with

ROGER PRYOR
HEATHER ANGEL

Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kaye. A Stanley Bergerman Production directed by Stuart Walker. Presented by Carl Laemmle.
A UNIVERSAL PICTURE.

Romance in the Rain

A modern Cinderella meets her Prince Charming—through today's high-pressure selling methods. DON'T MISS THE FUN!

ROMANCE *in the* RAIN

with

ROGER PRYOR—HEATHER ANGEL

Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kaye. A Stanley Bergerman Production directed by Stuart Walker. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

She Was Crowned Queen of Beauty—

but all she wanted was the love of the man whose agile brain had boosted her to the top. Did she get him? Oh, boy! See how it was done in this swell comedy-drama with haunting incidental music!

ROMANCE *in the* RAIN

with

ROGER PRYOR
HEATHER ANGEL

Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kaye. A Stanley Bergerman Production directed by Stuart Walker. Presented by Carl Laemmle.
A UNIVERSAL PICTURE.

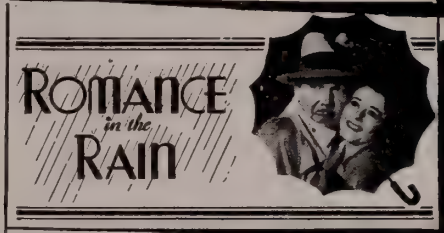
Mile-a-Minute Love In a High-Pressure World!

ROMANCE *in the* RAIN

with
ROGER PRYOR
HEATHER ANGEL

Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kaye. A Stanley Bergerman Production directed by Stuart Walker. Presented by Carl Laemmle
A Universal Picture.

ll Seats By Wholesale!



VALERIE HOBSON

Puts Advertising Drive Behind "Gift of Gab"

UNIVERSAL is stepping out in advertising. It is planning a comprehensive and unusual advertising campaign to back up its new pictures for the coming season. "Gift of Gab," the story of a romance in a radio station is the first release. It contains more stars, featured players and personalities than were ever before brought together in a Universal picture, and presents an opportunity for a diversified form of advertising which is unique in moving pictures. As picture names, it has Edmund Lowe, Gloria Stuart, Alice White,

(*Continued on Page* 22)

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
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AUGUST 4, 1934
Vol. 35 No. 8

Two Great Artists Arrive for Universal's "Great Expectations"

FRANCIS L. SULLIVAN, English actor, left New York Monday, on the 20th Century for Universal City and a part in "Great Expectations," while Valerie Hobson, young English ingenue, arrived at the Universal Studios the same day. Both arrived in New York last week on the Berengaria under contract to Universal.

Miss Hobson was accompanied by her mother, who is the sister of Lady Lawrence. Immediately upon their arrival at the studio they will enter the production of "Great Expectations" the cast of which has just been augmented by Alan Hale and Jane Wyatt, who scored strongly in her debut 'One More River."

Sullivan was signed to a long term contract when 600 feet of one of his

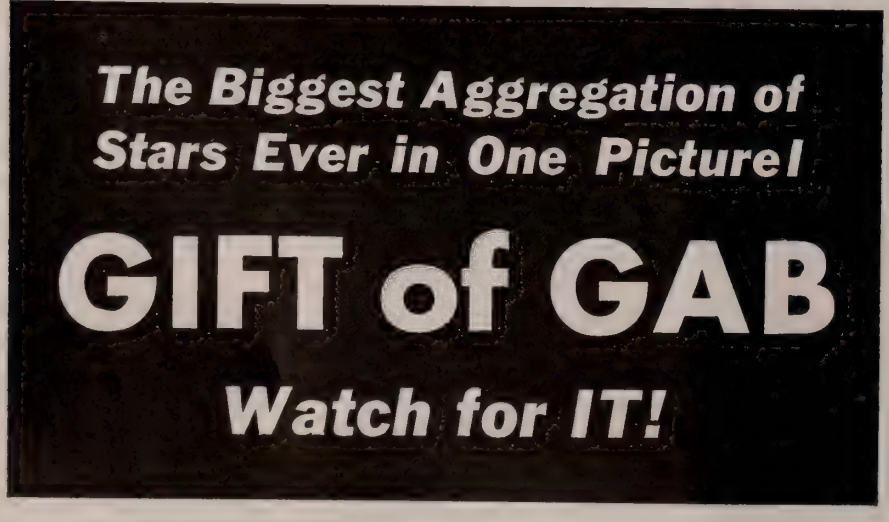
(*Continued on Page* 18)

FRANCIS T. SULLIVAN
England's Greatest Actor

CANADA BUYS UNIVERSAL 100%

JAMES R. GRAINGER returned yesterday from a flying trip to Canada, where he closed three big deals involving the finest theatres in Canada. The first contract was signed with N. L. Nathanson in Toronto for the Famous Players Canadian Corporation, bringing the entire Universal program of features, short product and newsreels into seventy-five of the best theatres in Canada, from the Atlantic to the Pacific. In addition, a deal was closed with eleven Bloom and Fine houses. This circuit is a subsidiary of Famous Players Canadian.

In Montreal, Mr. Grainger signed with George Nicholas a deal for the same product in the twenty United Amusement Company houses in and around Montreal. This deal comes hard upon the contract with the Music Hall and with the Lowe Circuit in New York as the third for Universal within a week.



Margaret Sullavan Called Most Beautiful In Films

NEW YORK WORLD-TELEGRAM, THURSDAY, JULY 12, 1934.

Who's Beautiful?—Artist Calls American Women Today Loveliest of All

Noted artist, Howard Renwick, selects five women to represent five types of beauty: stage, screen, society, sports, professional, in widely syndicated article.

Here are his selections: Margaret Sullavan, films; Ann Harding, stage; Mrs. Allan Ryan, Jr., society; Eleanor Holm, sports; Carolyn Edmundson, professional and business.

●

THE New York World-Telegram is printing a symposium of expert opinion on beautiful women under the general title of "Who's Beautiful?" Artists, painters, sculptors, photographers, and other connoisseurs of feminine loveliness have been asked to contribute to this collection.

In the July 12th issue of the World-Telegram, the frank, honest opinion of Howard Renwick, known also under the name of Hayden Hayden when he paints posters, is given in an article by Mary Margaret McBride, NEA syndicate feature writer.

Mr. Renwick states, first of all, that the modern American woman is the most beautiful the world has known. He then lists the leaders of beauty in five different fields: the stage, the screen, society, sports, and business. His selection for the screen's most beautiful woman is Margaret Sullavan, star of "Little Man, What Now?" whom he has chosen for her wholesomeness and lack of artificiality, which are so characteristic of our country.

Ann Harding.

Freedom, Wholesomeness Seen in Faces by Howard Renwick.

Who's beautiful? . . . The girl of this modern, faster-paced world —or the girl of yesterday? . . . Two famous composers of feminine loveliness—one an artist and the other a photographer—take issue on this point. And their differences of opinion are given in a series of articles, of which this is the first

By MARY MARGARET McBRIDE,
NEA Service Staff Writer

The modern American woman is the most beautiful the world has known. No time has ever produced anything to equal or even to rival her, according to Howard Renwick, famous artist, who has painted thousands of her in every walk of life.

To prove his point Mr. Renwick, who, as Hayden Hayden, is also well known for his striking delineation of poster girls, has selected five beauties.

The women who he believes could uphold America's claim to supreme pulchritude against all claimants are —

ANN HARDING, stage star.
MARGARET SULLAVAN, of screen fame.
MRS. ALLAN RYAN, JR., society woman.
ELEANOR HOLM, sportswoman.
CAROLYN EDMUNDSON, professional and business woman.

* * *

Favors the Blondes.

"The ideal American woman expresses in her face and figure, and, above all, in her bearing the freedom, the wholesomeness and the lack of artificiality that are so characteristic of our country as a whole," the artist declares. "I despise any suggestion of the decadent in either women or art—and American women are almost the only ones in the world who do not have something of the exotic and unhealthy about them."

While he disclaims any prejudice in favor of blondes, it is noticeable that Mr. Renwick's selections all lean in that direction. Ann Harding, for instance, has pale gold hair, worn usually Madonna fashion, in braids or rolls around her head and

Eleanor Holm.

One Is Southerner.

MARGARET SULLAVAN, who comes from Virginia, and talks with a slight Southern accent, has brown hair and gray eyes. Mrs. Ryan's hair, parted in the middle and very smooth, has been described by one of her admirers as the color of wheat straw, a perfect golden-blond. Miss Holm's hair is between light-blond and chestnut and she has brown eyes.

Miss Edmundson, fashion designer and artist, comes the nearest of all to having red hair. Her chestnut locks are shot through with red glints and her eyes are brightly blue shaded by long, dark lashes.

Mr. Renwick chose Miss Harding as the stage's outstanding beauty because, while she has been in motion pictures most of the time lately, he regrets that she will eventually return to her first love. And anyway, he adds, she is "stage type."

* * *

All Are Athletic.

MISS SULLAVAN, on the other hand, is definitely screen type, he declares.

While each of the women is intensely feminine, all are sturdily if slenderly built and go in for healthy, wholesome exercise and sports—riding, swimming, golfing and tennis. And though they have perfect complexions, with good natural color, all, with one exception, use some make-up. Miss Sullavan, the exception, eschews rouge and lipstick off the set and heartily dislikes all studio attempts to "beautify her," as she calls it.

"My friends, to whom I have been talking about this idea of selecting the country's most beautiful women, think I am a brave man to attempt it," Mr. Renwick admitted with a laugh, adding —"I think myself that it was a bold undertaking. I've painted thousands of women and I'm willing to stand by my guns and my assertion that nobody anywhere can produce more beautiful women than we have right here in America."

Margaret Sullavan.

The girls of yesterday contends Baron de Meyer, famous photographer and designer.

Full page layout of World Telegram with artist Howard Renwick's selections of the most beautiful women in America. He selected Margaret Sullavan, star of "Little Man, What Now?" as the most beautiful girl on the screen. He declares that American women are the loveliest in the world.

The artist states: "I despise any suggestion of the decadent in either women or art—and American women are almost the only ones in the world who do not have something of the exotic and unhealthy about them.

"My friends, to whom I have been talking about this idea of selecting the country's most beautiful women, think I am a brave man to attempt it. I think myself that it was a bold undertaking. I've painted thousands of women and I'm willing to stand by my guns and my assertion that nobody anywhere can produce more beautiful women than we have right here in America.

Mr. Renwick, calls Miss Sullavan definitely a screen "type," intensely feminine, sturdily if slenderly built, going in for healthy, wholesome exercise and sports, riding, swimming, golfing and tennis, with a perfect complexion, totally unadorned by make-up. He should see Miss Sullavan right now, brown as a berry, after a vacation spent largely in swimming at Bay Head, Long Island.

DIANA WYNYARD

in John Galsworthy's Best Seller

ONE MORE RIVER

•

The terrifically dramatic story of a woman who married the wrong man ...screened with a notable cast by a notable director . . . A MONEY PICTURE of the highest calibre!

•

With Colin Clive, Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Lionel Atwill, Reginald Denny, C. Aubrey Smith, Henry Stephenson, Kathleen Howard, Alan Mowbray. Screenplay by R. C. SHERRIFF. A JAMES WHALE Production. Presented by CARL LAEMMLE.

LATEST PRODUCTION NEWS FI

This sort of thing happens in "The Human Side," or this play by Christine Ames wouldn't be as true to life as everybody says it is. All the previews give this Adolphe Menjou-Doris Kenyon-Charlotte Henry production a very big hand.

Binnie Barnes Has Strong Cast In Her Second, "What Ladies Dream"

SURROUNDED by a strong cast Binnie Barnes, flame haired English stage and screen star has begun work on her second American filmplay, "What Ladies Dream" at Universal. Completing "There's Always Tomorrow" opposite Frank Morgan, three weeks ago, Miss Barnes has enjoyed the hot California sunshine to such an extent that an actual facial skin bleaching process has been necessary to eliminate the dark tan and prepare her for her role in the new film drama.

"What Ladies Dream" is by William Hurlbut and presents the talented and beautiful Miss Barnes in a keenly dramatic role. Neil Hamilton and Paul Cavanaugh will be seen opposite the new Universal star with Grant Mitchell, well remembered for his exceptional work in "Saturday's Millions" and "King for a Night." Eugene Pallette, Ferdinand Gottschalk, Edward Keane, Jason Robards, Doris Lloyd, Henry Kolker and William Worthington are prominently cast.

Ernst L. Frank and Milton Carruth are directing "What Ladies Dream" and Carl Laemmle Jr. is seeing to it that the drama has backgrounds as unique and colorful as the story.

Coming Soon!
THE SMARTEST SHOW
ON THE SCREEN!
GIFT of GAB

JANE WYA

Selected for the Female Lead in "Great Expectations" in Which Universal Will Star Henry Hull.

MORE and more Jane Wyatt is following in the footsteps of Margaret Sullavan. She followed her into the role of "Dinner at Eight" in New York, and she followed her to Universal City. Like Margaret Sullavan, too, she made a distinct hit in her first picture, "One More River." Again, like Margaret Sullavan, she is featured in her second movie.

Announcement was made yesterday by Stanley Bergerman, who will make the production, that Jane Wyatt will have the featured female role of Estella opposite Henry Hull in the Dickens novel, "Great Expectations." It is a great triumph for the New

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Two Great Artists Arrive for Universal's "Great Expectations"

(Continued from Page 14)

latest British films was cut, shipped to Hollywood and screened for Universal executives. He was a classmate at school of Charles Laughton whom he resembles in appearance and acting manner. His most recent screen appearance is as the doctor in "Bulldog Drummond's Return." This is his second trip to America, the first having taken place in September 1929. He has never been to Hollywood or acted in American pictures.

Miss Hobson was signed after having been discovered by Universal's London talent scouts and given an exhaustive screen test. Her latest role was in "Badger's Green" the second play written by R. C. Sherriff who has just arrived at Universal City to complete the screen version of Margaret Ayer Barnes' popular novel "Within This Present" which will be Margaret Sullavan's second starring vehicle for the coming season.

OM UNIVERSAL CITY STUDIOS

GETS A BREAK

York actress and a splendid tribute to her ability and the adaptability of her technique to the screen.

Universal has satisfactorily straightened out its casting on "Great Expectations," which goes into production at Universal City this week. It has loaned Frank Lawton to M-G-M to play the lead in "David Copperfield." Phillips Holmes takes his role in the cast, which will star Henry Hull. Jane Wyatt has the leading feminine role. Francis L. Sullivan, Alan Hale, Florence Reed, Harry Cording, Forrester Harvey, Douglas Wood, Valerie Hobson, George Breakstone, complete the principal roles.

George Breakstone is the boy star of "No Greater Glory." He will have the role in "Great Expectations" of young Mr. Pip. Valerie Hobson is the young English actress who came over on the Berengaria last week under contract to Universal. She has been playing in "Badger's Green," R. C. Sherriff's second play which has just been filmed in England. Stuart Walker is directing from a screenplay by Gladys Unger.

Here is the first still from "Imitation of Life," showing Claudette Colbert exemplifying Fannie Hurst's world renowned character, Bea Pullman.

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ALEXANDER WOOLLCOTT SEQUENCE FOR "GIFT OF GAB" PICTURE BEING MADE IN NEW YORK

THE sequence of "Gift of Gab" featuring Alexander Woollcott, noted author, critic and commentator, was shot Tuesday by Universal at the Eastern Service Studios in Astoria. Stage F is the scene of the shooting, which is under the direction of Lou Breslow, who came to New York especially to make the scenes featuring players who could not go to California for the production.

Next week Breslow expects to take the sequence featuring Ethel Waters, who is now being starred in "As Thousands Cheer" on Broadway. Breslow adapted "Gift of Gab" to the screen and is accompanied by his wife, Marion "Peanuts" Byron, who also has a part in the production, which stars Edmund Lowe, with Ruth Etting, Gloria Stuart, Victor Moore, Hugh O'Connell and a score of screen, radio and stage personalities.

"NIGHT LIFE OF THE GODS" CAST

LOWELL SHERMAN is daily adding to the cast of "Night Life of the Gods," the Thorne Smith novel, which he will put into production the first week in August. In addition to Irene Ware, already selected, Florence McKinney was signed for the role of Meg. The director also added Ferdinand Gottschalk and Geneva Mitchell to the cast interpreting this unique comedy of statues who came to life on Broadway.

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WINI SHAW FOR COLUMBO PICTURE

WINI SHAW, who was originally engaged by Universal for a leading role at the same studio. Upon completion of a part in "Gift of Gab" she will join the cast of Russ Columbo's first starring picture, "Wake Up And Dream." This musical already includes Roger Pryor, June Knight, Andy Devine, Henry Armetta, Catherine Doucet, Spencer Charters, Gavin Gordon, Matt McHugh and Philip Dakin.

"Little Man" Player in "Wake Up and Dream"

CATHERINE DOUCET this week essayed her first singing for the public, when she sang a comedy duet with Henry Armetta for a scene in "Wake Up and Dream," the Universal comedy with music co-starring Russ Columbo and Roger Pryor. For years Mrs. Doucet has taken vocal lessons, but until now, as she says, she has only sung "for her own amusement."

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Two Universal Juniors in "The Human Side"

TWO of Universal's youngest players, Lois January and Anne Darling, were added to the cast of "The Human Side" in the final week's scenes. Lois January has just returned to Universal after a loan-out and Anne Darling has just completed the first role she has ever had in a picture in "There's Always Tomorrow."

Adolphe MENJOU *in The* HUMAN SIDE

A star whose past few pictures have made him a greater drawing card than ever, in what previewers say is one of the finest pictures of his career! . . . Date it in as soon as possible for one of your most certainly profitable runs of the season!

•

WITH

DORIS KENYON

Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell. Presented by CARL LAEMMLE.

NEWSREEL No. 271

Every year the New York police dump a few thousand gangster weapons into the ocean.

STRATOSPHERE BALLOON FALLS; THREE FLYERS ESCAPE DEATH

RAPID CITY, S. D.—After reaching an altitude of 60,000 feet the huge stratosphere balloon "Explorer" tears, plunging earthwards with its three occupants.

FARMERS FIGHT TO SAVE LIVESTOCK

KANSAS CITY, MO.—As the disastrous drought takes a heavy toll of cattle, farmers transport water for miles in a last desperate effort to save the remnants of once large flocks from dying of thirst.

POLICE DESTROY GANG GUNS

OFF SANDY HOOK, N. J.—Thousands of weapons taken from gangsters during the past year are dumped in the ocean by the New York police to insure their removal from the reach of the big city's criminals.

TROOPS GUARD STRIKE AREAS

KOHLER, WISCONSIN—After a strike riot in which two men were killed this model village is under surveillance of state troopers.
MINNEAPOLIS, MINN.—National Guardsmen also patrol the streets of this city to prevent rioting in the truckmen's strike.
MEXICO CITY, MEX.—In the Mexican capital, street car conductors are out in sympathy with automobile drivers who are protesting the high gasoline tax.

RUNYAN WINS P.G.A. GOLF CROWN IN THRILLING BATTLE

BUFFALO, N. Y.—Paul Runyan of White Plains, N. Y., captures the Professional Golfers Association title in an extra hole battle from Craig Wood.

STYLISTS PRESENT FALL FURS

NEW YORK, N. Y.—The latest thing in chic furs for milady have their first showing.

LINER FOUNDERS IN DOCK

NEW YORK, N. Y.—The United Fruit liner "Atenas," sinking beside her dock.

SWIMMING CLUB KEEPS TITLE

DETROIT, MICH.—The Carnegie Club of Homestead, Pa., wins the team and individual honors of the women's national A.A.U. championships.

THOUSANDS LOST IN TIMBER FIRE

PASADENA, CAL.—Mile after mile of rich forest land goes up in smoke.

EXHIBITORS: *Have You a Little Slogan For* "Gift Of Gab"

UNIVERSAL Pictures Corporation is in the market for a slogan which will in a half dozen or fewer words emphasize the outstanding class and bigness of this company's coming release "Gift of Gab," featuring Edmund Lowe, Ruth Etting and thirty leading stars of the screen, radio and stage.

The slogan must be written by a theatre exhibitor or advertising man directly connected with a theatre chain or individual theatre. The slogan must be sent in immediately as "Gift of Gab" is released on September 3rd.

Here are slogans to serve as example of what is wanted. "The Smartest Show on the Screen," "The Swellest Show in Town." The slogan should carry out the idea of a "thirty star sensation," if possible. The picture is filled with delightful music, wise cracks, and laughter and has a swell story. It is the very essence of high grade entertainment.

All that is necessary for those who are to write slogans to konw about the picture, is its imposing bigness. A glance at the cast will suffice to furnish inspiration for the required catch lines.

Here is the cast:

Edmund Lowe, Ruth Etting, Gloria Stuart, Phil Baker, Ethel Waters, Paul Lukas, Chester Morris, Douglass Montgomery, Binnie Barnes, Roger Pryor, Karloff, Gene Austin, Graham McNamee, Bela Lugosi, Alice White, June Knight, Victor Moore, Andy Devine, Hugh O'Connell, Gus Arnheim's Orchestra, Sterling Holloway, Henry Armetta, Downey Sisters, Beal Street Boys, Douglas Fowley, Wini Shaw, Helen Vinson, Candy and Coco, Alexander Woollcott and others.

Prizes are to be award for the best slogans as follows:

$50.00 for first prize

$25.00 for second prize and five prizes of $5.00 each.

First prize to two if there is a tie.

Slogan should be sent to theExploitation Department, Universal Pictures Corporation, Rockefeller Center, New York. All slogans should be in this office by August 20th.

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Puts Advertising Drive Behind "Gift of Gab"

(Continued from Page 14)

Victor Moore, Hugh O'Connell, Helen Vinson, Henry Armetta, Andy Devine, Wini Shaw, Marion "Peanuts" Byron, and Sterling Holloway. As radio stars, it has Ruth Etting, Phil Baker, Ethel Waters, Gene Austin, Gus Arnheim and Orchestra, Candy and Coco, the Three Stooges, Beale Street Boys, Downey Sisters; and as news commentators, it has Graham McName, Alexander Woollcott, Rian James, Tom Hanlon, Edwin Maxwell, Edwin Schallert. In the skits throughout the picture appear Chester Morris, Roger Pryor, Douglas Fowley, Binnie Barnes, Karloff, Bela Lugosi, Paul Lukas, Douglass Montgomery, June Knight. "Gift of Gab" will be released on September 3rd.

The fan magazine advertising campaign will be carried in the following magazines: Modern Screen, Screen Romances, Film Fun, Photoplay, Shadoplay, Screen Play, Screen Book, Hollywood, Screenland, Silver Screen, Picture Play, Movie Mirror, Motion Picture, Motion Picture Classic.

The Saturday Evening Post campaign on "Gift of Gab" will cover three issues and will be continued to cover each release. An elaborate press book is in preparation, outlining an unusual newspaper campaign for exhibitors to use in following up the advance advertising. There will also be a unique campaign in radio magazines and through music channels on the radio and sheet music departments. Harms, (Inc.) will publish the music for "Gift of Gab."

WHO WAS AMERICA'S FIRST BILLIONAIRE? "SUTTER'S GOLD" CONTAINS THE ANSWER

IF anyone were to ask you who was America's first billionaire, you probably would never think of the right answer. It might be John D. Rockefeller; it might be Andy Mellon; it might be Vanderbilt or Gould or Ford. You would never thing that it was a man by the name of General Johannes Sutter.

Nevertheless, General Sutter was America's first billionaire. He owned half the state of California; he had already made two fortunes and lost them, and then the greatest misfortune of all overtook him. It is a misfortune that most men hope will happen to them. Gold was discovered on his land. Instead of adding another billion dollars to his possessions, it ruined him. He ended his life in the corridors of Congress, endeavoring to collect a huge judgement he had secured against the United States, and died a pauper.

The ups and downs, the triumphs and the tragedies, loves and hates of this man Sutter were phenomenal. It is an amazing thing that his story is so little known. It has been compiled in a striking book by Blaise Cendrars and it is on the basis of this book and the legends about this remarkable man that Universal is projecting its tremendous story for next season, entitled "Sutter's Gold." The production will be made by Howard Hawks and, next to "Show Boat" and probably "The Great Ziegfeld," it will be Universal's most ambitious production for next season.

Already Hollywood is speculating keenly on who will be the final selection for the role of Sutter. His nationality was Swiss and he died before photographers preserved the features of national heroes for the next generation. But legend has built up a heroic characterization of this remarkable man and one which will make any of the candidates who succeeds in playing the role a more prominent figure in moving pictures than he was before he played it. Already Hollywood is speculating on Charles Laughton, Wallace Beery, E. G. Robinson, Walter Huston and others. Universal, however, has two candidates of its own who are both being considered, Henry Hull and Francis J. Sullivan. The decision will rest with Carl Laemmle, Jr. and Howard Hawks.

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"Only Yesterday" A Hit In Brussels

"ONLY YESTERDAY" OPENED METROPOLE BRUSSELS EXCEPTIONALLY FINE BUSINESS DESPITE HEAT AND STRONG OPPOSITION ALL THROUGH SUNDAY CONTINUOUS WAITING LINES OUTSIDE THEATRE EXHIBITOR PATRONS PRAISE FIRST RATE ACHIEVEMENT

NEWSREEL No. 270

In honor of St. Christopher, the motorists of Long Island have their cars blessed to prevent accidents.

DOLLFUSS KILLED BY NAZIS; EUROPE SEETHES IN CRISIS

VIENNA, AUSTRIA—Chancellor Engelbert Dollfuss dies in the hands of Hitler sympathizers when 144 outlawed Nazis force their way into the Chancellory disguised as soldiers.

TROOPS READY IN STRIKE

MINNEAPOLIS, MINN.—While new peace proposals are offered by both sides in the trucking tie-up.

NATIVES BARTER REINDEERS

SAGHALIEN ISLAND, JAPAN—Pictures of one oft he most unusual trading markets in the world—the Tonakai or reindeer market ofthe natives on this strategic arctic island.

CROWN PEA-SHELLING QUEEN

WALLA WALLA, WASH.—Twenty-five of the West's best pod-cracking damsels get a chance to display their ability in a unique contest. The winner, Miss Nadine Long.

MOTORISTS' AUTOS BLESSED

BALDWIN, L. I.—Drivers bring their vehicles before a church for a ceremony in honor of St. Christopher, patron of travelers. The cars are blessed in an invocation to prevent accidents.

THOUSANDS MOB CASKET AS DILLINGER IS BURIED

CHICAGO, ILL.—Accompanied by his father, the body of John Dillinger, bad man extraordinary, is removed from the county morgue to his home at Mooresville, Indiana.

ARMY BOMBERS TEST EYES

ABERDEEN, MD.—Flying over the Ordnance Proving Grounds, U.S. Army pilots drop 600-pound bombs with deadly accuracy in trial flights of huge bombing planes while 8,000 feet in the air.

JAPANESE IN FISHING FETE

TOMOURA, JAPAN—Using a net 9,000 feet in length, Nipponese Nimrods cast for the highly-prized "Tai" fish in a unique festival.

SPAHIS IN SPECTACULAR RIDES

PARIS, FRANCE—Troops of the famous Moroccan Cavalry.

MUSCLE BABY AMAZES DOCTORS

GLENDALE, CAL.—Only five and one-half months old weighing 17 pounds, Floyd Everett Carter shows remarkable strength and agility in performing acrobatic stunts that astound physicians and child experts.

UNIVERSAL

THE GREAT ZIEGFELD

Starring William Powell. By William Anthony McGuire and Billie Burke.

•

PRINCESS O'HARA

Damon Runyon's Collier's Magazine Story (Author of "Lady for a Day, "Little Miss Marker," etc.)

•

STRANGE WIVES

From Edith Wharton's Cosmopolitan Magazine Story, "Bread Upon the Waters."

MOON MULLINS

"Funny paper" character known to 25,000,000 readers, on the screen IN THE FLESH. A great comedy feature.

•

GIFT OF GAB

Edmund Lowe, surrounded by a score of the biggest names of the screen, stage and radio —names such as Ruth Etting, Gloria Stuart, Phil Baker, Paul Lukas, Ethel Waters, Chester Morris, Douglass Montgomery, Binnie Barnes and many others.

STEPS OUT — —

MYSTERY OF EDWIN DROOD

Charles Dickens Story. With Karloff, Frank Lawton, Heather Angel.

•

SHOW BOAT

Edna Ferber's greatest novel—Florenz Ziegfeld's greatest stage production—Jerome Kern's most beautiful music.

•

TRANSIENT LADY

Octavus Roy Cohen's great Liberty Magazine Story. Starring Gloria Stuart.

•

THE RAVEN

Edgar Allan Poe Thriller with Karloff and Lugosi together again.

•

IT HAPPENED IN NEW YORK

From the story by Ward Morehouse and Rian James, with Heather Angel.

SUTTER'S GOLD

From the famous novel by Blaise Cendrars. A Howard Hawks Production.

•

GREAT EXPECTATIONS

Charles Dickens' classic with Henry Hull, Jane Wyatt, Phillips Holmes, Francis L. Sullivan, Alan Hale, Florence Reed. Directed by Stuart Walker.

•

A CUP OF COFFEE

By Preston Sturges, author of "Strictly Dishonorable," "Child of Manhattan," etc.

•

THE MAN WHO RECLAIMED HIS HEAD

Play by Jean Bart. Screenplay by the author.

•

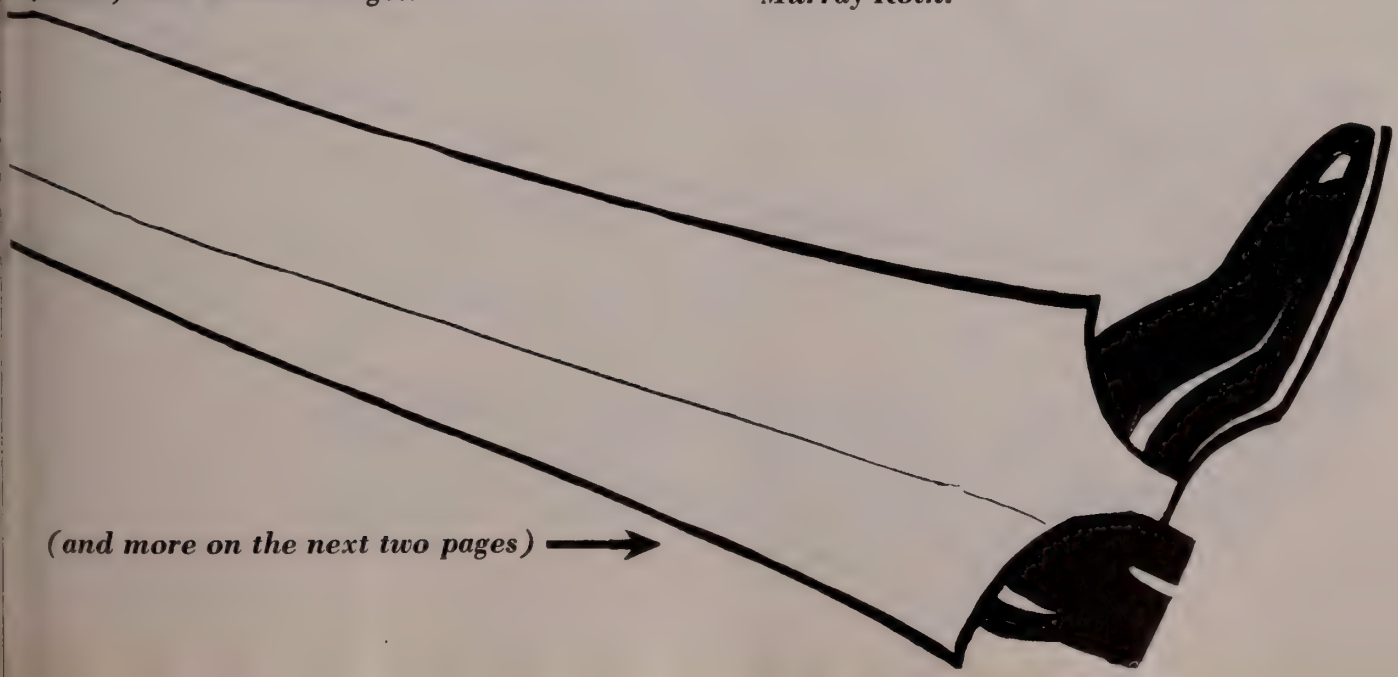
TWO MARGARET SULLAVAN

Productions—"THE GOOD FAIRY," play by Franz Molnar, and "WITHIN THIS PRESENT," novel by Margaret Ayer Barnes.

•

$1,000,000 RANSOM

Damon Runyon's sensational Cosmopolitan Magazine story. With Phillips Holmes, Edward Arnold, Mary Carlisle. Directed by Murray Roth.



(and more on the next two pages) ⟶

— WITH SEVEN-L

SPEED

Universal's mighty melodrama for 1934-35.

•

A JOHN M. STAHL PRODUCTION

•

I'VE BEEN AROUND

A beautiful young sophisticate tells the world what she thinks of it.

•

WAKE UP AND DREAM

Starring Russ Columbo, with June Knight, Roger Pryor, Henry Armetta. Directed by Kurt Neumann. A B. F. Zeidman Production.

•

AT YOUR SERVICE

Biggest tennis stars in heart-hitting romance of small-town boy who hits the heights.

•

NIGHT LIFE OF THE GODS

Thorne Smith's widely-read novel. A Lowell Sherman Production.

FANNY

Stage play by Marcel Pagnol. Directed by William Wyler. With Jane Wyatt.

•

CHEATING CHEATERS

Famous Broadway play by Max Marcin.

•

CONFESSIONS OF A MODERN WOMAN

By a writer who refuses to divulge her name. A "true story" with a wallop.

•

MAGNIFICENT OBSESSION

From the perennial best seller by Lloyd C. Douglas. (Now in 35th edition).

•

KEEP ON DANCING

Youth's fondest dreams come true in a modern drama.

AGUE STRIDE!

THERE'S ALWAYS TOMORROW

Frank Morgan, Binnie Barnes, Lois Wilson, Elizabeth Young, Louise Latimer. Directed by Edward Sloman.

•

WHAT LADIES DREAM

With Binnie Barnes, Neil Hamilton, Paul Cavanagh and many others.

•

ZEST

Best Seller by Charles G. Norris, also author of "Seed." Starring Douglass Montgomery.

THE JOY OF LIVING

A great drama in tune with these changing times. Box-office every minute.

•

BRIDE OF FRANKENSTEIN

A James Whale Production with Karloff and the original "Frankenstein" cast, excepting John Boles.

THE UNIVERSAL WEEKLY
SHOWMANSHIP
SECTION
A DIGEST OF THE BEST
EXPLOITATION IDEAS OF THE WEEK

ROMANCE IN THE RAIN

"ROMANCE IN THE RAIN"—the exploitation natural of the year! Here is a picture loaded with sure fire stunts and a showman's picture if ever there was one.

An intriguing title, a swell story, a splendid cast and two hit songs by the authors of the "Moonlight and Pretzels" music hits, with the story written by the same authors!

With seven national tie-ups, two of which went into the works some weeks ago, put into the hands of every exhibitor, you have ammunition and material with which you can reap a real box office harvest.

"ROMANCE IN THE RAIN" is the story of a modern Cinderella, which gave opportunity for a nation wide tie-up with the Beck Stores and the Cinema Shops, to find a modern Cinderella. This stunt, which was put into operation last month, furnishes ready made advance exploitation for exhibitors to tie in with on their local run and capitalize on the interest already created for this picture. The idea not only works for a shoe tie-up, but forms the basis of a model contest that can be worked in any town in the country. It is perfect for a dance hall tie-up or numerous local contests that will be bound to create tremendous interest. These other ideas are fully explained in the large press book which will be ready for exhibitors this week. The following pages in this edition of the Weekly will give you some advance ideas on the sure box office angles in this fine production.

Be sure to look at the paper provided for this production the next time you are in the Universal exchange. It will be worth your while. This entire line of paper has been given unusual color treatment, which, together with the action and general art layout, provides posters that no one can pass without seeing and being sold. A brilliant rainbow effect is used throughout this line of paper and accessories.

In addition to all of the excellent showmanship that has gone into the making of this picture, there are two swell song hits which open the way for excellent radio tie-ups. These songs are already scheduled for far reaching national broadcasts which will go a long way in selling this picture in advance to theatre audiences.

Get in touch with the local representatives of the national distributors mentioned in the following pages, the minute this edition of the Weekly reaches you. Get these tie-ups working for you early so that you can get the greatest advantage out of the sales aids prepared to aid you in putting on a real box office campaign.

Here is a swell picture for real profits. Get behind it with everything you've got.

SEVEN BIG NATIONAL TIE-UPS

TO assist you in your exploitation campaign for this big picture, seven national tie-ups have been consummated. If you get after them as soon as you have booked the picture, they will net you extra window and counter displays, and newspaper advertising. The tie-ups include, Shirt, Heather Angel Suede Purse, Rainy Weather Outfits, Song, Cinderella and Prince Charming Costumes and Hollywood Cinema Fashions.

M. Nirenberg and Sons have prepared an exclusively designed Roger Pryor shirt, already popularized. Get after the store handling it and provide some accessories for them to dress their displays. Nirenberg's address is 1140 Broadway, N.Y.C.

Hollywood Cinema Shops throughout the country will carry gowns, hats and lingerie tied up to the picture. There are also the "Angel" Rainy Weather Coats for girls and women. For children there are the Cinderella clothes for girls and the Prince Charming suits for boys. All the tie-ups mentioned in this paragraph have been arranged with Modern Merchandising Bureau, 36 West 44th St., N. Y. C. Locate the Cinema Fashion Shop in your town and the tie-up is yours.

There is a national tie-up with the Ford Automobile. Call on your local Ford agencies for a window and ad tie-up. They should have the information before you reach them. Heather Angel, Roger Pryor and Esther Ralston all drive new Ford cars.

The song tie-up is covered on another page of this issue. It gives you a good chance to land radio plugs with the songs.

PACK YOUR FRONT WITH COLOR, COMEDY, GAIETY

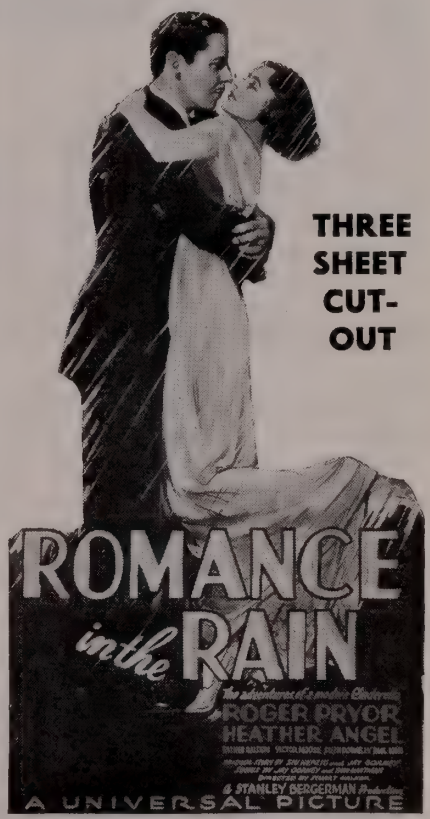
THE 24 SHEET CUT-OUT

THE treatment of the front should emphasize comedy, brilliance and romance. The 24 sheet cut-out over the marquee should have a spotlight on the heads. The rainbow effect can be increased by illuminating it with flasher lighting. Repeat the rainbow effect over the box office. Note the cut-out figures of the dancing girls at top center. You can repeat these across the entire front. They can be obtained from the 6 sheet.

The umbrella idea can be used in one spot, or can be repeated in several parts of the marquee and lobby. In the left section of the lobby is a waterproof stunt which is described more fully elsewhere. At the right is still another idea, showing how the cut-out of the lovers can be given a shower bath.

For lobby, front or window, it is possible to rig up an umbrella that swings like a pendulum, or a giant slipper that rocks like a rocking chair. The method is to rig the object to a small motor, with a pulley and gear arrangement. Your electrician can work out the details for your individual house requirements.

THREE SHEET CUT-OUT



CUT-OUT SUGGESTIONS

3-SHEET—In shadowbox and for shower stunt explained elsewhere.

6-SHEET—The heads will make good hangers for lobby and marquee. The two figures with umbrellas are excellent for a pulley and gear arrangement. The dancing figures at the bottom are great for a shadowbox arrangement.

CINDERELLA SLIPPER CONTEST

ARRANGEMENTS have been completed for a national contest to find the Cinderella Girl and if worked in your city will arouse unusual interest in your showing of "Romance in the Rain." The theme of the picture suggests the contest while the title lends itself to exploitation of the stunt.

The contest will start in the A. S. Beck Shoe Stores or in the Hollywood Cinema Fashions Stores, if a Beck Store is not located in the town. These stores will display a glass slipper, which all girls are invited to try on. Those who qualify should be judged on the stage of your theatre, preferably on opening night. The judges might include yourself, local artists, the store manager and the local newspaper editor.

Get word to the contestants through every possible medium, the newspaper, the store and the theatre. The newspapers will play an important part in this stunt if you go about getting their co-operation in the right way. It will be best to lay your cards on the table—take the store manager with you—and explain just what you are going to do. Ask his advice on the running of the contest and generally take him in your confidence, making him a part of the stunt. Arrange with him to serve as one of the local judges.

The stores have window displays prepared. These will include special window cards, announcement cards, and a copy of the shoe set on a beautiful plush cushion with gold braid.

At your end, you can give the stunt a trailer, panel in your lobby, notice in your house organ and a special herald. If you prefer, arrange with the store manager to distribute regular heralds imprinted on the back with special copy, furnished in mat form by the Beck advertising department.

When the winner is selected her photograph should be sent to the Exploitation Department, Universal Pictures, Rockefeller Center, New York City, N. Y. where the national winner will be selected by a board of competant beauty judges. The prize for the winner will be a trip to New York.

THREE COLOR FLASH HERALD

Its color and novelty can only be appreciated when seen. Flat size is six by nine inches. Priced at $3.00 per thousand. Ample imprint space. At your Universal Exchange.

DISPLAY LINES

In the comfortable shelter of the STRAND THEATRE enjoy the thrills of "Romance in the Rain."

* * *

Love was his bread and butter—until Romance came along. He tried it once—and found that he'd been wrong.

* * *

Her dainty foot slid into the slipper of romance—but it was a tight squeeze.

* * *

She had all the things a woman's heart desires—but one.

* * *

Laugh and cry and cheer as you watch the poor little rich girl get what money can't buy.

* * *

He wrote love, thought love, printed love—but he never lived love—until Cinderella came along.

* * *

They sold Cupid to the highest bidder—then they found they wanted him for themselves.

* * *

ROMANCE—when it reigns it pours.

* * *

She looked into the mirror of her love—and found that it wasn't all that it was cracked up to be.

* * *

"Romance in the Rain" . . . a cloudburst of comedy! A flood tide of laughs!

RAINBOW EFFECTS IN LOBBY

REGULAR electric light letters, set against a background of solid material on which a rainbow effect is painted in solid colors. The lights in the letters flash on and off, throwing a reflection against the rainbow background which heightens the color effect.

Cut the title letters out of beaverboard and place them in the front plane of a shadowbox. A few inches in back of this stretch transparent cloth, colored with transparent paints to resemble a rainbow. In back of the cloth place lighting strong enough to make the lettering stand out clearly.

TWO FLASHY 22 x 28's AND INSERT CARD

NATIONAL CONTEST FOR GOWN DESIGNS

AS part of their thorough national tie-up, Modern Merchandising Bureau have arranged a dress designing contest to be held through their nation-wide Hollywood Cinema Fashion Shops. These stores have already been notified of the plans and will co-operate with you 100 percent.

Then together with the store representative contact all art and designing schools personally and through the newspapers and invite them to enter their fashion sketches. Announce that on such a date the local winner will be selected by the theatre manager, and representatives of the Hollywood Cinema Store and the newspaper.

The local winners will then be submitted to Modern Merchandising Bureau for the selection of the national winners. Four national winners will be selected. Gowns will be presented to the winners.

HITCH UMBRELLA TO FLYING KITE

FOR this title, the flying of box kites for an outdoor stunt will work very well. First, a large box kite is flown well up into the air. Then rig as large an umbrella as you can obtain, on the kite string, after you have lettered the title and theatre on it. The umbrella can be rigged on the string with two linked rings, one to go round the umbrella and leave a slight amount of play. The other ring, linked to the first, goes around the kite string. The rings should be very smooth, so that they do not fray the string. The umbrella is caused to move up the string by the motion known as "walking" it up the string. If the umbrella is too heavy for one kite, two kites can be flown, with their strings joined after 100 feet of string is let out.

SMART LOBBY STUNT

THE above illustration shows how you can make a crowd-stopping lobby or window display. A cut-out is placed against the backwall or back board of the display space. Electric bulbs are arranged at top and sides of display. In front of these are placed a sheet of glass, which runs the full length of the layout.

A live girl can be used in back of the glass, if desired.

At the top, in FRONT of glass, a pipe is set after it is pierced for water at one inch intervals. Or you can use an ordinary shower spray. Note the metal trough at the bottom of the display. This trough is set so as to catch all the water and is tilted sufficiently to make the water run off.

MARDI GRAS

CONTACT the proprietor of a dance pavilion and work out with him a Cinderella contest. The people who attend wear costumes representing different famous people, movie stars, historical persons, etc. The first award should be the Cinderella award, for the girl with the smallest foot. Awards may also be given for most unusual costumes, best resemblances or impersonations.

NEWSPAPER CONTEST

THERE are available at your local Exchange, mats of five illustrations similar to those shown, about twice this size. Arrange for a cartoon contest in the newspaper. The paper runs one cartoon daily, about a week in advance of the run. Prizes are awarded the funniest 10 word caption.

Winning captions should be carried in theatre lobby frame together with reproductions of the drawings.

These illustrations can also be used on post cards, to be sent to theatre mailing list. They can also be printed on white cards, for youngsters to color with crayon.

WEATHER PROPHESYING

FOR a weather prophet contest, the following questions are asked in the newspaper or on a lobby board . . . 1. Will it rain on the opening date of "Romance in the Rain" at your theatre? 2. What will the weather be for the entire day? 3. What will the temperature be at three different given times of that day?

To the 50 persons who show the greatest skill in correctly prophesying the weather and the temperature at all three times of the opening day, guest tickets can be awarded.

A SET OF EIGHT PEPPY 11 x 14's

PLUG THE TWO BIG SONG HITS

HERE are two big songs, "F'rinstance" and "Love at Last" by the composers of hits, Jay Gorney and Don Hartman. Plugging them will net you an extra boost for the title. Contact the distributors of the songs immediately. They will co-operate in the arranging of window and counter displays. Provide stills, window cards and lobby cards to lend color to the display.

Contact all band leaders and vocalists and see that they get sufficient copies of the orchestrations and songs. Arrange with the station announcers to give the title a boost every time the number goes on the air.

If you cannot locate a music store that is handling the numbers contact the De Sylva, Brown and Henderson Music Co., 745 Seventh Avenue, New York City immediately.

IMPRINT SPACE

WINDOW CARD

SPECIAL ACCESSORIES

FOR this gala picture Universal has prepared some special accessories of outstanding merit, including in addition to a handsome window card and special midget card, illustrated elsewhere, sets of colored stills and tie-up stills.

The colored stills come in a set of six for 90c and are available at your Universal Exchange. They are 8 by 10 stills, colored with bright pastel tints and will be especially useful in preparing your lobby and front displays.

The set of ten tie-up stills, priced at one dollar a set offers shoe, grocery, drug, perfume, jewelry, luggage, furniture, silverware, dishware and Ford car tie-up possibilities.

The tire covers, made up by Cluff Fabric Products, Inc., 635 West 55th St., New York City are of heavy, durable cardboard, bound with fabric. They are printed in brilliant colors and leave plenty of room for imprint.

In addition to these special accessories, arrangements have been made with Economy Novelty and Printing Co., 239 West 39th St., New York City for the distribution of door knob hangers, lobby hangers and novelty balloons. They are all inexpensive to enable your use of quantity.

FLORIST'S WINDOWS

THIS idea for a florist window naturally should be planted with the man who is in the best location and dresses his window with great care. The window is handled in the usual style which the florist follows. In addition he uses the largest obtainable basket or vase, filled with flowers. Attached to this basket is a giant reproduction of the florist's delivery card, made by your sign artist to resemble the original as closely as practical. The copy on the card—"To be delivered to Heather Angel, star of 'Romance in the Rain' at the Rialto Theatre."

UMBRELLA PARADE

HERE is a stunt that will attract ballyhoo attention and will also be unusual enough to have a chance to land in the newspapers. It is a parade of young boy-and-girl couples, with arm around the waist or shoulder to indicate romance. Paint each umbrella a different color of the rainbow and have the boy carry the umbrella for each couple.

24-SHEET BALLYHOO

FOR an effective yet inexpensive ballyhoo, you can always depend on the 24-sheet mounted on a truck. The poster on this picture, because of the color and flash lends itself well to this type of display. Attach multi-colored gas-filled balloons to the truck and have a victrola play gay music to attract attention. This is an ideal type of street stunt. Put it out!

MIDGET CARD

Here is a midget window card that carries the flash of the regular cards and fits the spots too small for the large ones. They are reasonable at $3.50 per hundred, 4c. a piece, and are made to fit standard size frames.

CLAUDETTE COLBERT

in

FANNIE HURST'S

IMITATION OF LIFE

JOHN M. STAHL PRODUCTION

From

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"UNIVERSAL NEWSREEL with Graham McNamee, is a real feature for anybody's program . . . We congratulate you on it and are glad we are running it, both issues."

–BUCKHEAD THEATRE,
Atlanta, Ga.,
William J. Davis, Mgr.

Printed in U. S. A.

Binnie Barnes
in "THERE'S ALWAYS TOMORROW"

UNIVERSAL WEEKLY

VOL. 35 AUGUST 18, 1934 NO. 10

WAKE UP *and* DREAM

Another Big One Is On The Way!

RUSS COLUMBO — ROGER PRYOR

June Knight, Henry Armetta and many others. A B. F. Zeidman Production.

A mighty book will soon become a mighty picture!

A
HOWARD HAWKS
Production

SUTTER'S GOLD

FAITH IS A

No. 783 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Signing himself "Chick," the editor of the Showmen's Round Table, writes a pungent paragraph in sizing up Universal's line-up for 34-35. He says:

"We have, as in the past, a great deal of faith in this company. They have been in business too long to take chances on losing the great confidence and respect that so many thousands of exhibitors have for them. They will do their utmost to deliver good pictures. We can't see how you can miss up in buying their product for 1934-1935."

He also speaks warmly of the "fair trading" policy of Universal.

Most men get monuments after they die, but I consider this a monument to the living!

The only reason why Universal has lived through hellish times and the only reason why its prospects today are brighter than ever is so many thousands of exhibitors have faith in us.

Faith is a marvelous thing. It can move mountains. It can achieve the otherwise impossible.

Dozens of times during the past few years, Universal has been on the ragged edge of defeat — but it has always

GREAT THING

been saved from doom by the faith it has inspired by past performances.

We don't carry good will on our financial statement — but I assure you it is the most valuable asset Universal ever had.

Faith! Faith that we will keep promises. Faith that we will be decent and square in our dealings with customers, whether big or little customers.

Laugh at good will if you like. Try to tell me that it is not bankable! But in answer I will tell you that of all the things Universal owns, I prize most highly your belief in the company of which I am proud to be president.

Let me tell you a secret: — Universal's never-changing policy is based on a principle, and that principle is just plain, common, every-day decency. Nobody can lick a good principle. As an exhibitor you can either look over our line-up or you can shut your eyes and trust to your faith!

In either case, Universal will get your business!

Faith is a great thing, but Faith deserved over a long period of years is unbeatable!

Carl Laemmle

WHAT
did Apollo do when he came to life on Broadway? . . .
You'll Be Surprised!

•

See it all in the
LOWELL SHERMAN PRODUCTION

NIGHT LIFE OF THE GODS

"GIFT OF GAB" Will Have Premiere In Chicago Palace

"GIFT OF GAB," which is Universal's lead-off picture for next season, and is being advertised with thirty stars of pictures, stage and radio, will have its world premiere in Chicago. It has been booked into the Palace Theatre, which is now the world's greatest vaudeville house, to open on August 24th. It will be an event in the Chicago season.

The "Gift of Gab" cast includes Edmund Lowe, Ruth Etting, Gloria Stuart, Phil Baker, Alice White, Victor Moore, Hugh O'Connell, Ethel Waters, Chester Morris, Douglass Montgomery, Binnie Barnes, Roger Pryor, Karloff, Gene Austin, Candy and Coco, Alexander Woollcott, Graham McNamee, Sidney Skolsky, Gus Arnheim's Orchestra, Sterling Holloway, Henry Armetta, the Downey Sisters, the Beale Street Boys, Douglas Fowley, Wini Shaw, Helen Vinson, the Three Stooges, and June Knight.

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UNIVERSAL SALES MORE ADVANCED THAN EVER BEFORE IN ITS HISTORY

Closing of Butterfield Deal by J. R. Grainger Leaves But Two Important Circuits Unclosed in Greatest Contract Acceptance of Universal's 22 Sales Seasons.

J. R. GRAINGER, general manager of distribution for Universal, returned yesterday from Detroit with contracts signed for Universal product to play the Butterfield Circuit. This well known circuit operates eighty-one theatres in thirty-four key towns of the state of Michigan. The contract signed by Mr. Grainger with E. S. Beatty, general manager of the Circuit, includes features, serials, shorts and news reels.

On the same trip, Mr. Grainger signed the same form of contract with the Durkee Circuit of sixteen houses in Baltimore.

With the closing of the Butterfield Circuit, Universal for the first time in its life in August has signed every important circuit in the United States and Canada, with the exception of two for which negotiations are now in progress. The books of the company disclose that never in the history of Universal have there been so many contracts closed so early in the selling season. The percentage over last year is very nearly 800%. These contracts cover 261 of the important key cities of the United States and Canada.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
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AUGUST 18, 1934
Vol. 35 No. 10

ADOL
in The H

PHE MENJOU UMAN SIDE

"A swell picture ... Direction writing, acting, all score ... fairly teems with audience appeal."

— Hollywood Reporter

"Stacks up as good, wholesome entertainment... Bright comedy, human performances ... should find special response family houses."

— Daily Variety

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DORIS KENYON

Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell. Presented by CARL LAEMMLE.

LATEST PRODUCTION NEWS FR

Henry Hull in one of the most amazing makeups that the screen has seen, rivalling even his makeup in "Tobacco Road," and the famous boy star of "No Greater Glory," George Breakstone, as they appear in "Great Expectations."

Edna Searle Given Role In "What Ladies Dream"

BEFORE Binnie Barnes first picture for Universal, "There's Always Tomorrow," is on the screen, her second one is likely to be completed at Universal City. Intensive production on this picture is being undertaken at Universal City by director Ernst Frank.

An unusual addition was this week made to the cast which already includes Neil Hamilton, Paul Cavanagh, Grant Mitchell, Ferdinand Gottschalk, Edward Keane, Jason Robards, Henry Kolker, Doris Lloyd and William Worthington. This addition is the cousin and companion of Binnie Barnes, the girl who came over with her on the famous flying trip of six days from London to California. Her name is Edna Searles. Because she is the same size and coloring as Binnie Barnes, Ernst Frank asked her to act as stand-in and she did this very gladly. When the rushes, however, came in, everybody was asking, "Who is this new girl who is standing in for Binnie Barnes?"

(Continued on Page 27)

How "Great Expectations" Will Be Filmed

RECONSTRUCTION of twenty years of the Victorian era in eleven months of research, collecting and building on land and sea had to be completed at Universal City before "Great Expectations," the screen version of Dickens' celebrated novel, could get under way. Henry Hull, Phillips Holmes, Jane Wyatt, Alan Hale and Florence Reed are featured in this picture which revealed many interesting things in the course of preparation. Among these was the discovery that Dickens was a great scenarist and dialogue writer. In making her screen adaptation of the novel, very few changes were introduced by Gladys Unger. Dickens' own dialogue was used with notably sparse exceptions. The characters too are retained unchanged by the adaptor. It is a remarkable thing, considering the way screen adaptors treat many modern novelists. There are only nineteen major characters in the book. All of them will be seen in the picture.

Under the supervision of Madame Hilda Grenier, former Roy Dresser and confidante of Queen Mary of England who acted as technical and dialogue director for the picture, the early and mid-Victorian period has been brought to life at the Universal studio. Fifty-nine sets, thirty-two of them erected indoors on four sound stages have been built. These settings represent interior and exterior scenes in England and France. In addition, scenes were shot off the coast of England near Portsmouth and close to the shores of the Isle of Wight for the convict ship sequence. These reels have been developed in England and shipped to Universal City where they will be fitted into the picture when it is being edited.

Two ships were reproduced for the production. One of these is the convict ship, a square rigged vessel made according to photographs of the old "Success." The other is a replica of the Boulogne steamer of 1860.

With the assistance of Jack Pierce, Universal makeup specialist and of director Stuart Walker, Hull evolved three changes in makeup for Magwitch to cover the three periods of his life shown; his first appearance, his stay in Australia and his return.

An interesting feature of "Great Expectations" is the appearance in the same picture of Hull, considered one of the leading character actors in America, and Francis Sullivan who enjoys much the same reputation in England. It is Hull's second talkie role and Sullivan's American debut. He plays the lawyer Jaggers. Phillips Holmes is cast as Pip, Florence Reed acts Miss Havisham. Jane Wyatt is Estella and Alan Hale impersonates Joe Gargery. More than 300 extras are being used in the picture.

OM UNIVERSAL CITY STUDIOS

Twenty-Five New Beauties In "The Great Ziegfeld"

AT least 25 girls of universal beauty will make their professional screen debut in William Anthony McGuire's production of "The Great Ziegfeld" for Universal Pictures, as the result of one of the most extensive beauty hunts ever conducted by the movies.

This number, together with the pick of outstanding show girls and dancers from the screen and New York musical stage, will constitute one of the most pretentious ensembles ever presented in a Hollywood musical film according to Producer McGuire.

The newcomers are being selected to represent the varied type of girls who achieved glorification in the late impressario's Ziegfeld Follies and other musical shows. Many of the novices have been chosen for their close resemblances to prominent stage and screen personalities of today who gained first recognition while in Ziegfeld's production.

Although William Powell is the only player as yet defiinitely selected, there is a strong possibility that Fannie Brice and Marilyn Miller will both play in their own roles. And there is also a strong possibility that Ruth Etting will have an important role in the picture. Of course, June Knight, the last girl to be glorified by Ziegfeld, is a strong candidate.

Last week a new possibility arose. Carl Laemmle, Jr., has discovered a very strong resemblance between Wini Shaw and portraits of Helen Morgan taken fifteen years ago. What is almost as interesting is the fact that Wini Shaw herself was a chorus girl in several of Ziegfeld's later shows. If Wini Shaw is chosen for "The Great Ziegfeld," it will make her fourth Universal picture, as she has already appeared in "Gift of Gab," "Million Dollar Ransom" and "Wake Up and Dream." This is quite a busy time for an actress who waited six months on another lot to get even one engagement.

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John Meehan, Jr., Will Adapt Beaumont's "I've Been Around"

"I'VE BEEN AROUND" by Gerald Beaumont will be B. F. Zeidman's first production under a new producer contract which Zeidman signed Friday with Carl Laemmle, Jr. Zeidman is just completing "Wake Up and Dream," with Russ Columbo, Roger Pryor and June Knight, a musical by John Meehan, Jr. Mr. Meehan will also contribute the screenplay for "I've Been Around" and Chester Morris is being considered for the stellar role.

Miss Billie Burke and William Anthony McGuire adapting the scenario of "The Great Ziegfeld" to the face and personality of William Powell. This star has been chosen to create for the screen the character of the late Florenz Ziegfield in the production which will be one of the special features on the Universal program of 42 features.

"Wake Up and Dream" Now In The Cutting Room

THE shooting schedule on "Wake Up and Dream" featuring Russ Columbo, Roger Pryor and June Knight, has been completed at Universal City by director Kurt Neumann. The first out-and-out musical which Universal has made for some time is now in the cutting room. Its first assembly discloses a picture of unusual originality. great hilarity and a thoroughly enjoyable melody. It has a rollicking, robust, human quality which backs up the clever efforts of Columbo, Pryor and June Knight in the best traditions of movie technique.

"Wake Up and Dream" gives a comprehensive view of the entire length and breadth of the United States. Many of its scenes are made from a moving bus as it travels across the country.

GIFT

Edmund Lowe
Gloria Stuart
Paul Lukas
Chester Morris
Binnie Barnes
Karloff
Graham McNamee
Alice White
Victor Moore
Hugh O'Connell
Sterling Holloway
Downey Sisters
Douglas Fowley
Helen Vinson
Alexander Woollcott

Ruth Etting
Phil Baker
Ethel Waters
Douglass Montgomery
Roger Pryor
Gene Austin
Bela Lugosi
June Knight
Andy Devine
Henry Armetta
Beal Street Boys
Wini Shaw
Candy and Coco
Three Stooges
Gus Arnheim's Orchestra

Story by Jerry Wald and Phil Epstein. Screenplay by Rian James. Produced by Carl Laemmle, Jr. Associate Producer, Rian James. Directed by Karl Freund.
Presented by
CARL LAEMMLE.

# of GAB

World Premiere
Palace Theatre,
Chicago, August
24th!

Carl Laemmle Discovers New Valentino

Willy Castello, Whom Carl Laemmle Signed to a Seven Year Contract in Carlsbad, Flies to Universal City—Carl Laemmle, Jr. to Test Him for Margaret Sullavan Picture, "Within This Present."

WILLY CASTELLO, Holland's most famous actor and screen star, left New York yesterday by plane for Universal City. Mr. Castello was signed to a seven year contract by Carl Laemmle when he was brought to Carlsbad by Universal's scouts in London. They had seen him in a French picture and regarded him as the greatest find in Europe. Carl Laemmle, too, who gave Valentino his first opportunity in pictures, feels that in Castello he has an actor who gives more promise than any juvenile he has seen since Valentino. In many ways they have the same appeal.

Mr. Castello expected to stay for a week in New York, but Carl Laemmle, Jr. wired to send him by plane as quickly as possible. He is anxious to assay his qualities with a view to putting him into Margaret Sullavan's next picture, "Within This Present" by Margaret Ayer Barnes.

Given encouragement and assistance by a former Hollywood cameraman, Mack Van Lier Castello did his first work for the UFA Company in Berlin. He was acting on the Holland stage, where he made his debut at seventeen, when he met Van Lier who was then managing the Tuschinski Theatre in Amsterdam. The actor, then nineteen, impressed Van Lier who gave him a letter of introduction to Dr. Johannes Guter, a director of UFA. Guter tried to dissuade Castello from entering picture work but he attracted the notice of Joe May, UFA director and played small roles in a number of productions, for that company and others.

Carl Laemmle in Carlsbad signing contract with Willy Castello, the twenty-four year old Hollander, who bids fair to be a sensational star in America.

Willy Castello, Carl Laemmle's new find, arriving in New York on the Dutch steamer Stattendam, the first Hollander to seek screen laurels in Hollywood.

Returning to Holland for his year of compulsory military service, Castello became light-heavyweight boxing champion of the Dutch Army.

At the end of his term of army training, he went to France in the pursuit of his picture career. After bitter days in the extra line and playing bit roles he made his mark. He acted the leads in several French productions, including "C'Est Toi Ou Moi," "Trois Fois Treize," "Enlevez Moi," "Le Chant Du Marin," and "The Duchess of Chicago," and also acted on the stage.

Irving Berlin, celebrated American composer wrote a song especially for Castello. It was a German song entitled "Du Wer Bist Du?" and was sung by Castello in a French revue, "Sans Blague, C'Est Vous" at the Noggerath Theatre, Paris. He also sang, "Did You Ever See A Dream Walking" in this show. Two years of work on the French stage and screen terminated when the young actor left for London where he attracted the attention of Universal.

The most popular actor in Holland, Castello played the lead in the Hallandia Films picture, "De Jantjes." This picture ran for 18 weeks in Amsterdam, 22 weeks in Rotterdam and The Hague, all cities of less than a million population.

Castello was born in Amsterdam, Holland, April 24, 1910 and was educated in the public primary and high schools of that city. He studied medicine at Utrecht University, but abandoned it for the stage toward which he had been drawn since early childhood. He is six feet tall, has dark brown hair and brown eyes and weighs 185 pounds. He participates in most sports and pilots a plane. He has a good baritone singing voice.

MENTONE COMEDIES

Help make the best show better. For instance —

"A NIGHT IN A NIGHT CLUB"

with

J. HAROLD MURRAY

MARTHA RAY

BUCK AND BUBBLES

ELAINE ARDEN

EDDIE BURTON AND BAND

12 MENTONETTES

HARRY ROSE

"GUS VAN and his NEIGHBORS"

with

GUS VAN

MARTHA MEERS

GENIESE QUINCY AND LEWIS

LOUIS AND VAN

12 DENNY DARE GIRLS

2 REELS EACH

"$80,000 FOR 'RIVER'" — *VARIETY*

New York woke up on Thursday morning to find a line extending from the front of the theatre around to Fifth Avenue to greet the opening of "One More River." There had not been a line in front of that house all summer. More startling than that, even, the box-office had to stop selling tickets twice for that first show. This never happened at the Music Hall before. As we go to press, it looks as though Variety's estimate of $80,000, would be exceeded by at least $8,000.

"One More River" Clicks All Over The Country

"ONE MORE RIVER" got off to an astonishingly swell start at the Music Hall, astonishing, considering everything. It opened on the sultriest day New York almost ever experienced, the sultriest day of the sultriest week, too. Furthermore, it was booked in on Tuesday night, and opened on Thursday. No time for an exploitation campaign, and no extra money for an advertising campaign.

This is what Variety has to say on Tuesday, with three more days to go:

"Music Hall is easily out in front. 'One More River' secured for the house only three days in advance of opening for a substitute for a less liked booking. Will hit around $80,000. This is the highest here since 'Bondage' around July 4th. Picture cannot hold, however, the house having booked Harold Lloyd's 'Cat's Paw' for Thursday the 16th."

Then, in its detail column, it has this:

"Radio City Music Hall: 'One More River' (U), Stage Show: Doing a smart business over here; looks like $80,000 or a little over. Last week 'World Moves On' (Fox) slightly above $70,000. O.K."

In Washington, Variety reports:

"One More River" $9,000 in Washington. "Keith's (RKO) 'One More River' (U). Raves from critics and holding up to a probable big $9,000. Last week 'Cimarron' (Radio) revival took nice $6,000."

In Indianapolis 'One More River' received good notices and is doing well at $4,000.

In Baltimore, "Keith's (Schanberger) 'One More River' (U)—Holding over for two days and will have about $6,800 at end of nine-day stretch, which concludes Wednesday (15). 'Romance in Rain' next."

Here is Variety's description of the Los Angeles week:

"River" Standout In L.A. On $6,000

Only house to show any radical improvement this week is the Pantages which is playing "One More River," and more than tripling its average weekly take.

In Kansas City "One More River" played one of the best weeks in the last six months. Variety says:

"Last week 'One More River' (U) got extra strong endorsements from the Press and took $4,700."

MOTION PICTURE DAILY Says:

"River" in Strong Start

"One More River" got off to a flying start at the RKO Music Hall by grossing $12,000 the first day.

NEW YORK ACCLAIMS "ONE MORE RIVER"

NEW YORK reviewers were very kind, indeed, to "One More River." All of them had nice things to say of the picture as a picture, of the players as actors, and of the direction of James Whale and the adaptation work of R. C. Sherriff. We have taken the review of Mordaunt Hall in the New York Times as a symbol of the praise which was showered upon the Music Hall show the morning after it opened to capacity business. Mr. Hall calls "One More River" a grand picture.

By MORDAUNT HALL

Boldly concentrating their attention on one of the two dominant angles of the story and accelerating the action when it was deemed necessary for dramatic purposes, R. C. Sherriff and James Whale, who distinguished themselves as a team by their skillful handling of the film of H. G. Wells's book, "The Invisible Man," have fashioned a grand picture out of the late John Galsworthy's last novel, "One More River," the third of the triology of the Forsytes.

In this Radio City Music Hall's presentation the noteworthy accuracy in detail is of vast assistance to the impact of the narrative. Mr. Whale, as the director, not only reveals his painstaking efforts in this regard but he has also selected his cast with unusual discernment, each player being especially well suited to the character he or she is called upon to portray. Although the principals are Diana Wynyard, Frank Lawton and Colin Clive, all the supporting performers rise to what is demanded of them.

It is interesting to note that when the picture was screened in its first form it met with censorial objections and certain scenes had to be retaken. This has been accomplished so shrewdly that the changes cannot be detected by those who have witnessed the production only as it stands. From reports concerning the original aspects, it might be ventured that the alterations and eliminations have improved the picture, for it is understood that unsavory incidents were overstressed.

The film ignores the unhappy experiences of Dinny Cherrell and concerns itself with the story of her sister Clare, the wife of Sir Gerald Corven. Even those who may regret the differences between the novel and the picture, may be gratified to discover such an intelligent drama, particularly when they give thought to the exigencies of such an adaptation.

One might hazard that this film can boast of one of the finest court room episodes ever projected on a screen. This comes at a climactic point of the pictorial narrative and is concerned with the proceedings in the trial of the divorce suit instituted by Sir Gerald, with Tony Croom, who is desperately in love with Clare, named as the corespondent. It happens in London, and there are the bewigged judge, barristers and others in the court. It is a remarkable sequence and one endowed with considerable vitality, truth and imagination.

Miss Wynyard gives a stirringly sincere personation as Clare. Frank Lawton is excellent as Tony and Colin Clive is splendid as Sir Gerald. Mrs. Patrick Campbell makes the most of some witty lines and Jane Wyatt is ingratiating as Clare's sister, Dinny. Lionel Atwill gives a capital performance as Sir Gerald's counsel and Alan Mowbray serves well as the defendant's lawyer. Gilbert Emery is impressive as the judge. Praiseworthy work is done also by C. Aubrey Smith, Henry Stephenson, Tempe Piggott and Kathleen Howard.

A NICE BOUQUET FOR JANE WYATT

Richard Watts, Jr., in his review of "One More River" not only calls the picture a superior photoplay, but gives extravagant praise to all the players in the cast. This is what he has to say of Jane Wyatt, Universal's latest ingenue, whose performance so pleased Carl Laemmle, Jr., that he gave her a big role in "Great Expectations."

"Not the least interesting event of the picture is the cinema debut in one of its lesser roles of Miss Jane Wyatt, the most captivating of the newer stage ingenues and a young player of vast potentialities. Miss Wyatt's admirers will be pleased, but not surprised, to note that she photographs excellently and plays charmingly as the heroine's sympathetic sister."

Watch next week's Universal Weekly for equally enthusiastic comments on "One More River."

"AUTHOR, TITLE AND INDICATE SHOWMA

"It's an adaptation of the Damon Runyon story, 'Ransom $1,000,000,' which recently ran serially in Cosmopolitan Magazine," continues M. P. Herald. "The film is hectic action-packed comedy smacking of typical Runyon satire . . . The story gets off to a rip - roaring start . . . The usual satirical twist finds romance, comedy and gun-fire blending into an hilarious whole."

•

with

PHILLIPS HOLMES
EDWARD ARNOLD
MARY CARLISLE

Andy Devine — Wini Shaw

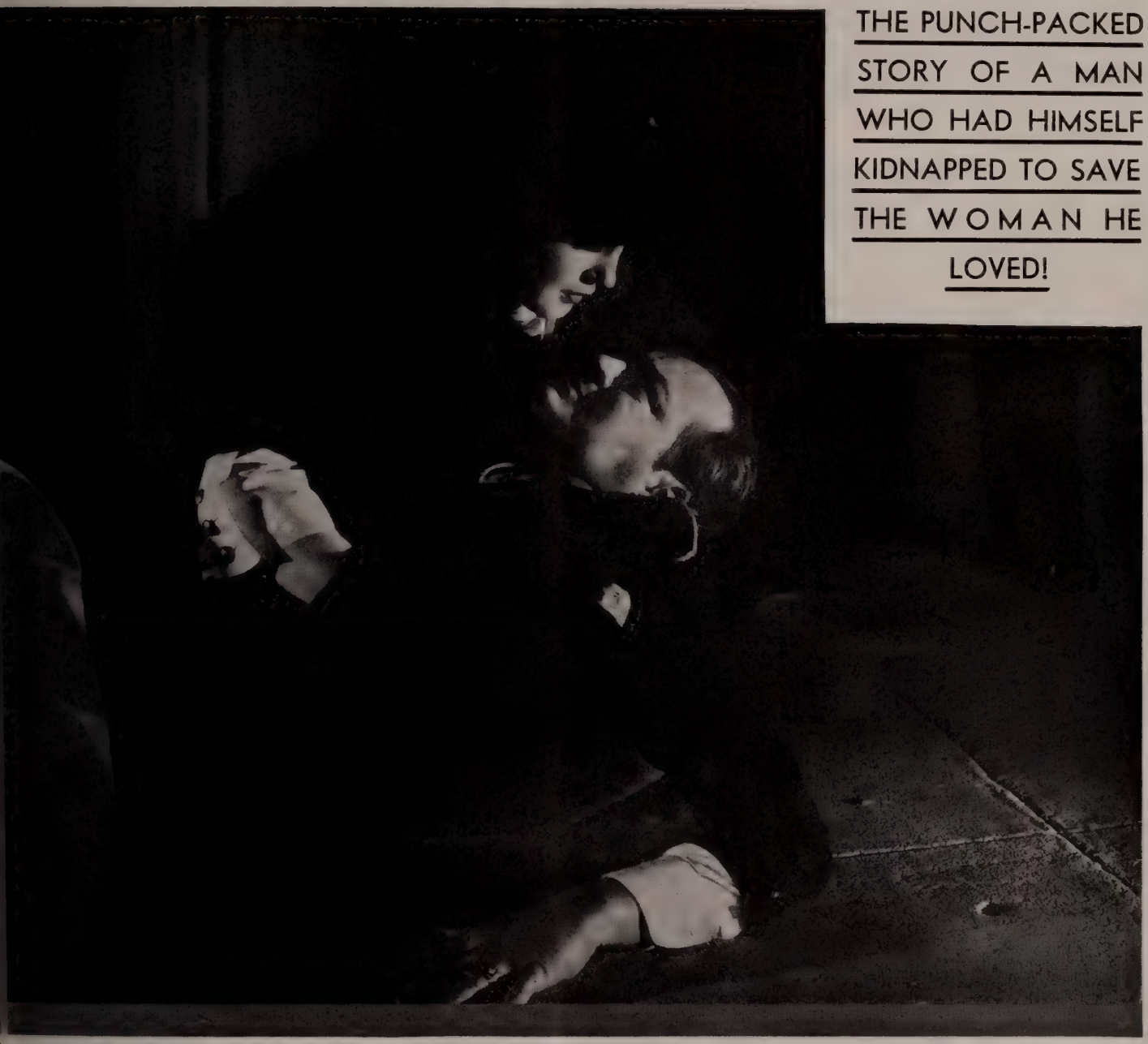
Produced by Carl Laemmle, Jr. Directed by Murray Roth. Presented by Carl Laemmle.

A UNIVERSAL PICTURE

DAMON RUNYON'S MILLION DOL

STORY
N'S VALUES" — *says Motion Picture Herald*

THE PUNCH-PACKED STORY OF A MAN WHO HAD HIMSELF KIDNAPPED TO SAVE THE WOMAN HE LOVED!



LAR RANSOM

SENSA

"A Grand Picture"
—N. Y. Times

"A Superior Photoplay"
—N. Y. Herald Tribune

•

"Heartily Recommended"
—N. Y. World Telegram

•

"Highly Creditable"
—N. Y. Daily News

•

"A Splendid Film"
—N. Y. Daily Mirror

•

"Compels Attention"
—N. Y. Eve. Post

•

"Faithful Portrayal"
—N. Y. Eve. Journal

•

ONE MOR

TIONAL

—ask the RADIO CITY

MUSIC HALL

——Don't Ask Us——

about James Whale's Mighty Picturization of Galsworthy's Best Seller!

•

UNIVERSAL

ERIVER

Says Motion Picture Herald: "An AUDIENCE picture because it's all entertaining fun, a SHOWMAN'S picture because it's full of adaptable showmanship ideas, the production is clean, fast-moving, hectically exciting, telling a complicated romance story against modern topical backgrounds."

•

Hear the 2 big song hits
"Love At Last"
"F'r Instance"

ance the Rain

with

ROGER PRYOR
HEATHER ANGEL

Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kaye. Story by Sig Herzig and Jay Gorney. Songs by Jay Gorney and Don Hartman. Screenplay by Barry Trivers. Directed by Stuart Walker. Additional dialogue by Gladys Unger and John V. A. Weaver. A Stanley Bergerman Production. Presented by CARL LAEMMLE.

NEWSREEL No. 275

FARM BELT HAILS ROOSEVELT AS HE PROMISES DROUGHT AID

GREEN BAY, WIS.—Entering the stricken area of the Middle West on his inspection tour of the country, the President promises Government relief to the suffering farmers.

ROCK-SLIDE CHANGES FALLS

NIAGARA FALLS, ONT.—Tons of stone crash to the bottom of the Canadian side of the famous cataract, altering the contour from shore to shore.

FARM WATER GOES BY RAIL

KANSAS CITY, MO.—Long trains of tank-cars filled from City mains carry a precious gift to the farmer.

BIGGEST DRYDOCK LAUNCHED

WILMINGTON, DEL.—Splashing into the water like a new Leviathan, the largest craft of its kind is prepared for its long trip to the West Coast.

MOUNTAIN FLOODS KILL FOUR

MORRISON, COL.—A wall of water twenty feet high rushes down Bear Creek Canyon, snuffing out lives and burying villages under a layer of black mud.

AIRMEN BATTLE FOR TROPHY IN THRILLING SPEED TEST

OMAHA, NEB.—Thousands look on as leading pilots engage in a spectacular flying competition for a coveted prize.

CADETS STUDY COASTAL GUNS

FORT MONROE, VA.—Future officers from West Point examine the country's defenses.

FIRE IMEPRILS PARCHED CITY

LIBERTY, MO.—Flames sweep the business section, threatening to desrtoy the entire community.

FAT GIRLS VIE IN DIVING

NEW YORK, N. Y.—Chosen as contestants by weight instead of for their prowess.

"MILLION DOLLAR RANSOM" FAST AND EXCITING DRAMA — *Hollywood Reporter*

GOOD DIRECTION, ACTION AND STORY

Here is what the Hollywood Reporter says about the Preview to "Million Dollar Ransom."

GETTING off to a nice, exciting start, "Million Dollar Ransom" rides a good, fast tempo to the end. Fine direction, a splendid cast, and a gangster story that is different are its assets.

Based on the always appealing theme of a gangster trying to go straight, it has plenty of fundamental, human drama, and quite a lot of excitement thrown in for good measure.

Arnold gives a splendidly convincing performance, in spite of the fact that his part is conventional. Holmes loosens up and turns in a swell piece of acting. Mary Carlisle, as Arnold's daughter and Holmes' heart throb, proves again that she's climbing up. Wini Shaw, a newcomer, shows exceptional promise as Arnold's sweetheart; Andy Devine is amusing as his henchman, and Marjorie Gateson is well cast as the boy's mother, with Edgar Norton seen to advantage in a small role.

Murray Roth's direction is strong and faithful to the story; William R. Lipman made a smooth, playable screen play from Damon Runyon's story, and George Robinson photographed.

\+ \+ \+

"Little Man, What Now?" Has "Seventh Heaven" Quality Says September *Picture Play*

EVEN more than in "Only Yesterday" does Margaret Sullavan triumph in an honest, poignant story that is far superior to the moviesque sentimentality which introduced her and proclaimed her a leading actress, a star to the incandescents born. This concerns a young couple and their trials and tribulations, defeats and aspirations during the post-War upheaval in Germany. It isn't a story really, but a simple chronicle of everyday happenings. This, I think, is what makes it more eloquent than if it had plot, situations, and an ordered climax. Here each incident is the logical outcome of the one preceding it. And it is all the more heart-breaking because it is simple and natural, its drama below, not on, the surface. It has more of the quality and feeling of "Seventh Heaven" than any picture I can recall and it has, of course, the same director. Douglass Montgomery gives a fine performance, too, his speech a little too fluent, his person a bit too elegant and graceful to suggest the harried clerk, but his intelligent grasp is unfailing.

TRAVELLER

Here is Lowell Thomas as he used to look as a Traveller, War Correspondent and Globe Trotter. He tells you about places in series of single reelers.

EXCELLENT

HERE is the first review of Universal's new short subject, "Going Places" with Lowell Thomas. In reviewing the first number, Film Daily calls it "excellent." Here is their review:

The first of a new series, this subject sets a fast and interesting pace. Following a short introduction by Lowell Thomas comes the subject of Venice and the glass-blowing craft. This art, jealously guarded for years, is shown and explained in detail. The second subject is a beautifully photographed sequence of scenes on the Crimean coast, known as the Russian Riviera. The closing subject starts with the duck-billed women of the Ubangi tribe in Africa, the Turkannas, and finally the pigmy natives of the Belgian Congo. Scenes are extremely interesting. The narration by Thomas is carefully delivered without the usual artificial speed of most announcers. If the remainder of the series keeps to the standard, its success is sure.

—Film Daily

SLOGANS POUR IN ON "GIFT OF GAB"

FROM all parts of the Americas exhibitors and theatre advertising managers are flooding the Universal Exploitation Department with slogans for "Gift of Gab," in answer to the announcement that prizes totaling one hundred dollars would be paid for the seven best received.

Universal officials expressed great surprise at the remarkable response to the contest. Entries have been coming in at the rate of over a hundred a day from as far north as Alaska and from as far south as the Argentine. From East and West the boys are all hepped up over the possibilities in this great 30 star sensation. From the enthusiasm shown "Gift of Gab" should get some real smash exploitation at the hands of the live-wire showmen who will play it.

The large volume of slogans received will retard the work of the the judges somewhat so that announcement of the winners will not be made for some time. All slogans to receive consideration must be postmarked not later than Monday August twentieth. They should be addressed to the Exploitation Department, Universal Pictures Corp., Rockefeller Center, New York City.

First prize is $50.00; second prize $25.00 and the next five, $5.00 each.

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NEWSREEL No. 274

GROWTH RECORD SHATTERED

KANSAS CITY, MO.—Gigantic proportions already distinguish Henry Mullins, who at nineteen is 7 feet 9 inches tall, weighs 286 pounds, wears an 18½ collar and a size 22 shoe, and is still growing.

INDIANS INDUCT PRESIDENT IN TRADITIONAL CEREMONY

GLACIER NATIONAL PARK, MONT.—Striking scenes mark the adoption of Mr. Roosevelt as a member of the Blackfeet.

AUSTRIA SELECTS NEW CHIEF

VIENNA, AUSTRIA—Successor to the murdered Dollfuss Dr. Kurt von Schuschnigg is appointed Chancellor.

OFFICE FORCE PUT ON ICE

TOLEDO, O.—A blast of heat sends the temperature to 112 in the shade.

WOMAN SWIMMER DEFIES AGE

VENICE, CAL.—Putting her great-grandchildren to shame, Mrs. Anna van Skike shows her contempt for the years as she celebrates her seventy-fourth birthday by swimming twenty miles.

GOTHAM PICKS MODERN VENUS

CONEY ISLAND, N. Y.—Famed experts of feminine loveliness unite in choosing Elinor Edmonston as the most perfect.

BRITISH CAPITAL 'ATTACKED' BY GIANT BOMBING PLANES

LONDON, ENGLAND—Scores of powerful Army 'planes shower tons of "explosives" on the metropolis.

NEW CARS DESTROYED IN FIRE

BUFFALO, N. Y.—Sweeping through a huge warehouse, a blaze of mysterious origin feeds on the shiny varnish of hundreds of automobiles.

CUP CHALLENGER MAKES PORT

BRISTOL, R. I.—Breezing across the Atlantic in the fastest time ever made for the trip by a contender, Endeavour puts in for final rigging before she attempts to lift America's Cup.

POPE VISITS SUMMER PALACE

CASTELGANDOLFO, ITALY—His Holiness takes up residence for the warm season at magnificent papal estate now in its original splendor.

GROUP HONORS SKELETON

CHICAGO, ILL.—Members of the Post-Mortem Club entertain at an unusual breakfast-meeting with the skeleton of the organization's founder sitting in the place of honor.

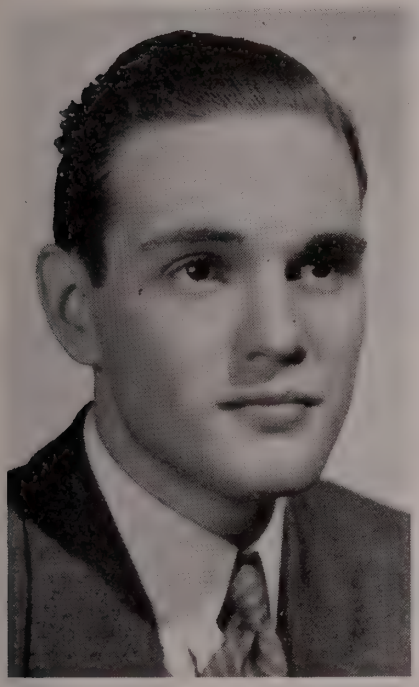
GOING PLACES

with

LOWELL THOMAS

Thirteen exciting one-reel releases, with the world-famous traveler, lecturer and radio commentator giving more color to the world's most colorful, most interesting, most bizarre and most exciting customs, nooks, crannies and beauty spots. A new novelty thrill for any theatre's program.

Hero of "Tailspin Tommy" Found On Studio Doorstep



Maurice Murphy, young actor aviator who has just completed a role in "There's Always Tomorrow" and who will have the name part of "Tailspin Tommy" in Universal's second serial of the year.

Maurice Murphy and Noah Beery, Jr., both junior aviation enthusiasts, and Jacqueline Wells, to play the featured roles in "Tailspin Tommy," which Louis Friedlander will direct after an airplane trip across the country to discover a student aviator who could act.

●

AFTER a coast to coast search, covering the principal flying fields of the country, Universal yesterday found the player for the title role of "Tailspin Tommy" in its own studio. Maurice Murphy, young actor who has just completed an important role in Universal's "There's Always Tomorrow," has been signed for the part. Jacqueline Wells and Noah Beery, Jr. have been assigned the other two principal parts in this serial which Louis Friedlander will direct from the popular comic strip of the same title dealing with the adventures of a boy aviator.

The problem in casting the title part in "Tailspin Tommy" lay in finding a player who had the necessary good looks and acting ability to carry a lead and at the same time could pilot a plane. Friedlander combed the airports and flying schools of the West Coast to find such a youth among the student fliers. Interviews were held and tests made of prospects but without result.

Friedlander then flew across the continent to continue the search. He spent three days in New York, visiting Roosevelt Field and the flying school there to meet and talk with possibilities.

Finally the director was forced to return to Universal studio with production almost ready to start and no actor found for "Tailspin Tommy." On the lot he was approached by Murphy who told him that he had been taking flying lessons and could pilot a plane. The actor showed his flying license, was put in a plane and flew satisfactorily. He was given a screen test the same day and yesterday was signed to play the role. He will enter the production of the picture at once.

Noah Beery, Jr., who will have his first opportunity of villaining in "Tailspin Tommy." Noah Beery, Jr. is an accomplished aviator.

Jacqueline Wells, who made her greatest hit in "The Black Cat," and whom Universal found in that Universal goldmine, the Pasadena Community Playhouse, will have the female lead in "Tailspin Tommy." Universal cast her in a serial before, "Heroes of the West," with Noah Beery, Jr. and Onslow Stevens. Jacqueline Wells is one of the most beautiful girls in pictures.

Jacqueline Wells who will have the feminine lead has played in Universal serials before, having had the feminine lead in "Heroes of the West." She has had roles in Alice in Wonderland" and "Tarzan the Fearless." She is a product of the famous Pasadena Community Playhouse and was a child star on the stage and screen.

Noah Beery, Jr. will follow in the footsteps of his famous father by playing the menace role of the serial. He made his debut on the screen in "Heroes of the West."

STRANGER THAN FICTION
The strangest facts and fancies of Man and Nature caught by the camera for the amazement of your patrons, screened with a keen eye for show values, and heightened by the voices of such famous radio announcers as JAMES WALLINGTON, ALOIS HAVRILLA and many others.
13 ONE REEL RELEASES

Fifty Statues Being Made For "Night Life of the Gods"

TWENTY sculptors started work at Universal City this week. Their job is to make fifty statues for "Night Life of the Gods." There are fifty characters in this unique comedy novel by Thorne Smith and all of them at one time or another are either statues or living people. An inventor in this story has discovered a way of making statues come to life and making human beings into statues. Universal is spending $25,000 for this item alone, because the statues have to look like their living prototypes and the best sculptors in the west have been employed on this work.

Lowell Sherman has gathered a cast which is of imposing proportions. Here are a few of the names, and the list is growing every week: Alan Mowbray, Florine McKinney, Peggy Shannon, Robert Warwick, Richard Carle, Irene Ware, Gilbert Emery, Ray Bernard, Henry Armetta, May Beatty, Pat De Cicco, George Hassell, Paul Kaye, William (stage) Boyd, Theresa Maxwell Conover, Phillips Smalley, Wesley Barry, Alene Carroll, Marda Deering, Douglas Fowley and Geneva Mitchell. "Night Life of the Gods" went into production last week and will require four more weeks before completion.

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Edna Searle Given Role In "What Ladies Dream"

(Continued from Page 8)

Then it developed that Edna Searle was almost a star in England in her own right, had played with Charlot's Revue in this country, and was a well known screen, variety and musical comedy personality in England. Director Frank immediately gave her a role, as important a one as he had at his disposal in "What Ladies Dream." Strange, these movies.

The Buck Jones Rangers Band, sixty strong, entrains from Los Angeles for Portland, Oregon, where they had been invited to play for the President. Buck Jones, naturally, comes down to the depot to see them off. Buck, who has just completed his first adventure feature, "Rocky Rhodes," for Universal, can be seen in his Ranger uniform in the center of this picture.

BUCK JONES' RANGERS PLAY FOR PRES. ROOSEVELT

WHEN President Roosevelt visited Portland on Friday, August 3rd, to see the Bonneville Dam Project, G. C. Craddock, manager of Universal's Portland office, arranged a place on the President's program for the Buck Jones Ranger Club Band. The band of sixty pieces was in Portland organizing a new national unit of the Buck Jones Rangers Club. The band played two selections for the President's edification. They were located directly in front of the President's speakers' platform at Bonneville, where thousands and thousands of people from the Northwest were gathered to listen to the President's first radio talk since his vacation.

The master of ceremonies on the program, Mr. Henry Blank, paid the boys a beautiful tribute over N.B.C. coast to coast network when he thanked them for their playing just prior to the President's speech. The band, which is in charge of Major J. Paul Swickard, was greeted by Mayor Carson of Portland and cordially thanked by His Honor for their music and their spic and span appearance. The uniform of the Buck Jones Rangers is almost identical with that of the Northwest Mounted Police. The boys range in age from eight to sixteen.

After the speech making, the band marched through the streets of the city to the Universal film exchange at 445 Glisan Street, played a serenade, and was photographed with Manager Craddock and other notables. On Saturday and Sunday, the entire band made appearances on the stage of Capitol Theatre. Their trip to Portland was a huge success and a great exploitation for the Buck Jones serial, "The Red Rider." Many persons in Portland thought the band had donned their red coats for that purpose.

Saying It With Dates At The Sun Theatre During Jimmy Grainger Celebration

THE week beginning August 3rd and ending August 11th was certainly Old Home Week for Universal in Gothenburg, Nebraska. Just look at the show that the Sun Theatre gave the appreciative people of Gothenburg as a part of the Jimmy Grainger Celebration arranged by Mr. Glen Van Wray. At the left will be seen a post card which Mr. Van Wray sent out as a reminder to his clientele in Gothenburg. This form of advertising is very effective and is inexpensive in a small town.

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PRAISE FOR OSWALD

E. D. GALLAHER, who operates the Grand Theatre of Ferndale, Washington, has apparently had unusual success with Universal Short Product. In a letter he wrote to L. J. McGinley, Universal's branch manager in Seattle, he has the following expression about "Oswald," which he has permitted us to run in the Universal Weekly and which we take pleasure in reproducing here.

GRAND THEATRE
Ferndale, Wash.

Dear Mr. McGinley:

"I would also like to say that I think Universal has reason to be proud of the one reel black and white product. Your new "Oswald" cartoons are second to none, and I hope they continue to be as good as the current releases."

Very sincerely yours,

E. D. GALLAHER,
Manager

Modern Screen Praises "Affairs of a Gentleman"

Universal

STARTING with a shot and ending with a shot, this mystery story is sure to please you. The story opens with the body of Paul Lukas found dead at his desk. After the police arrive, the events leading up to the murder are re-enacted for the the audience. The solution is simple and logical, but we bet you don't figure it out. Lukas, polished gentleman as usual, turns in an excellent job and Dorothy Burgess will surprise you. The real hit of this picture, however, is Sara Haden who does exceptionally well in her role of secretary. Patricia Ellis and Leila Hyams are fine.

Modern Screen for August

THE UNIVERSAL WEEKLY
SHOWMANSHIP
SECTION
A DIGEST OF THE BEST
EXPLOITATION IDEAS OF THE WEEK

STRAND AT HARTFORD GIVES "LITTLE MAN" SMASH CAMPAIGN

FOR his campaign on "Little Man, What Now?", James F. McCarthy Manager, Strand Theatre, Hartford, Conn., used every possible exploitation angle. The campaign included tie-ups, radio broadcasts, giant lobby displays, special trailers and a crowd stopping front.

He utilized all the big national tie-ups explained in the pressbook, including the shirt, book, fashion and flour promotion. These tie-ups netted McCarthy full window displays, extra newspaper space and the distribution of 2000 book marks. Special local tie-ups were made with the city's leading florist, and the Eastman Kodak store.

The display in the florist's window, as can be seen in the photograph to the right was most unusual. In the center of the large, magnificently dressed window, the florist placed the biggest flower basket obtainable, filled with colorful flowers. To this he attached a giant tag similar to his regular delivery tag with the message: "To Be Delivered to Margaret Sullavan, Star of "Little Man, What Now?' now at the Strand Theatre." Naturally the display attracted a constant crowd to the window.

The Buck Bread Co. as part of the national General Mills tie-up cooperated with the theatre to the extent of the running of a four column newspaper ad, inserting special leaflets in 24,000 loaves of bread daily, and bannering their sixteen delivery trucks. The tie-up line used throughout was "Margaret Sullavan says Buck's Soft N Dandy Bread provides energy and vitality for the Little Man."

In the Eastman Kodak window, McCarthy arranged for the display of some of the exceptionally fine stills from the picture. These, together with accessory window cards and lobbies, made an impressive and attention compelling display.

As can be seen in the photograph below, the lobby panels used four weeks in advance were unusually attractive. The front was made up from colored, enlarged stills, poster cut-outs and compo-board books.

Other highlights of the campaign were the running of trailers in six other Hartford theatres, doubling of the newspaper advertising budget and a distribution of "The Story of Your Life" booklets. Albert Nathan, Universal exploiteer assisted.

McCarthy's display for "Little Man, What Now?" in Hartford florists' windows. See story at left.

GIANT ADVANCE DISPLAYS FOR "LITTLE MAN"

One of the two forty by ten foot advance lobby panels used by James F. McCarthy at the Strand Theatre, Hartford, Conn., for "Little Man, What Now?"

BIG TIE-UP HIGHLIGHT OF CANTOR'S "MAN" CAMPAIGN

AS part of the big "Little Man, What Now?" campaign at the Aberdeen Theatre, Aberdeen, Wash., David L. Cantor, Manager arranged for a tie-up with the Holsum Baking Co., that brought him exceptionally fine results. The co-operation came in the form of preparation of counter cards for use in 300 grocery stores, the running of a 3 column by 14" newspaper ad talks about Margaret Sullavan and the picture on their one hour daily radio programs, bannering of their delivery trucks and an unusual display in the theatre lobby.

A number of the trucks were put at the disposal of Cantor for use in the parade that he staged on opening day.

In the lobby, they displayed samples of their products and the bread in the stages of preparation. An attendant explained the display stressing the importance of bread in the Little Man's diet.

A great picture for hot-weather exploitation!

ICEBERG

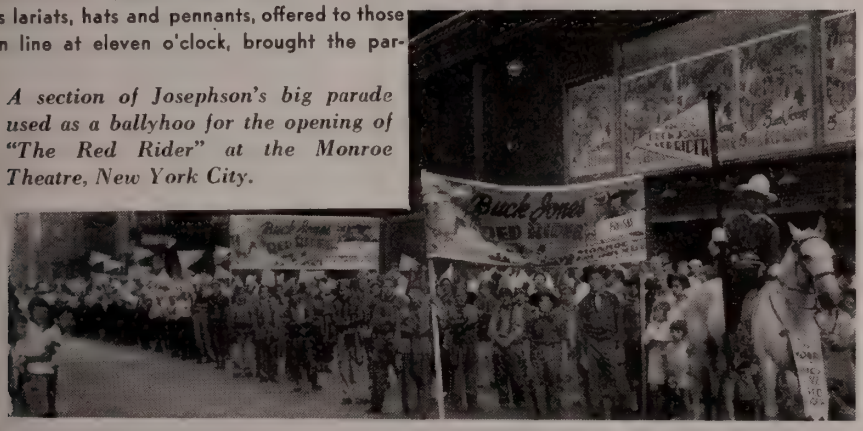
BIG "RIDER" CAMPAIGN, JOSEPHSON'S BID FOR 15 WEEKS OF SMASH BUSINESS

SERIAL EXPLOITATION IMMEDIATELY STARTS BUILDING PATRONAGE FOR MONROE THEATRE

A REALLY rousing campaign started "The Red Rider" off to real business at the Monroe Theatre in the Yorkville section of New York City. Gilbert Josephson of the Rhinelander circuit worked up the smash campaign which included a circus parade; ballyhoo; distribution of lariats, hats and pennants; snipes; window displays; lobby displays and the distribution of heralds.

The parade was Josephson's ace stunt and brought fine results. By means of heralds, lobby announcements and a special trailer, the kids were invited to join the parade to be held on opening day. Inducements, such as lariats, hats and pennants, offered to those on line at eleven o'clock, brought the paraders out in droves. They came dressed in bright colored Indian and Cowboy costumes and assembled long before the time scheduled. A bannered horse and rider, the theatre's four day advance ballyhoo, and a local club band led the parade throughout the neighborhood. Numerous youngsters joined the procession on the way to the theatre and then packed the house for the first performance of chapter one. The band was made up of neighborhood youngsters dressed in various native costumes of European and American countries.

A neighborhood, international, young people's band with members in native costume, headed Josephson's "Red Rider" parade.



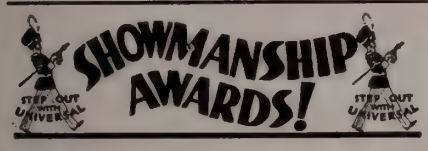
A section of Josephson's big parade used as a ballyhoo for the opening of "The Red Rider" at the Monroe Theatre, New York City.

Snipes reading, "Watch for 'The Red Rider,'" were planted on the curb at all busy street intersections in a two mile radius.

More than twenty-five store windows were tied-up for special displays of poster cut-outs, stills and lobby photos.

The lobby and front displays featured giant cut-out heads of the star, action stills and big titles, providing a real flash.

The campaign brought the biggest turn-out of youngsters in the theatre's history, and the succeeding weeks have found a continuation of the big business. This splendid exploitation by Josephson cost a total of $123, which means only $8.25 per week, for the fifteen weeks of the serials run. As a result of this big turn-out, the same campaign was used by the other theatres of the Rhinelander Circuit.



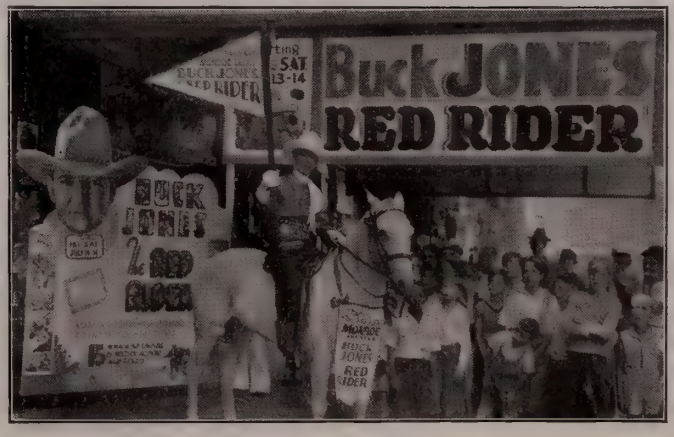
Through outstanding exploitation on Universal pictures five showmen are this week added to the list of certificate winners.

CHARLES WUERTZ, Manager and **HAL NEIDAS,** Publicity Manager for their "LITTLE MAN, WHAT NOW?" campaign, at the Orpheum, San Francisco.

GEORGE MacKENNA, Manager, and **DICK WALSH,** Publicity Manager for the New Lafayette Theatre, Buffalo, "LITTLE MAN, WHAT NOW?" campaign.

GUS LAMPE, Eckel Theatre, Syracuse, N. Y. for his big campaign on "LITTLE MAN, WHAT NOW?"

Congratulations, men! Your certificates signed by Mr. Laemmle are in the mail! Let us hear from you soon on "ONE MORE RIVER" and "ROMANCE IN THE RAIN!"



A crowd of young and old attracted to the Monroe Theatre by the horse and rider ballyhoo and parade. Notice the attractive lobby board and unusually large billing space devoted to "The Red Rider."

SMART ADS FROM LIVE SHOWMEN!

(1.) Four column x 10" from Broadway, Portland, Ore. (2.) Three column x 6½" from Radio City Music Hall, New York City, N. Y. (3.) Double column x 8¼" from Broadway, Charlotte, N. C. (4.) Two column x 9¼" from Pulaski, Little Rock, Ark. (5.) Double column x 7½" from Lyric, Indianapolis, Ind. (6.) Three column x 3¼" from Roxie, Oakland, Calif. (7.) Two column x 2½" from Lafayette, Buffalo, N. Y.

CLAUDETTE COLBERT

in

Fannie Hurst's

IMITATION OF LIFE

with

WARREN WILLIAM

ROCHELLE HUDSON

NED SPARKS, HENRY ARMETTA

•

A JOHN M. STAHL Production

•

Presented by CARL LAEMMLE

From

UNIVERSAL PICTURES CORP.

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World's Largest Collection
Of Books on Motion Pictures

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 35 NO. 12
SEPT. 1, 1934

CK

Best luck
Edmund Lowe

EDMUND LOWE
in
"Gift of Gab"

IMAGINE
the fun you'll have when Mercury, speediest of them all, comes to life and cuts a swath down Broadway! WHOOPEE!

•

THORNE SMITH'S
Great Novelty Comedy

•

A
LOWELL
SHERMAN
Production

•

NIGHT LIFE OF THE GODS

WAKE UP AND DREAM

WITH

RUSS COLUMBO
ROGER PRYOR
JUNE KNIGHT

Catherine Doucet, Henry Armetta, Andy Devine, Wini Shaw. Story by John Meehan, Jr. Directed by Kurt Neumann. A B. F. Zeidman Production. A UNIVERSAL PICTURE.

A MAN AFTER

No. 785 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I always get a real kick out of paying public tribute to men in this business who do things the way I love to have them done.

On rare occasions in the nearly thirty years I have been in this business, I have done so.

Today I get a very deep-seated pleasure out of paying a tribute to a man who has more real friends in the picture business than any sales manager I ever heard of — Jimmie Grainger.

Perhaps I should call him James R. Grainger, but in that case you might not know whom I was talking about.

You call him "Jimmie." So do the thousands of other exhibitors who know him personally.

The very fact that you think of him as "Jimmie" and not as "James" is an unconscious tribute to him.

Why do you think of him in this affectionate way?

We'll, it's just because he has always told you the truth. He has fought like blazes to sell pictures to you, but he has never failed to tell you the cold, hard, blunt truth about them.

MY OWN HEART

He has admitted to you that there is no such thing as a producer's program which includes 100 percent of successes. Any sales manager who ever claims anything else is quite an ass. But "Jimmie," as you think of him, has never made this mistake.

Right now, all Universal offices are conducting what we call a Jimmie Grainger drive for play-dates. Your response to this has been something phenomenal.

It is a wonderful tribute to decency and it proves beyond the shadow of a doubt that you appreciate clean dealing.

Nothing makes me more proud than to be represented by such a man as Jimmie Grainger.

Confidentially, he has the darndest contract with Universal that I ever signed — and I'm glad of it.

He won't lie to you nor kid you any more than I would. That's why I call him a man after my own heart and maybe that's why the Jimmie Grainger Drive is the most solid success Universal ever conducted.

Carl Laemmle

AND STILL THEY COME!

•

BUTTERFIELD CIRCUIT

W. S. Butterfield, President,
E. C. Beatty, Vice Pres. and Gen'l. Mgr.,

Operating 80 theatres in 32 Michigan towns and cities—Adrian, Alpena, Ann Arbor, Battle Creek, Bay City, Benton Harbor, Big Rapids, Cadillac, East Lansing, Flint, Grand Haven, Grand Rapids, Hillsdale, Holland, Ionia, Jackson, Kalamazoo, Lansing, Ludington, Manistee, Monroe, Muskegon, Niles, Owosso, Pontiac, Port Huron, Saginaw, St. Joseph, South Haven, Three Rivers, Traverse City and Ypsilanti—

sign for

UNIVERSAL

Features, News, Shorts and Serials for 1934-35

•

Thanks, **Messrs. Butterfield and Beatty, for your confidence in Universal Pictures. We will do our part!**

COMERFORD CIRCUIT SIGNS

Publix-Comerford Theatres in Pennsylvania and New York and Ford Theatres of New England in 100 percent deal on Universal Product

AS we go to press J. R. Grainger, General Manager of Distribution for Universal, and M. B. Comerford, representing the circuit, have agreed on virtually everything to complete one of Universal's big deals for the year. The deal will involve Universal's complete service of features, shorts, newsreels, and comedies in the forty-two Publix-Comerford theatres in New Jersey and Pennsylvania. It also involves the John Ford circuit of nineteen theatres in Maine and New Hampshire.

The Comerford circuit has always been one of the outstanding and best conducted theatre circuits in the east. They have always operated on a policy of the highest entertainment quality. It is for that reason, as well as the long friendship between Carl Laemmle and "Mike" Comerford, that this latest expression of confidence and business judgment is particularly gratifying to Mr. Grainger. The signing of this contract so early is also an expression of tribute to the Jimmy Grainger Celebration and will enable the circuit to take a prominent part in this Jimmy Grainger Celebration.

A NEW EXPLOITATION STUNT

ON page 15 of this issue, there is an exploitation stunt outlined for "There's Always Tomorrow." We suggest that you file this away until this picture comes to your theatre. It can be used by any newspaper, and will be a welcome variation to your regular publicity campaign. The same idea will be included in the Exploitation pages of the Press Book.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
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SEPT. 1, 1934
Vol. 35 No. 12

Herbert Marshall Is Signed by Universal to Play in "The Good Fairy" in Support of Margaret Sullavan

HERBERT MARSHALL was yesterday signed by Carl Laemmle, Jr. to play the lead opposite Margaret Sullavan in "The Good Fairy." Mr. Laemmle had to induce Marshall to give up a stage engagement in order to undertake the role, but it is so typically in the engaging capabilities of this actor, that Marshall feels that it will be one of his best screen portrayals. Ever since he saw him in the picture "Michael and Mary," Carl Laemmle, Jr. has been on the lookout for a Universal role to fit him.

Production on this Margaret Sullavan starring vehicle will start at Universal City on Tuesday under the direction of William Wyler. The screen play for the Ferenc Molnar drama which Henry Miller put on in New York with Helen Hayes in the Margaret Sullavan role, was made by Preston Sturges. The play had a long and successful run in New York, in Paris, and in London.

Herbert Marshall was born in England, and received his education and training there. He first intended to become a chartered accountant, but apparently fate intended that he should follow in the footsteps of his father, a well-known English actor. He went on the stage in 1911, but gave up this career temporarily to fight in the war. His popularity increased greatly upon his return to the stage.

He is six feet tall, and has dark brown hair and blue eyes. He has appeared in pictures in England and the United States both.

Among his recent ones are "I Was a Spy" which he made for Gaumont British, "The Solitaire Man," an MGM production, and "Four Frightened People, recently produced by Paramount.

IT'S BIG! BI

There's Alwa

G!BIG!

—big as the heart of all humanity . . . and bringing you a new and striking screen personality . . . from the company that gave you Margaret Sullavan!

•

With

FRANK MORGAN

and Universal's New Screen Find

BINNIE BARNES

•

URSULA PARROTT'S

With LOIS WILSON, Elizabeth Young, Louise Latimer, Alan Hale, Produced by Carl Laemmle, Jr. Directed by Edward Sloman.

Presented by CARL LAEMMLE.

ys Tomorrow

F - L - A - S - H

Like lightning the news is flashed across the country to exhibitors everywhere of the plans, the product, and the success of Universal pictures. This bulletin is solely for the information of the exhibitor readers of the* Universal Weekly, *and intended to keep them up-to-date on current matters.

GREATEST business in twenty-two years! 800% more sales than at the same period last year! Practically every major circuit signed by mid-August! Contracts covering 261 of the important key cities of the United States and Canada! That's the record of Universal for 1934-35!

The latest advance reports from Universal City indicate fast action on the schedule, and good news for the exhibitor. Great stars, famous stories, money directors—BIG PICTURES are on their way and here's the information that proves it!

✚ ✚ ✚

FLASH! Warren William will play opposite Claudette Colbert in "IMITATION OF LIFE! Carl Laemmle, Jr. has selected this star for the role of Stephen Arthur, hero of the Fannie Hurst novel. Warren William has just won plaudits for his work opposite Miss Colbert in "Cleopatra." Their continued association in "IMITATION OF LIFE" is therefore a tremendous box-office asset. An outstanding cast in support of Claudette Colbert and Warren William has been selected, and the production will be ready in October.

✚ ✚ ✚

FLASH! Adaptation of Ursula Parrott's "THERE'S ALWAYS TOMORROW" will be the lead-off picture for the 1934-35 program! This terrifically human drama features Frank Morgan's finest performance and a startling screen discovery in lovely Binnie Barnes!

✚ ✚ ✚

FLASH! Howard Hawks will direct "SUTTER'S GOLD!" He has proven himself a money-director with such outstanding productions as "Dawn Patrol," "Criminal Code," "Scarface," "The Crowd Roars," and is the logical choice for director of this colorful spectacle which Universal will produce next season. "SUTTER'S GOLD" is expected to set a new mark for spectacular qualities in motion picture production. With the director selected, steps have been taken towards bringing this remarkable picture to the screen with all possible speed.

F - L - A - S - H

FLASH! "GIFT OF GAB" makes good! Screened at Universal City, in a rough cut, the 30-star sensation is hailed as supreme entertainment. Naturally, it would be, for look at this galaxy of personalities in the cast: Stars of the stage! Stars of the screen! Stars of the radio!

EDMUND LOWE, RUTH ETTING, GLORIA STUART, PHIL BAKER, Paul Lukas, Ethel Waters, Chester Morris, Douglass Montgomery, Binnie Barnes, Roger Pryor, Karloff, Gene Austin, Graham McNamee, Bela Lugosi, Alice White, June Knight, Victor Moore, Andy Devine, Hugh O'Connell, Gus Arnheim's orchestra, Sterling Holloway, Henry Armetta, Downey Sisters, Beale Street Boys, Douglas Fowley, Wini Shaw, Helen Vinson, Candy and Coco, Alexander Woollcott, and the Three Stooges.

And not only has it star-value, but also STORY-POWER! Watch for the reviews on this one! And observe the tremendous fan magazine, radio and music campaign that is selling "GIFT OF GAB" to the millions!

✚ ✚ ✚

FLASH! Charles Dickens' "GREAT EXPECTATIONS" goes into work, starring Henry Hull, with a splendid support, which includes Jane Wyatt, the girl who scores splendidly in "ONE MORE RIVER." "GREAT EXPECTATIONS" is first of the Charles Dickens stories to be produced at Universal City and the first to reach the screen to take advantage of the great Dickens vogue this year. The next Dickens story will be "MYSTERY OF EDWIN DROOD!"

✚ ✚ ✚

FLASH! Margaret Sullavan is getting to work on her latest picture. This will be Ferenc Molnar's "THE GOOD FAIRY," script for which has just been completed by Preston Sturges. This is the play in which Helen Hayes appeared on the Broadway stage—a proven hit!

✚ ✚ ✚

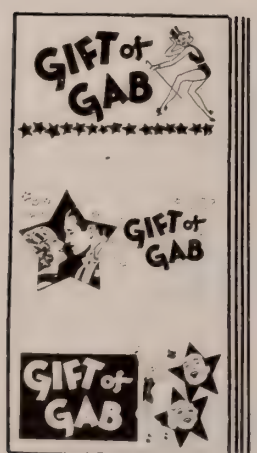
FLASH! Damon Runyon's "MILLION DOLLAR RANSOM" is as great as his two previous pictures, "Little Miss Marker" and "Lady For a Day." In the cast: Phillips Holmes, who does his greatest work since "An American Tragedy," and Edward Arnold who surpasses his spectacular performance in "Sadie McKee." Mary Carlisle is the beautiful leading lady. Here is a story trigger-timed to the minute, and advance reviews all rave.

✚ ✚ ✚

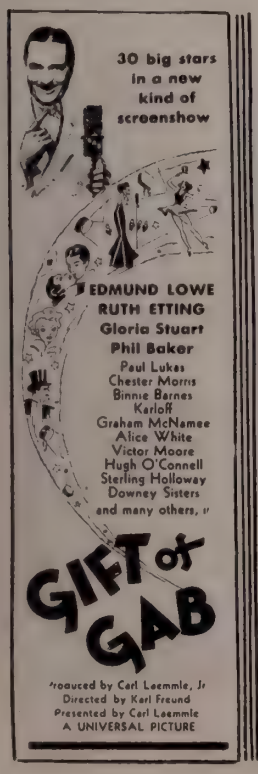
FLASH! FLASH! FLASH! "THE GREAT ZIEGFELD" is getting set under William Anthony McGuire's supervision . . . Lowell Sherman is directing "NIGHT LIFE OF THE GODS," Thorne Smith's best-seller . . . Russ Columbo has completed shooting on "WAKE UP AND DREAM," in which Roger Pryor and June Knight play important parts . . . Alice White has completed "SECRETS OF THE CHATEAU" . . . "WHAT LADIES DREAM," starring Binnie Barnes with Neil Hamilton is rounding out a month of production! News comes so thick and fast, that in a brief bulletin of this kind, we can do no more than indicate what is on the way!

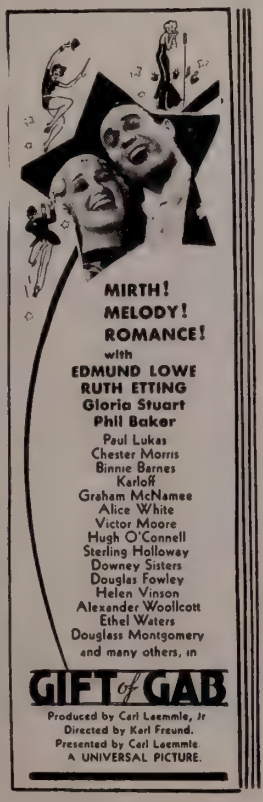
P. S.—And what a whirlwind finish for the big year 1933-34! "ONE MORE RIVER" has done a record week at the Radio City Music Hall and is going great guns in other key spots . . . Roger Pryor and Heather Angel in "ROMANCE IN THE RAIN" have a delightful picture which trade papers say "will bring sun to any box-office" . . . Adolphe Menjou in "THE HUMAN SIDE" is clicking with press and public!

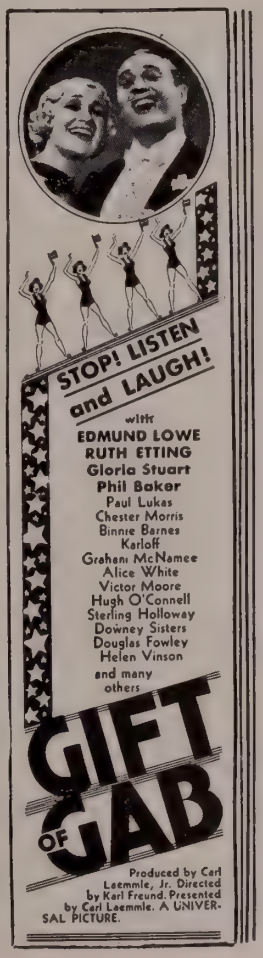
You've Got 30 Stars To Sell –

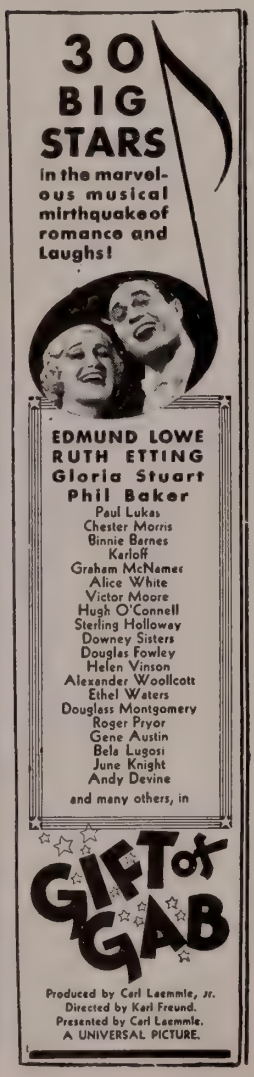


And These Ad Mats Sell 'Em!









LATEST PRODUCTION NEWS FI

Russ Columbo, June Knight and Roger Pryor as the disconsolate vaudeville trio about whom the drama, the comedy and the melody of "Wake Up and Dream" centers.

"NIGHT LIFE OF GODS" PRESENTS MORE PRODUCTION PROBLEMS THAN "THE INVISIBLE MAN"

CARL LAEMMLE, Jr., Universal's production chief has begun another screenplay which Hollywood 'wiseacres' have said 'couldn't be done.'

Although greater production problems than "The Invisible Man" ever knew are involved, Thorne Smith's fantastic novelty comedy "Night Life of the Gods" is now in work at Universal studios, a $75,000 swimming pool being among the first elaborate settings created for its picturization.

Lowell Sherman is directing "Night Life of the Gods" and the story of the museum statues which come to life and engage in a hilarious modern existence—for a time—is enacted by a cast of 23 principals and several hundred supernumeraries. Prominent among the players are Alan Mowbray, Florine McKinney, Peggy Shannon, Henry Armetta, William (Stage) Boyd, Wesley Barry, Richard Carle, Irene Ware (Miss America), Geneva Mitchell, Marda Deering, Douglas Fowley, Ray Bernard, Ferdinand Gottschalk, Phillips Smalley, Theresa Maxwell Conover, May Beatty, Pat de Cicco, Gilbert Emery, Paul Kaye, Robert Warwick, George Hassell and Alene Carroll. Barry Trivers adapted the Smith story to the screen.

✚ ✚ ✚

WARREN WILLIAM BORROWED

THESE are days of courtesy in the motion picture business.

Universal wanted Warren William to play opposite Claudette Colbert in "Imitation of Life," but Mr. William was not available when needed.

Warners wanted Paul Lukas for a feature but when William was not available, Director John M. Stahl put Lukas in the Colbert film. A week later Mr. William finished his assignment and Warner studios needed Lukas. Director Stahl remade three scenes and Mr. Lukas went to Warners and Warren William came into the cast of "Imitation of Life."

UNIVERSAL ANNO

LAST week Universal announced its releases for the beginning of the new season. This week, we take pleasure in announcing the October releases. There are five of them.

The first picture of the month is Russ Columbo's first starring picture for Universal, "Wake Up and Dream." This brilliant star of screen, radio, and stage has already completed the production at Universal City with June Knight and Roger Pryor featured with him. The cast also includes Catherine Doucet, Henry Armetta, Andy Devine, Spencer Charters, Wini Shaw, Gavin Gordon, Richard Carle, Paul Porcasi, Maurice Black, Clarence Hummell Wilson, Arthur Hoyt, Philip Dakin, Rollo Lloyd, Matt McHugh, Jane Darwell, James Donlan, Ruthelma Stevens, Gertrude Green, and Florence Enright.

The production was completed under the direction of Kurt Neumann, and contains songs by Bernie Grossman, Jack Stern, and Grace Hamilton. The music is published by Harms, Inc. and there are three hit numbers which will receive extensive exploitation over the radio. Russ Columbo himself will be good for a great deal of this exploitation as he is being featured over a national broadcasting coast to coast network on Friday nights starting September 7th. "Wake Up and Dream" is a story of the fortunes of a song and dance trio who flopped in vaudeville, and took a bus for Hollywood. The trip developed into an intriguing love triangle story.

Keynote Still "MILLION $ RANSOM"

A composite still depicting both the drama, the romance and the Damonrunyonesque quality of "Million Dollar Ransom."

OM UNIVERSAL CITY STUDIOS

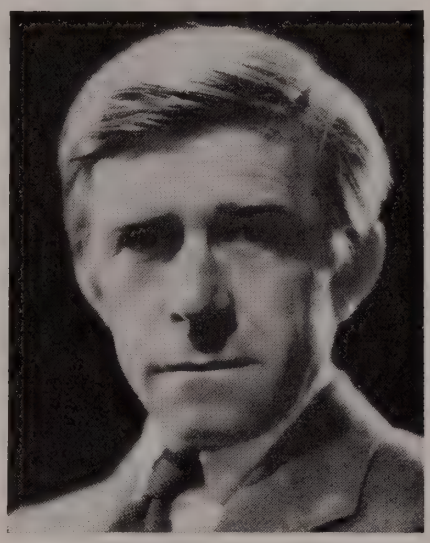
NCES OCTOBER RELEASES

The release for October 8th is "Secrets of the Chateau," just completed at Universal City by Director Richard Thorpe. It has a cast starred with interesting names: Claire Dodd, Alice White, Osgood Perkins, William Faversham, Jack LaRue, Lee Crowe, George E. Stone, Ferdinand Gottschalk, DeWitt Jennings, Helen Ware, Frank Reicher, Alphonz Ethier, Paul Nicholson, Olaf Hyten, Cecil Elliott, Tony Merlo, and Frank Thornton. With Osgood Perkins and William Faversham, there are also several others famous in the theatre of several decades ago—Helen Ware for instance. Universal starred her in "That Lass O' Lawries." There are also Frank Reicher, Alphonz Ethier, and Paul Nicholson. "Secrets of the Chateau" is by L. G. Blochman, and was produced by Lou Ostrow. It is a mystery drama with a baffling story and an astounding denouement.

The release for October 15th is "What Ladies Dream," the first starring picture of Binnie Barnes. Featured with her are Neil Hamilton and Paul Cavanagh, while the splendid cast includes Grant Mitchell, Eugene Pallette, Edna Searle, Jason Robards, Ferdinand Gottschalk, Henry Kolker, Doris Lloyd, Dick Winslow, Edward Keane, G. P. Huntley, Jr. and William Worthington. The picture was directed by Ernst L. Frank. Its plot revolves about a fascinating woman who was unable to look at a beautiful diamond without wanting it and without getting it. The story is by William Hurlbut.

The October 22nd release is "Great Expectations" in which Henry Hull makes his debut on the talking screen. He will be featured with Phillips Holmes, Jane Wyatt, and Florence Reed. This Charles Dickens story is the first of two which Universal will bring to the screen, and it will be the first of the Dickens stories of which there are to be half a dozen this year which will appear on the screen. "The Mystery of Edwin Drood" is the

(Continued on Page 28)



If this photograph were entered in a contest and you were told to guess who it was you probably would never be able to win the prize. Never in this editor's memory has Christian Rub played a straight role or anything even approaching the part he plays in "Romance in the Rain." Americans first saw him in "The Last Laugh." They saw him again and really appreciated him this time in "Little Man, What Now?" He is a great actor.

Claudette Colbert and Warren William in one of the romantic passages of Fannie Hurst's "Imitation of Life" which John Stahl is completing at Universal City for October release.

+ + +

R. C. SHERRIFF RETURNS TO WORK IN LONDON

HAVING completed the adaptation of Margaret Ayer Barnes' novel "Within This Present," R. C. Sherriff is on his way back to London to prepare for the fall semester in Oxford University. Mr. Sherriff's college career was interrupted by the war, and the author of "Journey's End" is just within the last few years in a position to complete it. He will be a senior this fall.

"Within This Present" was partly done in England, partly done on the boat coming over, and completed in California where Sherriff also worked on several other scripts including "The Return of "Frankenstein." He will leave New York as soon as he arrives, for Quebec where he will embark the following day on the "Empress of Britain" for England. It is highly probable that Universal will produce Sherriff's "Trip to Mars" during the current season.

James Whale will direct Margaret Sullavan in "Within This Present" as soon as "The Good Fairy" is completed.

COMING
SUTTER'S GOLD
A HOWARD HAWKS PRODUCTION

Our INQUIRING PHOTOGRAPHER

Looks Into The Furore Raised Over "There's Always Tomorrow"

Did Miss Vaile Do Right?

"I believe there are plenty of women like Miss Vaile, who would use their hold on a man's love to keep his family together, not wreck his married life. The trouble is that nowadays people are getting too hard boiled. They don't believe a woman could love a man enough to give him up. All we read about is of women who break up homes. We never hear about the women like Miss Vail who open the eyes of husbands and wives to each others' good points and keep them together. 'There's Always Tomorrow' will do a lot of good."

—MISS KELLY

"I think the father was to blame, himself. He should have asserted himself. When a man lets his wife and children walk all over him he mustn't complain if they lose respect for him. He can't expect them to understand his motives when he goes out with another woman. They can't believe their selfishness is responsible for it when he has never complained about their selfishness before. Mr. White was a sap if you ask me and he'll know better next time." —MR. BRADDOCK

"I know myself of two cases right in my neighborhood just like the Whites in "There's Always Tomorrow," where parents have done everything for their children and the kids treat their mother and father like the dirt under their feet, Believe me, they are going to get their eyes opened some day and then they'll know what they have done. There's such a thing as doing too much for children. I don't think the picture is a bit exaggerated. I don't think any parents would stand for so much."

—MR. EUSTACE

"I don't know how other girls feel about it, but I know that I would never impose on my father the way the White girls did on theirs. There is nothing like that in our home. But I know girls who are a little thoughtless about making their fathers happy. I don't think the White girls were bad. But they certainly were thoughtless. And I don't think Miss Vaile was bad either. She did a splendid thing for the family."

—MISS SHERWOOD

"I think this picture should be a lesson to people who have children growing up, to train them to be appreciative. Nowadays so much is done for the young folks that they may forget sometimes what sacrifices are being made for them. There is no substitute for the old commandment, 'Honor thy father and thy mother.' It was fortunate Miss Vaile happened along. What some women wouldn't have done to the Whites."

MR. JROCHAMS

"'THERE'S ALWAYS TOMORROW' is a story that will make you reflect on your home life and wonder if you haven't been unfair to your father in your personal search for happiness. This picture unfolds a plot that depicts the life of many a family, the tale of the father of five children, who is misunderstood, until a young woman, dearly in love with him, makes them realize his silent unhappiness."

—MISS HELLMAN

"American women are so spoiled by their husbands that some of them deserve a good shock just to let them find out that they're not little goddesses. It makes my blood boil sometimes the way I see fine fellows catering to their selfish wives' whims. Now and then you do hear of women, of course, who are brought to their senses by the loss of their husbands' love. Not all of them are as lucky as Mrs. White, who had a good woman come into her husband's life. It's a picture that should start people thinking."

—MRS. HALL

"I've been married twenty-two years, and I still shake up the furnace and do the other chores around the house the way White does in the picture, but that's just because I feel like it. My kids don't impose on me. I didn't bring them up that way. I taught them their duties early and often. They can take the car out when they want but they have to see me first or their mother. I know plenty of people like the Whites and they need the same thing. A little common sense."

—MR. KULZ

A real treat for lovers of ACTION and swift-moving DRAMA!.... A movie that MOVES!....CLASS all the way through—plenty of production values, eye-filling sets, etc.—but essentially a melodrama with that old familiar BOX-OFFICE PUNCH seen all too seldom these days!... PLAY IT.... NOW!

•

with

PHILLIPS HOLMES
EDWARD ARNOLD
MARY CARLISLE

A UNIVERAL PICTURE
with Wini Shaw, Andy Devine
Produced by Carl Laemmle, Jr.
Directed by Murray Roth.
Presented by CARL LAEMMLE

DAMON RUNYON'S
MILLION
DOLLAR
RANSOM

Giving Box-Office Satisfaction Everywhere!

With

ROGER PRYOR
HEATHER ANGEL

Esther Ralston, Victor Moore, Ruth Donnelly, Paul Kake. Story by Sig Herzig and Jay Gorney. Songs by Jay Gorney and Don Hartman. Screenplay by Barry Trivers. Directed by Stuart Walker. Additional dialogue by Gladys Unger and John V. A. Weaver. A Stanley Bergerman Production. Presented by CARL LAEMMLE.

Romance in the Rain

What People Are Saying About That Intriguing BINNIE BARNES

Director Edward Sloman:
Binnie Barnes is a most distinctive and versatile young dramatic player, as much American as English in her mannerisms and speech and certain to go far with American screen audiences.

Director Ernst L. Frank:
Binnie Barnes is a most capable young actress. In tense dramatic scenes she avoids the strong temptation to over-act; in light dramatic scenes she is poised and convincing and she handles comedy situations with unusual skill. Versatile, distinctive and attractive Miss Barnes has a fine voice and fine photographic features.

Carl Laemmle, Jr.:
Binnie Barnes is one of the most distinctive young actresses to come to the American and English screen in ten years and I look for her to win her place among the top-notch stars within a short time.

Radie Harris, Central Press & Radio Corres.:
Binnie Barnes is one of the most distinctive, colorful and entertaining personalities I have ever interviewed or seen on the screen.

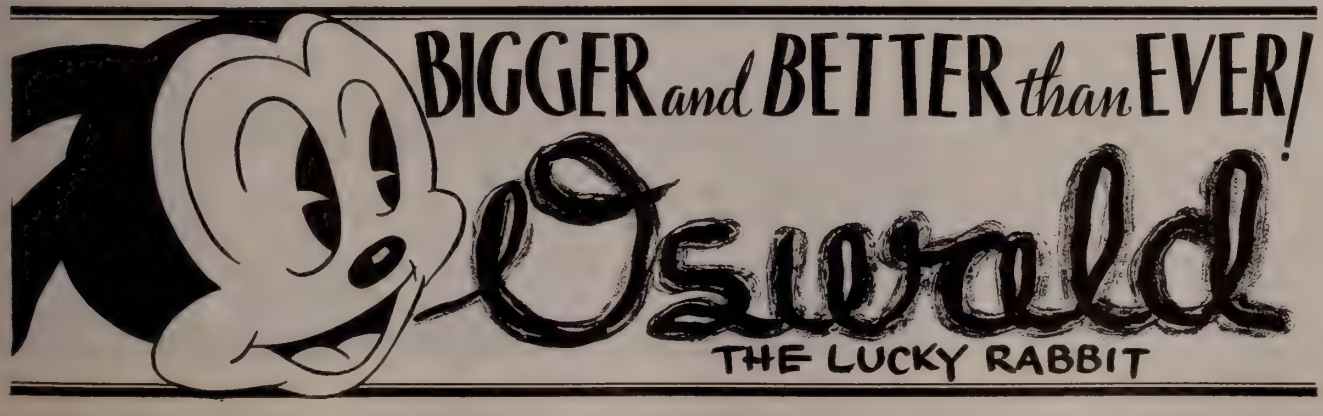
John C. Moffit, Kansas City Star:
"Binnie Barnes is swell."

Hollywood Variety review:
Binnie Barnes' work was particularly effective throughout. Her diction is Americanized throughout picture.

Photoplay:
Binnie Barnes is one of the most colorful stars in Hollywood and seems likely to capture American film applause with her versatility, distinct beauty and fine voice.

Eugene Chrisman of Fawcette Publications:
Binnie Barnes is one of the most interesting, entertaining and honest-to-goodness screen stars I have ever met and interviewed. She is a real human being and should be popular with men and women alike. Her voice is most appealing and on the screen she makes the reviewer feel she is talking to him alone; her work is minus the customary loud talking dramatics resorted to by many actresses in tense situations; instead Miss Barnes becomes confidential with her audience and the softness of her voice and her clean cut diction make her every work register definitely.

Hollywood Reporter review on "There's Always Tomorrow"—
Binnie Barnes is an interesting newcomer and distinctly intriguing.



The COAST to COAST HIT!

'River' Standout In L.A. on $6,000;

Los Angeles, Aug. 13.

Only house to show any radical improvement this week is the Pantages which is playing 'One More River,' and more than tripling its average weekly take. This is mostly due to studio taking a hand in exploitation by giving the house extras.

—VARIETY

$86,000 Take With "River" B'way's Best

Developing as a surprise to the Main Stem, not excepting Universal, first honors along Broadway last week went to "One More River" which nabbed an $86,000 gross at the Music Hall.

MOTION PICTURE DAILY

—outstanding

everywhere it plays!

Diana Wynyard

ONE MORE RIVER

With Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Colin Clive, Lionel Atwill, Reginald Denny, C. Aubrey Smith, Henry Stephenson, Kathleen Howard, Alan Mowbray. Screenplay by R. C. SHERRIFF.

A JAMES WHALE Production

"One More River" Better Than The Galsworthy Novel

Norbert Lusk in Los Angeles Times says "vital intelligence underlies every department of a beautiful production.

NEW YORK, Aug. 18. (Exclusive) Gradually some of Hollywood's newer and better productions are seeping onto Broadway, with consequent stimulation to reviewers and favorable reaction of the part of the public.

For example, Universal's "One More River" came into Radio City Music Hall with only regular advertising and on the strength of obvious merit the picture has garnered excellent reviews and encouraging receipts. Minus an arresting dramatic structure and, indeed, based on the unfamiliar divorce laws of a foreign country, it is persuasively absorbing because of the vital intelligence underlying every department of a beautiful production. Positive strength comes from restraint and good taste in writing, acting and direction, not forgetting the extraordinary careful simulation of English backgrounds.

Lacking these advantages the picture would be uncomfortably lethargic and the problems of its characters of only mild interest. Wisely James Whale has overcome the limitations of his material by combining with it his own creative ability and the result is definitely superior to the novel.

A heroine more ideally suited to the part than Diana Wynyard could not have been found nor has Colin Clive done anything better than his heavy, while the fine restraint and keen intelligence of Frank Lawton promise great things from him in "David Copperfield."

In fact, the entire cast is superlative and considerable interest is attached to the screen debut of Jane Wyatt, who is proclaimed the best of the younger actresses by theatre-going admirers. Critics laud her to the skies, hailing her as a discovery and declaring that she photographs beautifully. While this may be disputed by some, there is no denying that she is an exceptional actress. That distinguished veteran, Mrs. Patrick Campbell, also rises to the occasion and, like Mary Garden, has the ability to make rather commonplace quips sound like priceless epigrams.

Carl Laemmel, Jr. Signs Jane Clayworth

ON September 7th, the second ingenue to play the big role in "Are You Decent" at the Ambassador Theatre, will leave the company. June Clayworth has signed a long term contract with Universal and will report at the studio on September 15th to begin her screen career under the auspices of Carl Laemmle, Jr. Miss Clayworth took the role in "Are You Decent" when Claudia Morgan was married. Miss Clayworth attracted so much attention that three film offers resulted. She chose the Universal and will follow in the footsteps of Margaret Sullavan and Jane Wyatt from Broadway to Universal City. June Clayworth is a brunette with curly chestnut brown hair, cut in a circle bob, and with hazel eyes. She is five four and three quarters inches and weighs 110 pounds. She is twenty years old and was born in Wilkesbarre, Pennsylvania. She went to the Emerson School of Expression in Boston, and has had quite a bit of experience in stock. The details of Miss Clayworth's contract were arranged through her agents, Robson and Berney.

Chester B. Bahn says Galsworthy novel makes fine cinema (Syracuse Herald)

THERE is a delicately beautiful piece of work on the Eckel soundscreen this week. A work so gracefully executed, so patiently thought out that whether one ought to fire a critical salvo for the late John Galsworthy or dash off a pean of praise to another and less renowned author, R. C. Sherriff, is a question.

Lovers of the Forsyte saga (and are they not legion?), need have no disturbing fear as they contemplate viewing the stalwart, fascinating English family in cinema. All the fine nuances with which Galsworthy enriched his continued tale of the Forsytes; all the wealth of character detail which built a group of people, who, to the reader, are almost flesh and blood; all the sturdy, sane background upon which their lives are spread in the printed page—these, collectively, have been painstakingly reproduced in Universal's picturization of "One More River."

In less competent acting hands perhaps the Galsworthy material might have suffered materially, in spite of Mr. Sherriff's competent adaptation. But consider: Mr. Patrick Compbell, adding a touch of Lady Macbeth to her rich portrayal: Diana Wynyard who we are beginning to accept as the epitome of straightforward, charming English heroines; Jane Wyatt, a definite "find"; Colin Clive, Frank Lawton, C. Aubrey Smith, Henry Stephenson, Lionel Atwill, Alan Mowbray, Reginald Denny, Kathleen Howard, Gilbert Emery, E. E. Olive, Robert, Greig, Dennis Davis, Tempe Piggott—an imposing list, worthy of an imposing theme.

NEWSREEL No. 279

Stranger Than Fiction No. 1

RIOTING CONVICTS SET FIRE TO PRISON AS DEMANDS FAIL

GRATERFORD, PA.—Two hours of havoc and a trail of flames sweep a model penitentiary when two hundred prisoners battle over the warden's refusal to grant them "better food and more liberties."

HUEY AND MAYOR DEBATE WAR

BATON ROUGE, LA.—Senator Long, in an exclusive Universal Newsreel interview, attacks "debauchery and gambling" in New Orleans.

COLLISION KILLS BOY FLIER

BROOKLYN, N. Y.—Two young Chinese student pilots collide over the crowded streets of Williamsburg.

VIOLENCE FLARES IN STRIKE

McGUFFEY, O.—The world's biggest onion patch is torn with strife as workers demand higher wages. The Mayor's home is bombed when he threatens to intervene.

STEADY RAINS END DROUGHT

OKLAHOMA CITY, OKLA.—A sudden and heavy downpour restores life to the parched fields of this vicinity.

ROOSEVELT AT RAINEY RITES (Chicago Only)

CARROLLTON, ILL.—The Chief Executive and many other leaders gather to pay their respects at the funeral of the late Henry T. Rainey.

DEADLY SPILLS MAR RACES FOR DIRT TRACK TROPHIES

HAMBURG, N. Y.—A sensational crash causes severe injuries to a ranking speed ace when blow-outs and a slippery course bring racers to grief during a thrilling competition.

PRESIDENT REVIEWS CADETS

WEST POINT, N. Y.—The Commander-in-Chief witnesses the precision attained by America's future officers as they drill in his honor during a visit to this historic spot.

KING AND DUCE INSPECT ARMY

FUTA PASS, ITALY—Over 120,000 troops engage in colorful maneuvers with rifles and machine-guns under the interested gaze of Victor-Emmanuel and Mussolini.

GIRLS SEEK ENDURANCE MARK

GLENVIEW, ILL.—Mary Owens of Fort Worth and Jeanne LeRene of Dallas, Texas, take off for a long grind aloft in effort to break ten day record.

James Wallington describes the interesting first number of new series of thirteen single reelers being edited and compiled by Allyn Butterfield

Alois Havrilla, who describes the second "Stranger than Fiction" Reel

BABY SEAL

Carl Johnson a young man of Alamitos Bay in southern California, has adopted a baby seal only three months old. This little animal is his constant companion when he is in the water and follows him like a dog on land. Although the baby still has a lot to learn he gives promise of being unusually clever.

BABY GAS MASKS

In Paris a practical method has been devised to protect infants from the effects of chemical warfare. It is a handbag gas mask fitted with gas filter and oxygen renewing apparatus, to protect the infant from poison gas. The bag is zipped shut, and is equipped with an isinglass window through which the child may be observed.

BROTHERS PULL PLOW

The three Word brothers who live in Fordyce, Arkansas, have solved their plowing problem, since they cannot afford horse power, by hitching themselves to their farm plow, with two of them pulling and one guiding they have plowed and planted six acres of land thus assuring their food supply the coming winter.

TALL BOY

The North Denver High school has a pupil six feet, eight inches tall. The youngster is only fourteen years old. His excessive growth does not seem to have arrested his mental development. He proves to be a very alert student.

BABY OSTRICHES

At the Los Angeles ostrich farm baby ostriches are valued at $50.00 a piece as soon as they are hatched.

Camera Man Gets News Break

ESCAPE

"They're planning an air escape from the pen."

That was the alarm spread yesterday as an airplane circled over the new Eastern Penitentiary at Graterford, while convicts rioted.

Guards on the wall stood tense as the plane landed just outside the gates of the institution and two men emerged and started for the gates. Machine Guns covered them.

It turned out, however, to be a false alarm. The fliers identified themselves as Earl Basil of the Philadelphia Airport and a news photographer in search of pictures.

—*Box in the Philadelphia Inquirer*

The photographer mentioned in the story was David Oliver of Universal Newsreel's New York staff, assigned to cover the prison break immediately on news of its occurrence. The air scenes and views within the prison which he obtained are to be seen in Universal Newsreel No. 279, released last week, and described in the first column on the preceding page. What a hound that boy Oliver is for being in the news even if he has to be shot up occasionally.

✚ ✚ ✚

Stranger Than Fiction No. 1

This price does not seem to be exorbitant when you consider that the adult bird is valued at $500. Contrary to the usual custom the male Ostrich is very proud of his young and shares in the setting period with his mate. He also assumes responsibility in teaching the newly hatched babies to walk.

TINY MOTOR

A watchmaker in the little town of Berktesgaden, Germany, has built the smallest electric motor in the world. It's only half an inch high and is mounted on a pill box cover. The shaft is the size of a sewing needle and the windings are of German silver wire, only one one-thousandth of an inch in thickness—finer than human hair. It's a real motor. When connected up, it runs at a speed of eighteen hundred revolutions a minute, and develops two-horse-fly power!

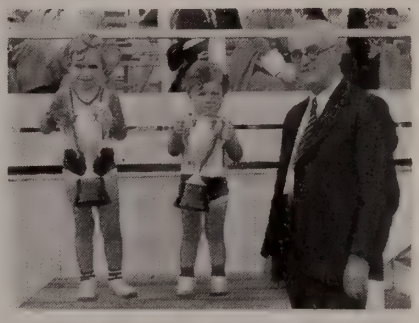
FREAK ANIMALS

Mr. E. J. Clark of Chehalis, Washington has a hobby for collecting freak objects and animals. He has an iron skillet 8½ ft. in diameter and 10 in. deep which holds four of his midget Hereford cattle on the hoof. At that these animals weigh 450 lbs. a piece.

HOBO HOTEL

There is a one-man hotel at Fresno, California. It is exclusively for hobos and operated by Skidway Slim. The proprietor runs the entire establishment. He is known from coast to coast and has entertained a million and a half hobos in his odd hostelry during the past three years. He runs a free employment service and free check room for their bundles. By the hundreds hobos come and go blessing Skidway Slim for hospitality.

NEWSREEL No. 278



TENT REVIVALIST PREACHERS 'CONQUER' FANGLESS SERPENT

BIRMINGHAM, ALA.—Frenzy grips a Holy Rollers' camp meeting when its pastors fondle a huge rattlesnake, claiming it will not injure them.

HEALTHIEST TOTS WIN CUPS

SEDALIA, MO.—Four States apply rigid tests to choose boy and girl health champions. Ruth Keuper of Sedalia and little Billy Needy of Lamonte, Mo., carry off the honors.

MARINES BACK FROM HAITI

NORFOLK, VA.—A long American occupation of the Island Republic ends as the last company of "Devil-dogs" returns home.

DOG BEARS RECORD LITTER

BINGHAMTON, N. Y.—Betty, a French bull, presents her master with fifteen valuable pups.

SOVIET SEEKS FINER HORSES IN TEST OF TROTTING SPEED

MOSCOW, U.S.S.R.—Ambassador William C. Bullitt, first American envoy to Communist Russia, looks on as the fastest trotters in the country match paces.

FATHER INVENTS BABY AID

BROOKLYN, N. Y.—An ingenious parent solves the hired-girl problem when he straps his child to his back and frees the family to enjoy the movies or the outdoors.

CAVALRY STUDIES TACTICS

SCHLOSSHOF, AUSTRIA—Mounted regiments speeding over rough terrain in intricate formations test the defensive uses of machine-guns.

BLAST PROVIDES NEW MARBLE

CARRARA, ITALY—Thousands of cubic yards of this region's famous stone tears from its base, loosened by the fury of two tons of dynamite.

CUP CHALLENGER MADE READY

BRISTOL, R. I.—Endeavour, the hope of British yachtsmen, clears decks for action.

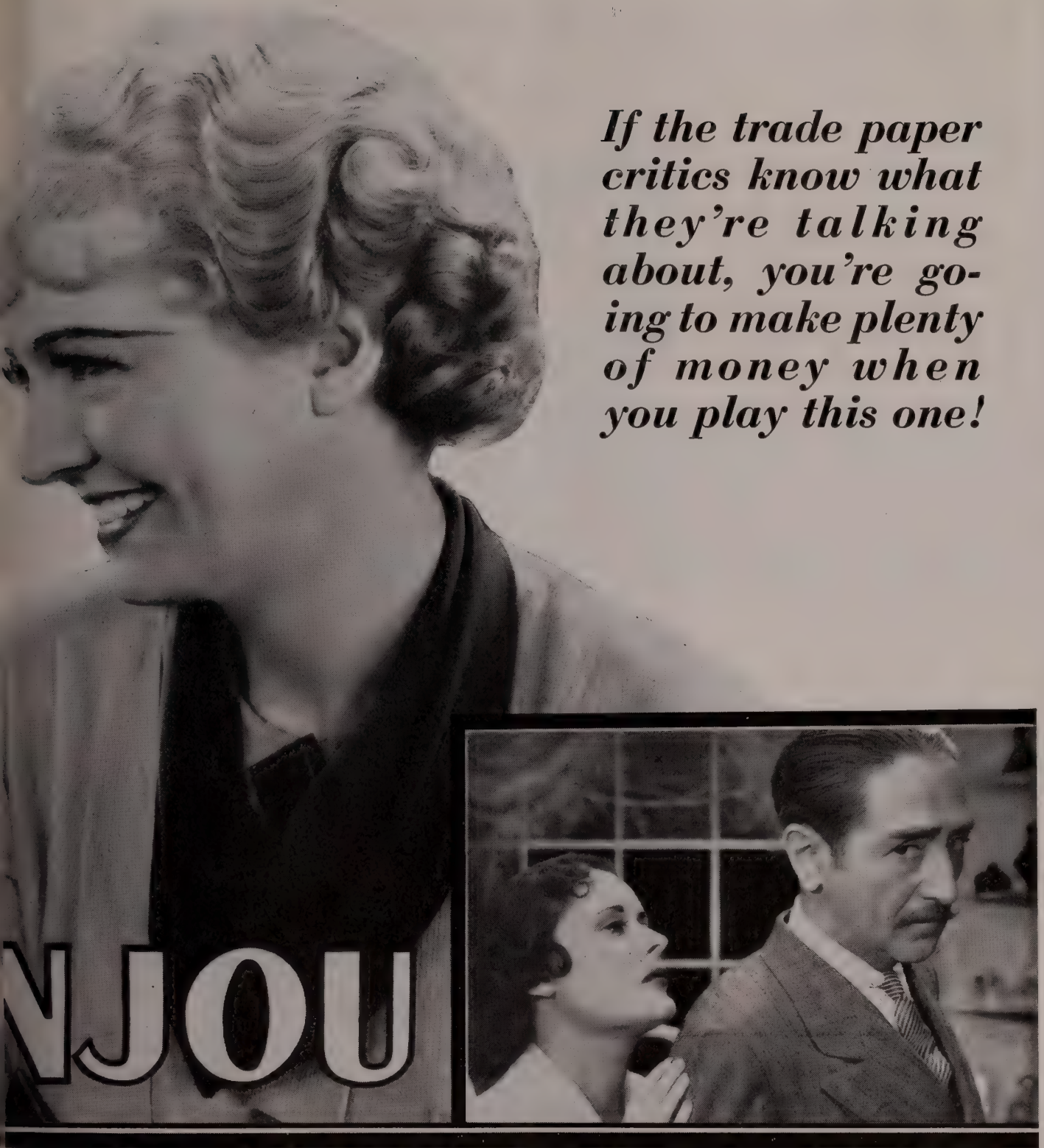
With

DORIS KENYON

Dickie Moore, Joseph Cawthorn, Reginald Owen, Betty Lawford, Charlotte Henry. Directed by Edward Buzzell. Presented by CARL LAEMMLE.

Adolphe ME

in The HUM



If the trade paper critics know what they're talking about, you're going to make plenty of money when you play this one!

NJOU

AN SIDE

Tremendous Coverage for Buck Jones Advertising

AS soon as Buck Jones signed up with Universal for a serial and six adventure features, the Exploitation Department devised a tie-up for him which will have a tremendous effect on attendance at his pictures. The Daisy Air Rifle people were induced to make a new rifle to which they gave the name "Buck Jones Special Daisy." Buck Jones' name is engraved on the jacket just like the finest big game rifles. A compass is inlaid in the stock, and a sun-dial is built in beside it. This air rifle, in addition to enjoying a tremendous sale, and in addition to its use as a prize, will be backed up by a huge advertising campaign.

The illustration on this page shows the back cover advertisement of the AMERICAN BOY. The same advertisement appears on the back cover for BOY'S LIFE and OPEN ROAD FOR BOYS MAGAZINE.

These magazines have a reader coverage of three million American boys and a tremendous audience of Buck Jones admirers to be turned into cash at the box office wherever Buck Jones pictures are shown.

In other sizes, the same advertisement will run in

POPULAR MECHANICS

POPULAR SCIENCE MONTHLY
UNIVERSAL MODEL AIRPLANE NEWS

This will add another three million readers to the three million who will be reading the boys magazines.

The above coverage is for September issues of all of these magazines. It is only the first in a series of ads that will be running regularly for a period of eight months. No other star of the stage, screen, or radio will enjoy as great a campaign of advertising where advertising counts most. Buck Jones, with his Buck Jones Rangers and the Daisy Air Riffle will return

The Advertisement in "American Boy"

mighty dividends to theatres playing Buck Jones pictures.

The response to the Buck Jones serial on the part of the exhibitors has been the greatest that Universal has ever enjoyed with any release. It far outsold "Gordon of Ghost City" which was last year's lead-off serial. The first episodes have resulted in tremendous audience response. "The Red Rider" is over the top with a vengeance, and riding for a record in the serial world, as it well merits.

Buck Jones has also completed his first feature for Universal entitled "Rocky Rhodes." It has a fine cast and a fine story, and will be released the first week in October.

The cast of "Rocky Rhodes" includes Sheila Terry, Stanley Fields, Walter Miller, Alf James, Paul Fix, Lydia Knott, Lee Shumway, Jack Rockwell, Monte Montague, Bud Osborne, Harry Samuels, and Silver. It was directed by Al Raboch. From a story by W. C. Tuttle, one of the great writers of western stories.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Human Side

It's the entertainment and showmanship of this picture that provides the exhibition values. Basically it's a comedy drama. Understandable humanness is its outstanding characteristic. Not a preachment, although it has a moral, it is light, airy and exciting. Just when everything seems securely settled, new complications arise and taking quick twists it races off to new interest-creating angles. A family type attraction, it has plenty of strength in cast and entertainment quality as a big house attraction as well as for smaller communities.

It's a wholesome family picture, and there is plenty of sock in it for those who must have their sock. While comedy in action, dialogue and situation is its big point it tells a real love story. The menace of its triangle is not heavy. Gregory loves Alma only for the money she will put up for his shows. The cast is adequate. Menjou, Reginald Owen, Doris Kenyon and Betty Lawford for the grownups. Charlotte Henry and Dick Winslow for the adolescents and Dickie Moore, George Ernest and their dog for the youngsters. Beside the commercial campaign given this, word of mouth advertising can be relied upon to boost it considerably.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Edward Buzzell. Associate producer, E. M. Asher. Stage play and screen treatment, Christine Ames. Screen play by Frank Craven and Ernest Pascal. Sound supervision, Gilbert Kurland. Photographed by Norbert Brodine. Film editor, Maurice Wright. Art director, Harrison Wiley. Editorial supervision, Maurice Pivar. Production Code Administration Certificate No. 130. Running time, 60 minutes. Release date, Aug. 27, 1934.

CAST

Gregory	Adolphe Menjou
Vera Sheldon	Doris Kenyon
Lucille Sheldon	Charlotte Henry
Fritz Speigle	Joseph Cawthorne
James Dalton	Reginald Owen
Alma Hastings	Betty Lawford
Phil Sheldon	Dick Winslow
Tom Sheldon	George Ernest
Bobbie Sheldon	Dickie Moore

Raves! Raves! Raves!

The BOX OFFICE SLANT

A Practical, Working Analysis of Current Product as Gauged By a Showman's Yardstick

THE HUMAN SIDE

Universal Comedy-Drama 60 mins.

SPLENDID PROGRAM OFFERING WITH FINE FAMILY AUDIENCE APPEAL; WOMEN WILL LIKE IT

Cast: Adolphe Menjou, Doris Kenyon, Joseph Cawthorn, Reginld Owen, Charlotte Henry, Dickie Moore, and others. Screen play by Frank Craven and Ernest Pascal from the stage play by Christine Ames. Director, Edward Buzzell.

Plot. Menjou is still in love with his former wife, Doris Kenyon, but is loved by Betty Lawford, an actress whose plays he produces. His lot is one failure following another and he is a poor provider for his children. For their sake, Doris accepts the proposal of Reginald Owen and they plan an immediate marriage. However, the children rush to their father who endeavors to stop the pending marriage. Doris and Owen disagree at the last moment and Menjou and she are reunited.

Summary: ***This one is built to order for the family trade. It has heart throbs, a lot of comedy and a very human appeal. The kids will laugh one minute and cry the next. It's also an ideal woman's picture, and gives a lesson to elders about breaking up homes without taking children into consideration. Get the church people interested. Play up the good cast and the theme. Arrange display of telegram offering congratulations. Tieup with stage beauty preparations. Use story teller in lobby or foyer for the kids. Solicit best letter from juveniles for daily schedule of usefulness.***

—JOE BLAIR, Hollywood.

MOTION PICTURE DAILY

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"The Human Side"

(*Unversal*)

Hollywood, Aug. 7.—This is Universal's answer to the clean, wholesome pictures demand without sacrificing the necessary ingredients for entertainment qualities to please the masses.

Being down to earth comedy drama, it reflects the emotions and mannerisms of modern American home life. The story concerns a wandering theatrical producer always looking for an angel to finance his productions. Because of this he becomes divorced from his wife and four children whom he still loves and visits whenever he is in town.

After a series of fast moving situations and smart dialogue between the feminine angel and nut composer the wife and producer are reconciled when he makes a new gold strike and moves to California in a clinch fadeout.

Adolphe Menjou gives a splendid performance as a roving producer with fine support from Betty Lawford, the angel; Doris Kenyon, as the wife, Joseph Cawthorn, as the nut composer, and Reginald Owen as a millionaire playboy pouring his attention on the divorced wife. They are well supported by four children, Charlotte Henry, Dick Winslow, George Ernst and Dickie Moore.

The production confines itself to telling a simple story rich in human qualities, with much credit due the author of the original, Christine Ames, and to Ernest Pascal and Eddie Buzzell for the treatment and for well modulated direction. Running time, 60 minutes.

Advertising "Only Yesterday" at the Nihon Gekijo Theatre in Tokyo. The poster on the right is an enlargement of the scene over the main entrance of the theatre. They have made Margaret Sullavan look just a little Japanese. Scene at left a balloon streamer advertisement.

Universal Announces October Releases

(Continued from Page 13)

second one for Universal.

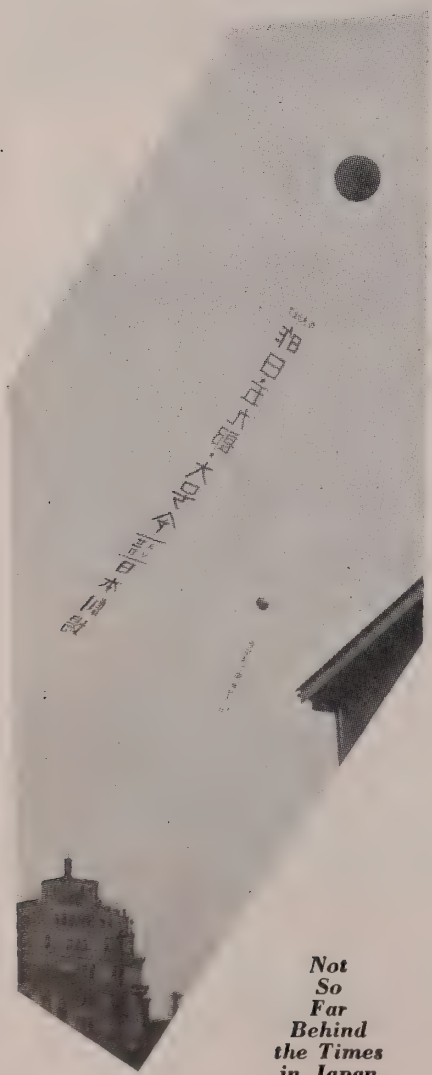
Stuart Walker directed "Great Expectations," and has gone to extraordinary lengths to secure accuracy, and so far as possible authentic backgrounds, properties and objects. The cast is a tribute to Stanley Bergerman's ability to put the right players in the right parts. It includes Alan Hale, Rafaela Ottiano, Francis L. Sullivan, Walter Armitage, Jackie Searle, Eily Malyon, Virginia Hammond, Georgie Breakstone, Forrester Harvey, Muriel Kirkland, Harry Cording, Douglass Wood, George Barraud, and Philip Dakin.

"Great Expectations" will be notable as the second picture for Jane Wyatt, who made such an auspicious debut in "One More River." In "Great Expectations" she has the leading feminine role of 'Estella," the girl who was brought up by her aunt as an instrument of revenge, trained to be hard, worldly, and cold hearted, but who finds in young Philip Pirrip,' whom everyone called Pip, the antidote for all of her aunt's teaching. "Great Expectations" will also present for the first time on the American screen Francis L. Sullivan, whom Universal signed in London recently for just such roles as that of Jaggers. The screen play for this famous Dickens novel was written by Gladys Unger.

The final picture for the month is the long-awaited "Imitation of Life" by Fannie Hurst. No picture of recent years took so long to cast, and none, in the opinion of John M. Stahl who cast it, is any more perfectly cast than "Imitation of Life."

Claudette Colbert and Warren William have the principal roles, and this combination is now becoming tremendously popular. It started with "Cleopatra." When they are finished making "Imitation of Life," which will be in two more weeks, they go into another production together. The cast in support includes Ned Sparks, Louise Beavers, Juanita Quigley, Marilyn Knowlden, Rochelle Hudson, Sevie Hendricks, Dorothy Black, Freddie Washington, Alan Hale, Clarence Hummell Wilson, and Henry Armetta.

Fannie Hurst's great novel was put into screen form by William Hurlbut and is being produced under the personal supervision of Carl Laemmle, Jr. There is every reason to believe that it will be the worthiest of the famous John Stahl pictures—"Only Yesterday," "Back Street," "Seed."



Not So Far Behind the Times in Japan

THE UNIVERSAL WEEKLY

SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

YOU DON'T GO AFTER BIG GAME WITH A SMALL GUN!

Use the same common sense in going after big results for your box-office when you have a picture that merits enthusiasm and intensive effort.

And that's just what "THERE'S ALWAYS TOMORROW" deserves from every showman who is entitled to the name. We cannot urge you too strongly to give this screen gem a real bang-up campaign.

It is a picture so appealingly human that everyone of your patrons will see in each character some loved friend or neighbor—they will recognize each little problem, each bit of happiness and each sorrow as one of their own or as something that has happened in families they know. And when you have that kind of a situation in a picture you have an attraction that is sure-fire box-office because it will send them out talking.

AND IN ADDITION "THERE'S ALWAYS TOMORROW" GIVES YOU A NEW AND SCINTILLATING SCREEN PERSONALITY WHO WILL BE THE TALK OF THE COUNTRY THIS FALL—JUST AS "ONLY YESTERDAY" DID A YEAR AGO!

BINNIE BARNES has everything that picture fans rave about—we feel safe in predicting that after they've seen her in this picture, they will literally go nuts about her! Frank Morgan does the best work of a notable career and Lois Wilson comes through with a performance equalling the one she gave in that memorable production, "Seed." And adding to that great appeal there's as fine a collection of youngsters as you'll ever see.

"THERE'S ALWAYS TOMORROW" is truly a great picture—an impressive picture—because of its beautiful simplicity! It is a picture as clean as the proverbial "hound's tooth" but, nevertheless chock full of audience entertainment. Get your teeth into it and give it a worthy send-off. Sell Binnie Barnes to the hilt. You'll thank us for the tip—and, if you follow them, for the many tips on the following pages.

A. J. SHARICK

24 SHEET STAND

PLAY THE PICTURE YOU KNOW WILL MAKE GOOD!

MARGARET SULLAVAN in LITTLE MAN, WHAT NOW?

3 SHEET A

STAR HEAD DISPLAY

MOUNT a twenty-four sheet cut-out head of Binnie Barnes on a large star shaped board. Decorate the background with gold or silver flit and hang it in a conspicuous spot in your lobby. Train baby spots on it from two angles.

This will make an excellent star-selling display and can be used both for your advance lobby and in the current set-up. It can be used to advantage for a night shot atop the marquee.

RADIO SCRIPT

THERE is available for radio station tie-ups, a fifteen minute playlet adapted from the picture script. Promote the time from the station by giving it credit in your screen and lobby announcements of the stunt—or promote it from a commercial sponsor by offering it to him as free material. You can probably induce a local dramatic club to put it on for the publicity they will get. Just write or wire, Exploitation Department, Universal Pictures Corporation, Rockefeller Center, New York City.

CASH IN ON OTHER POPULAR STORIES BY URSULA PARROTT

THE story from which "There's Always Tomorrow" was adapted, is from the pen of the popular and distinguished author, Ursula Parrott. Stress it in your campaign. Arrange with local book stores for displays featuring books by this authoress. Provide them with stills, lobby photos, cut-outs and other accessories to use in the displays as a tie-up with the picture. Print up book marks to be distributed by book stores and libraries, with a list of the author's works on the back and an ad for the picture on the front. Get local librarians to recommend Parrott books.

Prepare a lobby board calling attention to Miss Parrott's other stories that have been filmed ("Ex-Wife" and "Strangers May Kiss") and featuring AND NOW HER BEST STORY TO DATE "THERE'S ALWAYS TOMORROW."

PRINT UP SPECIAL CARDS FOR LOBBY

PRINT up special cards in various colors using just the title and the following catch-lines. Use plenty of them in your lobby and in other spots around town, to get your title and story over.

Does Marriage Kill Romance?

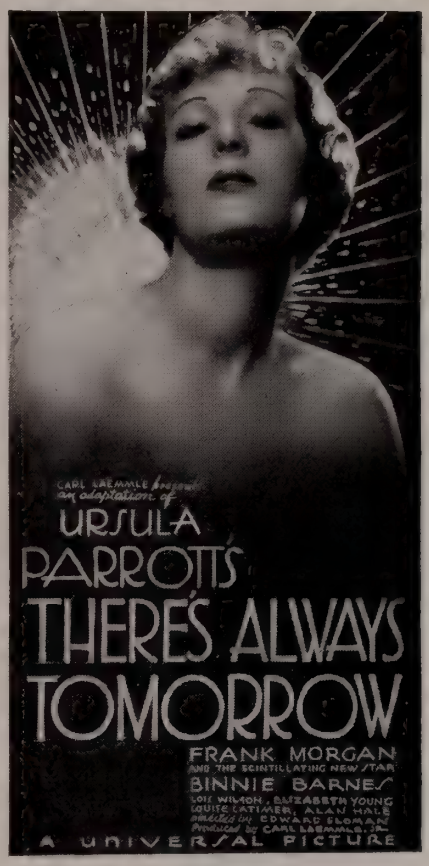
Are Husbands Lovers at Heart?

Do You Take Your Husband's Love For Granted?

Is There Room In Your Heart For DAD?

Is Dad Just The Pay Check in Your Home?

1 SHEET



3 SHEET B

DISPLAY LINES

As big as the heart of humanity!

* * *

Life begins at forty—sometimes! Here's the romance of a father of five that is more thrilling, more human, more real, than any youthful flaming affair.

* * *

She was the other woman—a trespasser, but she understood what those who were closest and dearest to him did not.

* * *

Here's a story of new dreams discovered, and old ones re-lived, of life fresh and radiant, of youth renewed!

* * *

The find of the screen year! Here's a girl who will overwhelm you with her beauty, charm you with her personality, bewitch you with her talent—Binnie Barnes, great screen discovery, appears in "There's Always Tomorrow" . . . Don't miss her! She's the girl everyone will be talking about tomorrow.

* * *

Here's drama as intimate as your own fireside, as romantic as your own first love affair, as fine and human as your own family! It is a scene from life as lived in a million homes and you will love it!

SELL THE BRILLIANT NEW STAR OUT FRONT AND IN YOUR LOBBY

BINNIE BARNES is destined to be the talk of the country after it has seen her first American picture, "There's Always Tomorrow" just as Margaret Sullavan was after her appearance in "Only Yesterday."

At any rate you will do well to plug this fascinating new screen personality BIG. She will back up anything you say about her as a beauty, a talented actress and a glamourous personality. Make up the lobby display board shown below. Put the cut-out from the twenty-four sheet atop the marquee. Use the special Binnie Barnes one and three sheets in all possible displays. To sell the story angle and its universal interest for each type of family, have your artist make up a compo-board reproduction of a home front for the box-office. An attractive lobby can be made by turning it into the facade and garden of a typical American home.

CINEMA FASHION TIE-UP

DEPARTMENT and specialty shops are now featuring cinema fashions for the youngsters as well as for the grown ups. The important part played in this picture by little Helen Parrish has inspired the Modern Merchandising Bureau to have reproductions of her dresses and coats made up for their more than 300 shops to merchandise in connection with the engagements of the picture. This special promotion is, of course, in addition to that prepared for the very advanced styles as worn by Binnie Barnes. Contact your Hollywood Cinema Fashion Shop at once and arrange for a big display. If you require any additional information about this tie-up communicate direct with, Modern Merchandising Bureau, 36 West 44th St., New York City.

THREE COLOR HERALD

HERE is a novel herald with plenty of flash and color. Printed in two colors inside and one out and because of the fold of the cover over the inside spread it gives a three color effect. This is only the inside spread, but the cover is just as attractively laid out. Flat size is seven by eleven inches. Priced at $3.00 per thousand. Ample imprint space. At your Universal Exchange.

INQUIRING REPORTER STUNT PERFECT

THIS is the type of picture that starts plenty of talk once it has opened. The situations presented and the characters delineated are all so akin to people and happenings we all know and experience that your audience will just naturally go out talking about them. And there will be a wide divergence of opinions as to what would be said and done in similar situations in real life.

By putting over this stunt with your local newspaper you can start this controversy before the picture opens by giving the local fans an opportunity to express themselves on the subject matter involved in print. Most of us get a whale of a lot of satisfaction doing just that.

Arrange with the local newspaper editor to send a reporter out to make snapshots and ask various types of people a different question each day for about four or five days before the opening. Urge the use of the following questions: IS A FATHER AND HUSBAND JUSTIFIED IN GOING ELSEWHERE FOR CONSIDERATION AND COMFORT WHEN HE DOESN'T GET THEM AT HOME? IF YOU FELL IN LOVE WITH A MARRIED MAN WOULD YOU LET HIM KNOW IT OR RUN AWAY FROM YOUR HAPPINESS? CAN A MAN FIND ROMANCE AFTER FORTY? SHOULD THE RAISING OF A FAMILY BE ALLOWED TO KILL THE ROMANCE OF YOUR LOVE? IS A WIFE AND MOTHER JUSTIFIED IN NEGLECTING HER HUSBAND TO GIVE ALL HER DEVOTION TO HER CHILDREN?

IT'S WORTHY OF YOUR ENDORSEMENT

NOT every picture you play can stand up under the "personal endorsement ad" but in "There's Always Tomorrow" you have an attraction that not only is worthy of such exploitation, but should, in all good showmanship, be given it. It is excellent entertainment—down to earth and clean. Every member of every family will understand and enjoy it. The characters are believable—real, their counterparts will be in every audience—they will provoke discussion pro and con—they will awake in many people a consciousness they never felt before—and they will thank you for urging them to see this American family and the near tragedy of their problems.

CLAUDETTE

COLBERT

in

FANNIE HURST'S

IMITATION OF LIFE

WITH

WARREN WILLIAM, Rochelle Hudson,

NED SPARKS, HENRY ARMETTA

A JOHN M. STAHL Production

From

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UNIVERSAL NEWSREEL

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 35 NO. 13 SEPT. 8, 1934

Alice White
one of the featured players in
"SECRETS OF THE CHATEAU"

Coming!

PHILLIPS HOLMES
HENRY HULL
JANE WYATT
and many others in a great
Stanley Bergerman Production

Charles Dickens' "GREAT EXPECTATIONS"

Fannie Hurst's

IMITATION OF LIFE

WITH

WARREN WILLIAM

Rochelle Hudson

Ned Sparks — Henry Armetta

A JOHN M. STAHL PRODUCTION

THREE MORE HITS

No. 786 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Fortunately, you don't have to buck up against any reform drive against the movies.

You don't have to go against the current by showing objectionable pictures.

Fortunately, there are so many fine pictures on which you can make money, without apologies to anyone, that you can continue to be a good showman because there are plenty of good shows on the market for you to use in your theatre.

The last three from the Universal studios — produced under the most careful production code ever drawn up — are proof enough that good, strong entertainment can be made without offense to even the most fanatical of critics.

"The Human Side" has already been described by the Hollywood Reporter as a picture which "fairly teems with audience appeal." This picture gives you a brand new Adolphe Menjou — a much more likeable Menjou than the screen has ever had before. Just as the title indicated, it is a story of such human appeal that the whole family will go for it from the start to the finish.

"Million Dollar Ransom" sounds like a gangster story and for that reason it will help the box office and it will also prove that vital, red-blooded stories can be pictured without being wishy-washy or Pollyanna. It is the newest,

FROM UNIVERSAL!

most modern kind of twist on a red-hot story and it will grip every soul in your audience because it is so BELIEVEABLE.

"There's Always Tomorrow" will simply bowl you over. The story is so simple, so direct and so darned honest that it will make you wonder why it was never written before the famous Ursula Parrott wrote it. If you give your local advertising campaign one fraction of what this picture deserves, you will pack your house at every show. I like it better than "Only Yesterday" which so many of you thought the best picture of many a year.

I told you not long ago not to let any drive against the movies get you down, nor destroy your spirit of showmanship. I was basing this on what I knew our studio was about to produce. Now I have seen the finished pictures and I re-iterate my advice more strongly than ever.

Making pictures under the restrictions of today is a tough job but I am happy to say that the Universal studios have found the way to do the job just a little better than anyone else is doing it.

Year in and year out, Universal pictures are a pretty safe thing to tie to.

Carl Laemmle

"SOCKO!"

at CHICAGO THEATRE, Chicago,"

—says VARIETY

Top money of the loop goes to 'One More River' at the Chicago, where the women and the matrons are finding ace heart fodder. Class picture with femme appeal is adding up to socko money at $44,000.

Picture is the main attraction beyond question, getting excellent reviews and fine word-of-mouth on femme and class draw. Headed for lusty $44,000, by far the biggest money in the loop.

A UNIVERSAL PICTURE

DIANA WYNYARD *in*

ONE MORE RIVER

Beautiful Binnie Barnes who is unpacking for a two days close-up of New York in her suite at the Essex House.

BINNIE BARNES SAILS AWAY TO ENGLAND

BUT THIS STUNNING RED HAIRED BEAUTY WILL RETURN TO PLAY IN MANY UNIVERSAL FILMS

AFTER a four month sojourn in Hollywood during which she made three pictures under her long term Universal contract, Binnie Barnes, sailed for England on the Majestic, Wednesday, Sept. 5th. She arrived in New York from the West Coast by fast plane, late Sunday night after a stormy trip which delayed the plane over eight hours. While in England she will act in an Alexander Korda production with Maurice Chevalier. She returns to Universal City in December to continue playing in Universal pictures.

The necessity of making this English picture prevented Miss Barnes' remaining in New York to see the opening of her first American film, "There's Always Tomorrow," which will play the Music Hall on Sept. 25th Due to her work in this production, Universal executives starred her in her second picture, "What Ladies Dream." In addition to these two roles she also appeared with the 30 other stars in "Gift of Gab" the Universal musical feature which will be released on September 24th.

When interviewed in her suite, at the Essex House, where she is staying during her three days in New York, Miss Barnes turned out to be a tall, graceful young woman with dark, almost olive complexion and rich red-gold hair. She is even more beautiful than her photographs and screen appearance show her to be and has the frankest and most ingratiating manner possible to imagine. Her eyes are a shade of hazel which can only be called red. They presented quite a problem to Jack Pierce, Universal City's makeup specialist before he could hit upon the proper tint of shadow for them in making up her

(Continued on Page 22)

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
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SEPT. 8, 1934
Vol. 35 No. 13

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First New Season Deal For Publix-Great States Is With Universal

LAST week J. R. Grainger returned from Chicago with another important 100% deal for Universal Pictures. The deal involved the Publix Great States Circuit, operating theatres in eighteen cities and towns in Illinois and Indiana. The deal was signed with Jules J. Ruben, general

(Continued on Page 22)

OUTS
THERE'S ALWA

TANDING!

Outstanding in any company! . . . Universal is proud to present as its first release of the 1934-35 season a picture even more outstanding than "Only Yesterday!" . . . A picture which will give you outstanding grosses — because it's that kind of a picture — and because it gives you the opportunity to introduce to your public a new and outstanding screen personality!

URSULA PARROTT'S

S TOMORROW

FRANK MORGAN
BINNIE BARNES

Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale. Produced by Carl Laemmle, Jr. Directed by Edward Sloman. Presented by CARL LAEMMLE.

A UNIVERSAL PICTURE

VICTOR MOORE IS "TERRIFIC"

WHEN they want to say in Hollywood that something is top hole, ace high, first class, or anything else that indicates clear cut supremacy, they say "It's terrific!"

Terrific is the superlative that tops all possible superlatives in cinemaland. Victor Moore is the latest terrific sensation in the movie studios as a result of the advance showings of his first Universal picture, "Romance in the Rain," which made its initial public appearance at the Roxy Theatre in New York yesterday.

Heather Angel and Roger Pryor have the romantic leads in this production. They are splendid too. But it is Victor Moore, the veteran trouper of 10,000 stage performances from the oil-light circuits to the famous Broadway Music Box Theatre, who has stampeded the keenest critical minds on the West Coast. They all dub him "terrific" and prophecy that the uproarious fun which he brings to the screen in "Romance in the Rain" will place him among picture comedians where his role of Alexander Throttlebottom in "Of Thee I Sing and "Let 'Em Eat Cake" brought him on the stage. That is at the very top of the heap.

In Two Films

Those who have seen the rushes of "Moore's second Universal film, the radio-musical picture, "Gift of Gab" in which he plays a buffoonish but wealthy program sponsor are just as enthusiastic about his work. In this picture he shines among a cast of over thirty stars of screen, stage and radio and is ably abetted by his Broadway associate, Hugh O'Connell. Edmund Lowe is featured in "Gift of Gab," with Ruth Etting, Phil Baker, Gloria Stuart and others prominent in the cast.

Although the noted comic has been to Hollywood before, making pictures, silent and talking, for Jesse Lasky and others in the past, it remained for Universal to bring him out with the intention of making him one of the big names in screen entertainment. His previous movie ventures were undertaken by Moore, largely as recreation from the arduous life of stage comedy. He thought it would be a vacation until he was hit on the head with a stuffed club and chased

"Romance in the Rain" gives famous stage comedian the opportunity to display real genius.

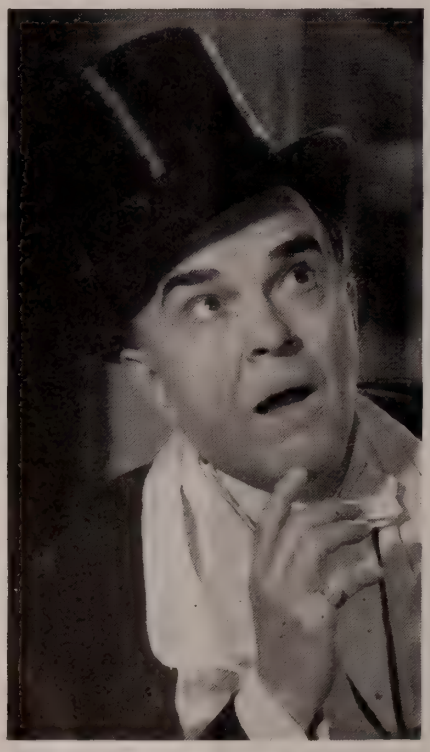
by a lion during his first day before the cameras.

But when he went to Universal City last May, he had a contract to make him take his comicalities seriously This contract extending over a term of seven years gives him the kind of roles which brought him international fame on the stage. During the theatrical season his contract gives Moore permission to act on Broadway.

Back on Stage

At present the comedian is in New York ready to begin rehearsals in a Broadway musical show as yet untitled, to be produced by Vinton Freedley. This show which will present Moore with his old side partner in fun, William Gaxton, who was the president in "Of Thee I Sing" and the dictator in "Let 'Em Eat Cake."

SENSATION



Victor Moore in a scene from "Romance in the Rain" which is his debut in talking pictures where he is destined to rank with Charlie Chaplin.

The book of this show is by P. G. Wodehouse and Guy Bolton with music by Cole Porter and it will open at the Alvin Theatre during the first week in November.

Between rehearsals for this theatrical assignment, which begin within the next two weeks, Moore will be able to combine business and pleasure by seeing the New York premiere of the two pictures which he made during his three month stay at Universal City. New pictures are being planned there for the plump Mr. Throttlebottom which it is expected will make him more terrific than ever.

Had Hard Road

Although an overnight movie sensation, Victor Moore had no such easy road on the stage. He went through every phase of a trouper's precarious existence for many years before he began to gain the attention that made him one of the all time headliners in American comedy.

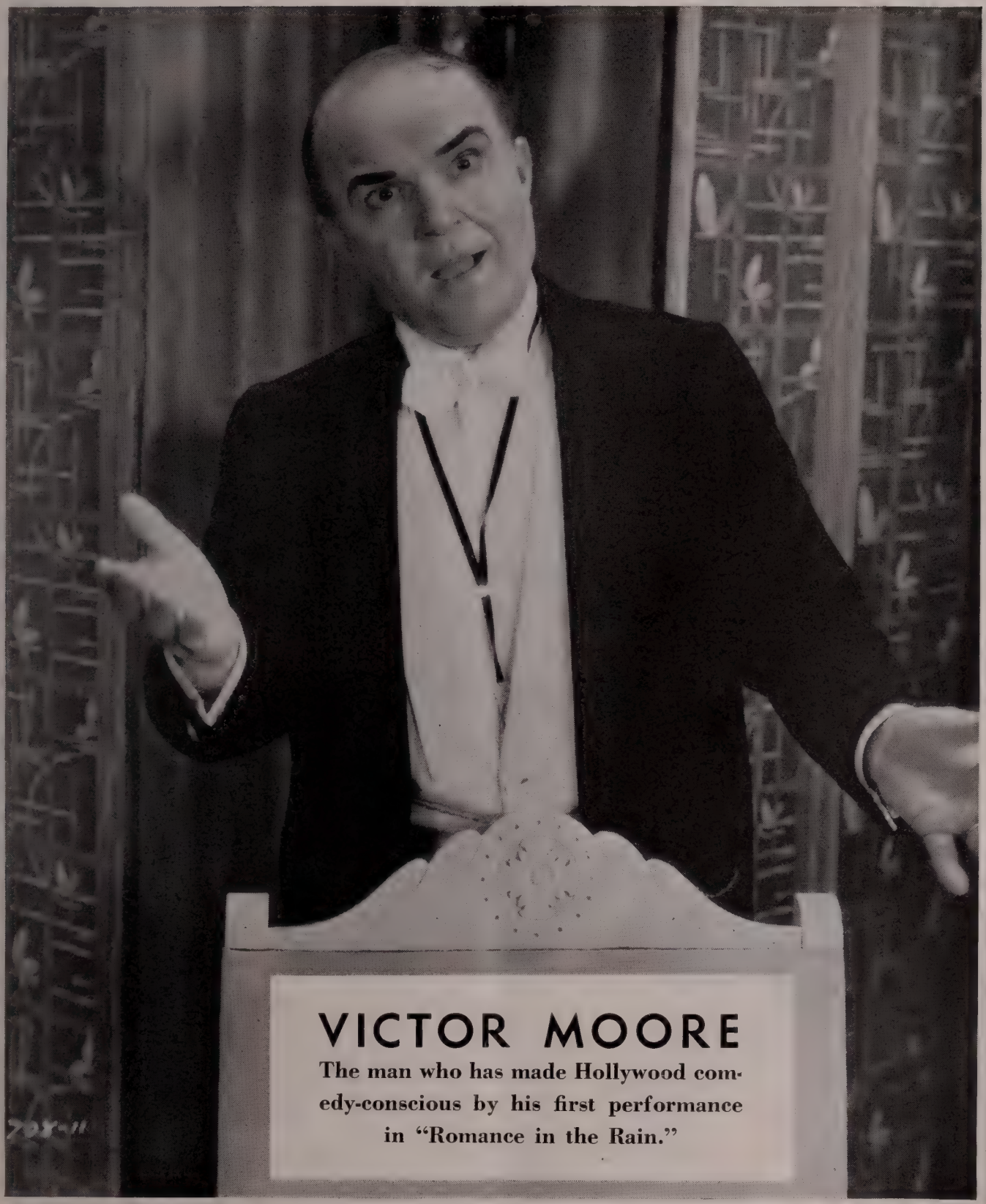
It was not until he married Emma Littlefield and they teamed together on the stage as well as in real life that he began to be successful. He bought a run down vaudeville sketch called, "Change Your Act, or Back to the Woods." This act turned out to be the bread and butter standby for the Moores for over 25 years, They played it in every big time vaudeville house in America. Whenever there were unemployed periods in Moore's career in "legit," the family brought out "Change Your Act."

The act employed the entire playhouse, the staff, ushers and stagehands. It used no scenery. The Moores started to play the act for $50 a week. When they last appeared in it they were getting $2000 a week.

This happy marriage which lasted for thirty years was broken by death when Moore was acting in "Romance in the Rain." News was brought to him that his wife was dying while he was on the set. True to the best theatrical tradition of carrying on with the show no matter what the circumstances, Moore finished the final sequence of the film. Then he flew to New York, arriving just an hour after his wife passed away. He returned after only one day in New York to enter production on "Gift of Gab."

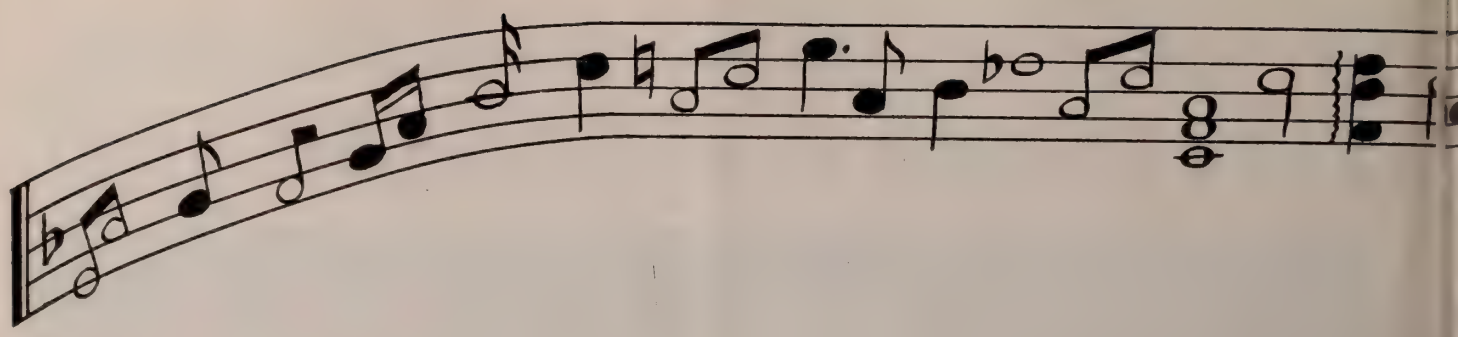
(Continued on Page 28)

LATEST SCREEN COMEDY HIT!



VICTOR MOORE

The man who has made Hollywood comedy-conscious by his first performance in "Romance in the Rain."



Says Motion Picture Daily—

"Has all the assets of a Class A production . . . Has many hilarious comedy situations . . . The dialogue kept the audience in good-humored laughter . . . The picture has general appeal."

WAKE UP A

with

RUSS COLUMBO
ROGER PRYOR
JUNE KNIGHT

Catherine Doucet, Henry Armetta, Andy Devine, Wini Shaw. Story by John Meehan, Jr. Directed by Kurt Neumann. A B. F. Zeidman Production. Presented by CARL LAEMMLE.

ND DREAM

Roger Pryor, June Knight and Russ Columbo as they appear in the forthcoming picture, "Wake Up and Dream." The three go through the entire picture as a vaudeville team with all kinds of complications attending the progress of their success.

"'Wake Up and Dream' Should Be Money Maker" *Variety*

THE coast preview of "Wake Up and Dream" was caught by both Variety and the Hollywood Reporter. Here is the Variety review:

"A vaude trio with a Three Musketeer complex come to Hollywood. One of the boys makes good, both love the girl member of the trio, one gives her up for the other. It's all been done before, and with music, too; but, it hasn't been done as well. Main credit is due to the comedy. Picture should be a money maker. It's 100% entertainment.

"Wisely, Russ Columbo has been allowed to do little else but sing. That he does well. Crooner still lacks pliability, but has improved over his earlier efforts. With a cast of comics such as Roger Pryor, Henry Armetta, Andy Devine, Catherine Doucet and Richard Carle—all getting everything there is out of their dialog and situations—there are few minutes in the picture without laughs.

"Story revolves around the trio, Columbo, Pryor and June Knight. Unable to get by in vaude, they come to the coast on the cuff. Pryor, who has become Columbo's manager, promotes him into a picture contract. Their trials and tribulations make the picture.

"Though the story is thin, the comedy sequences keep the picture going at a fast pace. There are several big laughs—Armetta's love scenes with Miss Doucet; the drunk bit between Pryor and Devine; Pryor's efforts to duck the cops under the impression they are after him.

"Entire cast steps out in front with performances. Miss

(Continued on Page 27)

"There's Always ... at the New ...

UNIVERSAL'S first picture of the new season, "There's Always Tomorrow," has been booked at the Music Hall. This is the highest honor which can be paid to a picture. Plans are being perfected by the theatre and by Universal for a campaign which will be appropriate to the story and to the introduction of Universal's newest star, Binnie Barnes. The date of the Music Hall showing will depend upon the hold-overs of several pictures, but is tentatively set for September 27th.

With every preview of "There's Always Tomorrow" in Hollywood, the impression grew and grew that in Binnie Barnes Universal had acquired a star of amazing interest to American audiences. By some fortunate circumstances, Binnie Barnes has a face, a temperament and voice which are as cosmopolitan as any actress in the world. Though she was born in London, and though her father was a London policeman, she is less English than any actress who ever came to America. There isn't a trace of English accent in her voice, which is low, rich and melodious. From her Italian mother she received a legacy of temperament and artistry which combine to give her a cosmo-

✚ ✚ ✚

Herbert Marshall and Frank Morgan In "The Good Fairy"

TWO players have been chosen for the supporting cast in "The Good Fairy," which will star Margaret Sullavan. This Franz Molner play will go into production next week at Universal City under the direction of William Wyler. Herbert Marshall will have the romantic lead, and Frank

(Continued on Page 27)

Edna Searle, Neil Hamilton, Binnie Barnes and Grant Mitchell in Binnie Barnes' first starring picture, "What Ladies Dream." The featured players are Neil Hamilton and Paul Cavanaugh. Edna Searle is Binnie Barnes' cousin and this is her first role in American pictures.

›morrow" Booked ›rk Music Hall

politan look. It is true that she has turned her hand to so many things and has lived and played in so many countries and cities that it would be surprising to find her anything but cosmopolitan. American audiences are going to take her to their hearts as the preview audiences and as the metropolitan bookers and the Universal home office executives all have done. Binnie Barnes has the makings of one of America's greatest moving picture stars.

"There's Always Tomorrow" is a delightful story by Ursula Parrott, author of "Ex-Wife," and "Strangers May Kiss." It presents a situation which might easily obtain in any home, and a man who was so accustomed to being enslaved by every member of his family that it took a remarkable woman to bring back a proper perspective to all concerned. Frank Morgan plays this man and it is a part made to order for this splendid actor who has scored hit after hit during the last few years. Its cast includes Lois Wilson, Elizabeth Young, Robert Taylor, Helen Parrish, Louise Latimer, Dick Winslow, Anne Darling, Dean Benton. It was directed by Edward Sloman.

✚ ✚ ✚

Claude Rains To Make Two More "Man Who Reclaimed Head," First

CARL LAEMMLE, Jr. this week signed Claude Rains to a two picture starring contract. The first picture is a natural. Claude Rains played it on the stage in New York at the Longacre Theatre. It is "The Man Who Reclaimed His Head" by Jean Bart. The picture was put into continunity form by the author herself with additional scenes by Peter Finley Dunne, Jr. The only other player so far cast is Douglas Fowley, and this makes the fifth picture in which this enterprising young man, who hitch-hiked his way to California, has appeared. Claude Rains left New York this Wednesday and arrives on Monday to prepare for "The Man Who Reclaimed His Head."

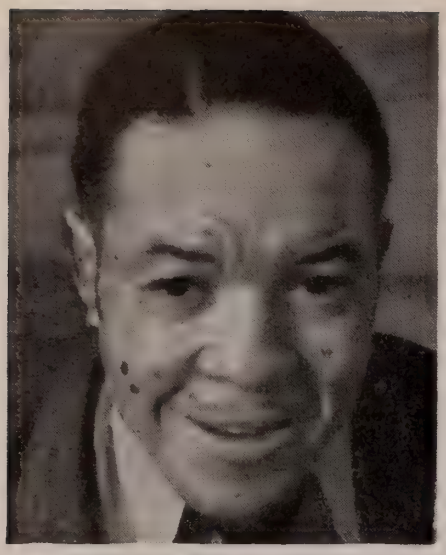
The other production in which Claude Rains will be starred is "The Return of Frankenstein," which James Whale will undoubtedly produce from a script now being written by R. C. Sherriff, who took the material back to England to complete during his next semester at Oxford University. It is also very likely that the famous New York illustrators' model, Phyllis Brooks, will be cast as "The Bride of Frankenstein." A world-wide search has been going on for the last three months for a type which the studio describes as "cold beauty" to play this unusual character.

Claude Rains, who is a famous Theatre Guild star, made his screen debut in "The Invisible Man." His next appearance was in the Hecht-Arthur play, "Crime Without Passion," just now having its previews. In the meantime, Rains came back to New York to play in "They Shall Not Die," the John Wexley play.

Rochelle Hudson and Claudette Colbert in a scene from "Imitation of Life." In the film version of Fannie Hurst's famous novel they play mother and daughter. More than that, they are both in love with the same man.

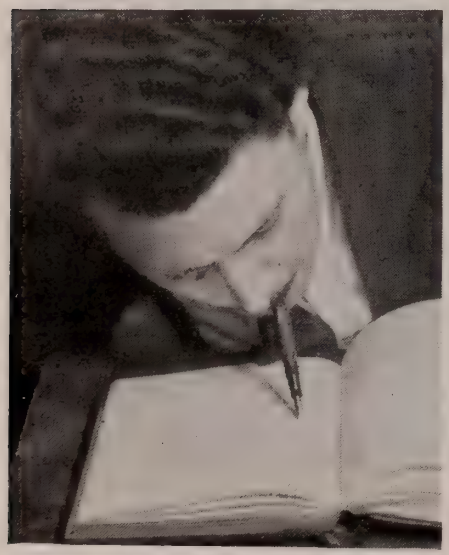
R. C. SHERRIFF COMPLETES "WITHIN THIS PRESENT"

R. C. SHERRIFF sailed this week from Quebec on the steamer Empress of Britain with a new commission from Carl Laemmle, Jr. and because he wants to see the premiere of his play, "St. Helena" and because he has to return to Oxford University to complete his course. While at Universal City he completed the script of "Within This Present," the popular novel by Margaret Ayer Barnes, and laid the ground-work with James Whale for a new story for "The Return of Frankenstein." It has been decided to call this production "The Return of Frankenstein" because technically the title, "The Bride of Frankenstein," is a misnomer. Most people think of Frankenstein as the name of the monster, whereas Frankenstein is the name of the doctor who created the monster. In this new production, the monster is to have a bride and that bride has tentatively been selected in the beautiful person of Phyllis Brooks. This is the new name which Carl Laemmle, Jr. has selected for Phyllis Seiler.



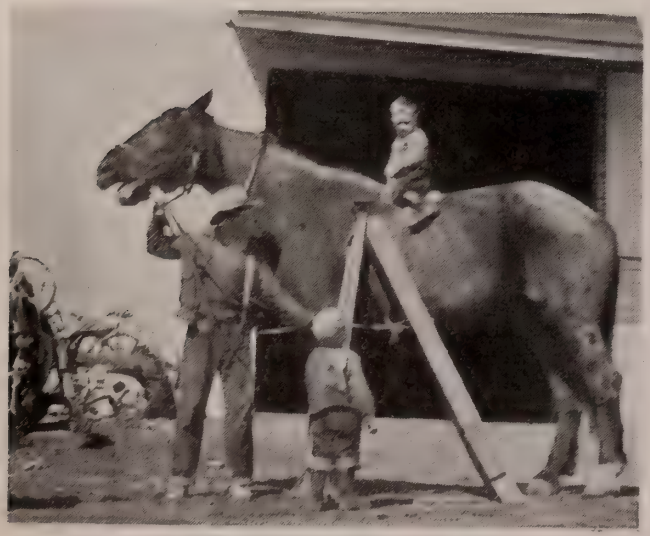
NEGRO TURNS WHITE

STRANGER THAN FICTION



ARMLESS ARTIST

Facts stranger than fiction. Realities you wouldn't believe unless your own eyes saw them—brought to your screen in this amazing and entertaining series of ONE-REELERS . . . One of the most popular series ever conceived!



WORLD'S TALLEST HORSE

IRON-SKULLED MAN

If You Don't Run Serials Read This:—

THERE are exhibitors who for various reasons do not run serials. Every one of these exhibitors should read this article which is reproduced from the Baltimore Sun. It is by Donald Kirkley, cinema editor of this famous conservative and fearless newspaper. Mr. Kirkley has been looking at pictures a long time. Suddenly, it occurred to him to look at pictures from the standpoint of audience reaction, and this is the way he reports his Saturday afternoon visit to the Red Wing Theatre in Baltimore.

While this editor deprecates the necessity of reporting uncomplimentary things to other pictures, he has been forced to leave the column as Mr. Kirkley wrote it in order to bring out the full significance of what it has to say about serials.

Read it. You will be surprised.

By DONALD KIRKLEY

THE proper place for field study of children's reactions to the movies is any neighborhood theatre any Saturday afternoon. The response of these audiences, chiefly juvenile, show unmistakably what scenes fetch the youngsters.

A typical program was offered last

Saturday at the Red Wing Theatre, nearly filled in mid-afternoon by enthusiastic boys and girls. The feature was a Western, "Mystery Ranch," and the children, who are the best possible critics of this form of entertainment, didn't think much of it. Tom Tyler aroused lukewarm applause, however, when he knocked down five men, including a sheriff, a deputy, two hold-up men and an innocent bystander, with one blow of his fist. The equestrian exercises of the bandits and cowboys were regarded as fair, but the fighting was not sufficiently vicious or prolonged.

A prevue showing glimpses of Bob Steele in action in a forthcoming Western was given a warmer welcome. Bob, apparently, stands higher in the esteem of the youthful patrons of action pictures. The volume of applause increased appreciably with the showing of a cartoon dealing with the adventures of Buddy and Towser. Many a barefoot boy of Northwest Baltimore sat tense on the edge of his seat, visibly excited as the cartoon began. But the cartoon, too, was not quite up to par, and as it unreeled, the tension relaxed.

Came The Serial

Not until Episode No. 11 of the latest serial, "The Vanishing Shadow," appeared on the screen did the audience swing into action. The flash of the title was the signal for an outburst of vigorous cheering, similar to that which greets the first touchdown in a big football game. Each character was introduced in a brief close-up, and each was saluted with wild enthusiasm—if he was on the side of the hero. The villain was paid the compliment of vigorous boos and hisses—sincere and hearty as those heard in the melodrama theatres of a generation ago.

The serial, then, was beyond question the favorite part of the program. Those who have grown up with the movies will find a strange constancy in the movie audience. Twenty years ago and more, Kathlyn Williams, in "The Trey of Hearts," and that tremendous epic, "The Iron Claw," were meeting with exactly the same reception in the nickelodeons.

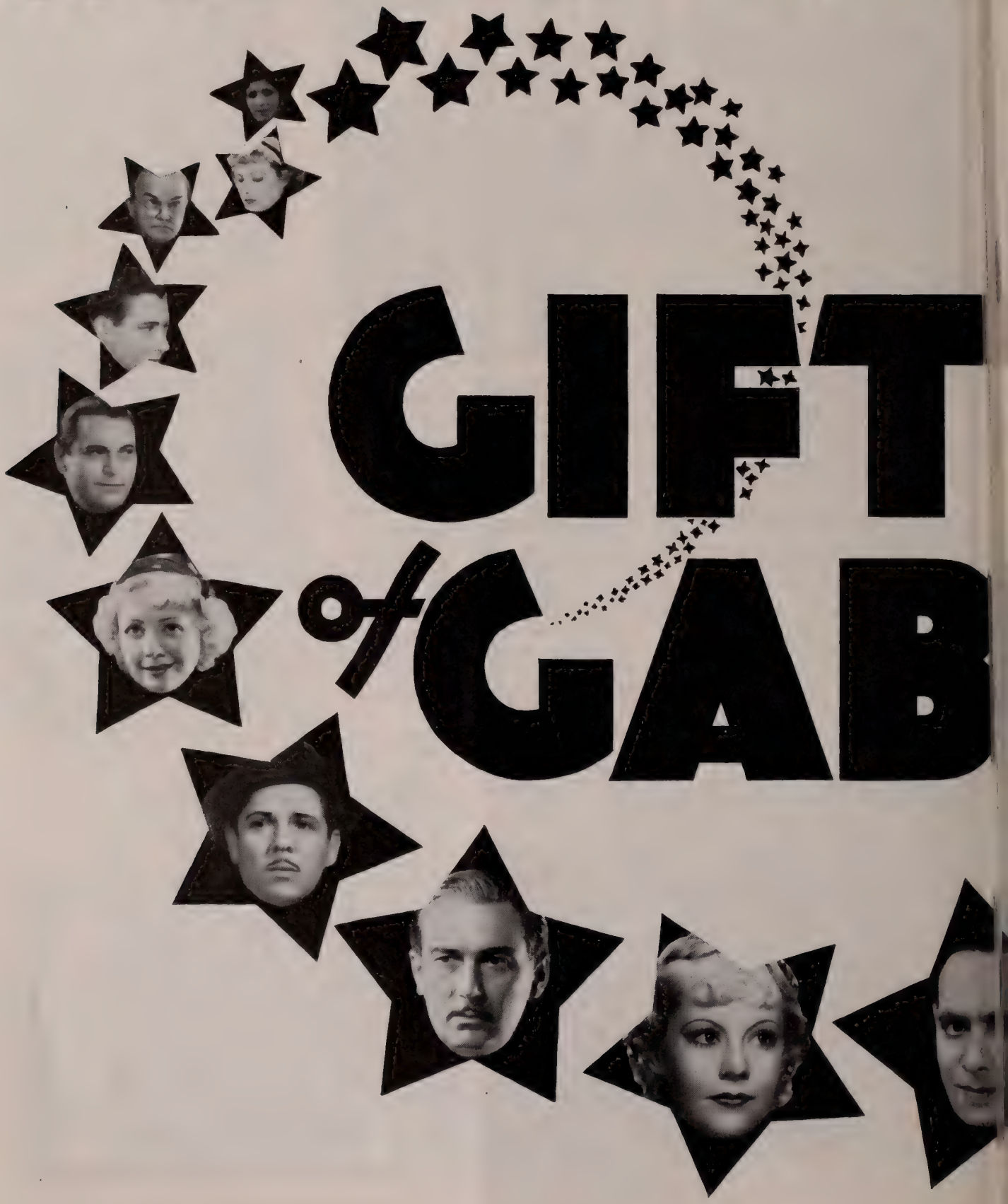
(Continued on Page 23)

OSWALD

The Lucky Rabbitt, is a scream in

THE HAPPY PILGRIMS

READ YOUR ANS



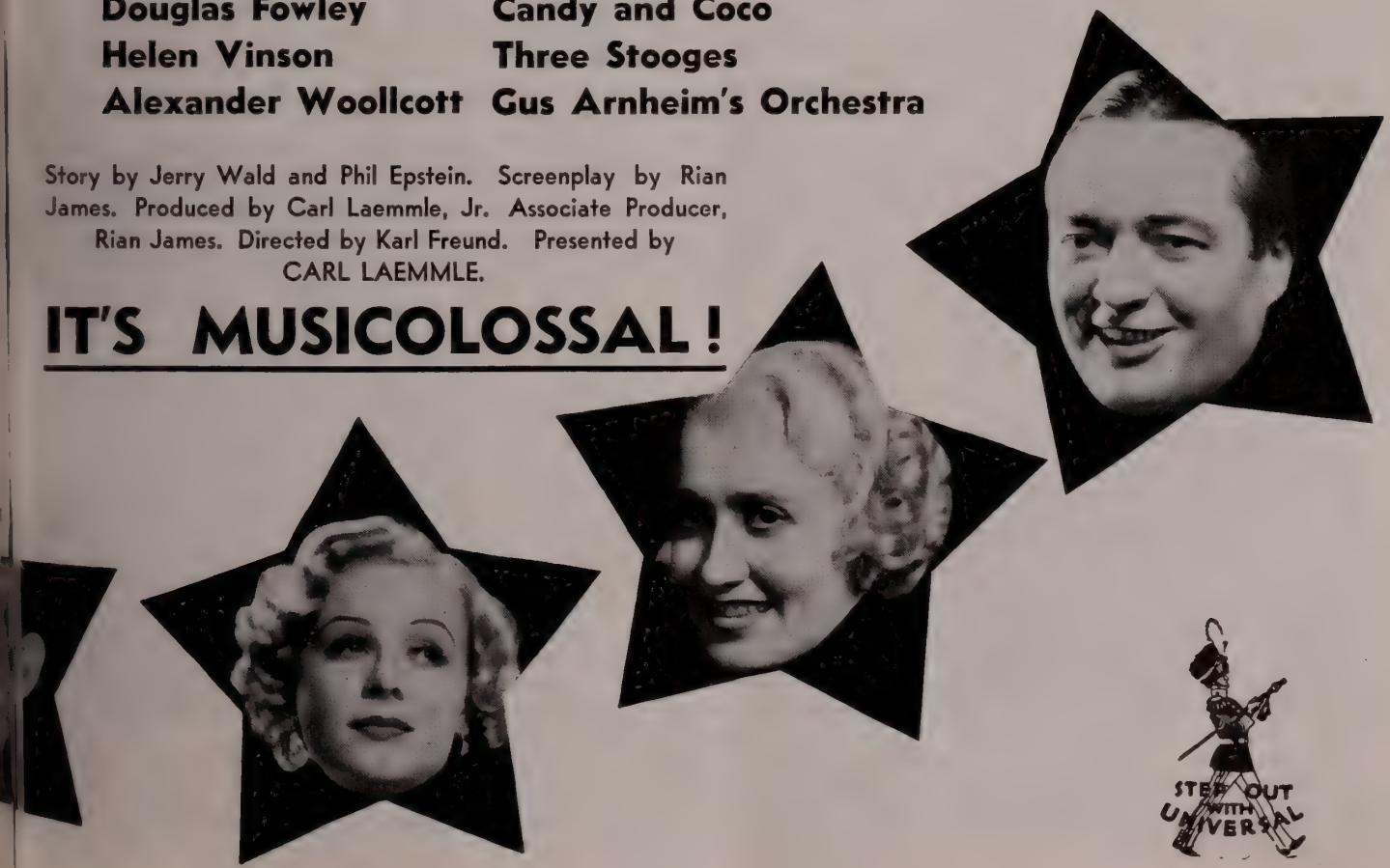
WER IN THE STARS!

30—BIG NAMES—30

Edmund Lowe	**Ruth Etting**
Gloria Stuart	**Phil Baker**
Paul Lukas	**Ethel Waters**
Chester Morris	**Douglass Montgomery**
Binnie Barnes	**Roger Pryor**
Karloff	**Gene Austin**
Graham McNamee	**Bela Lugosi**
Alice White	**June Knight**
Victor Moore	**Andy Devine**
Hugh O'Connell	**Henry Armetta**
Sterling Holloway	**Beal Street Boys**
Downey Sisters	**Wini Shaw**
Douglas Fowley	**Candy and Coco**
Helen Vinson	**Three Stooges**
Alexander Woollcott	**Gus Arnheim's Orchestra**

Story by Jerry Wald and Phil Epstein. Screenplay by Rian James. Produced by Carl Laemmle, Jr. Associate Producer, Rian James. Directed by Karl Freund. Presented by CARL LAEMMLE.

IT'S MUSICOLOSSAL!



"Great Expectations" A Marvel of Authenticity

A bit of the England of Charles Dickens' time is recaptured delightfully in this setting for "Great Expectations." Director Stuart Walker is shown at the extreme left, supervising the shooting of this scene which takes place in front of Joe Gargery's cottage, with its quaint thatched roof, old well and climbing ivy.

Universal will release first of great cycle of Dickens' pictures, which will be extremely popular in the theatres this fall. "Great Expectations" nearly completed. Plans for "The Mystery of Edwin Drood" completed.

ALMOST a year of research and preparation was made necessary in the production of "Great Expectations," which is now in its final weeks of shooting at Universal City. Faithful replicas of the scenes and sets in the story were obtained at great cost and much trouble, inasmuch as many valuable pieces of furniture, bric a brac, etc. of almost 100 years ago, can no longer be found.

The scene in the churchyard, at the opening of the story, is actually frightening. This set is a faithful reproduction of an old Kentish churchyard not far from the river actually mentioned in the story.

The kitchen set of Mrs. Joe Gargery, the blacksmith's wife, is another excellent reproduction of the type of kitchen in vogue then among the particular class of people to which she belonged. Again, the marshes where the great fight between the two convicts takes place, were especially built to represent as nearly as possible those soggy, treacherous and weird places which hug the banks of the river Thames in northern Kent.

Mrs. Havisham's dark house, the decayed wedding cake covered with cobwebs, and the unhappy woman herself in her wedding gown, so vividly described in the book, have been reproduced for the film. In the room where the wedding breakfast had remained for years, much care was taken for detail and even beetles, spiders and mice were caught, to enhance the reality.

Pip's chambers in the Temple are an exact reproduction of the top floor of the later famous London apartment building. The lamp on his table is a faithful copy of the one used by Charles Dickens at the reading given by him before intimate friends, among whom were Carlyle Blanchard, Gerrald, Stanfield and others. In fact, on many of the sets, the sperm and lard oil lamps used during the making of this most interesting picture caused some serious conferences.

The silver used on this set is authentic Georgian silver and the China, English spode. The glass-decanters and pony goblets are the famous old Waterford variety. Everyone connected with the arrangement of this set tried hard not to overdo it in any way.

The ivories upon which Pip wrote "I forgive her," were used a great deal in latter Georgian and early Victorian days by ladies.

Principal roles in the cast are taken by Hull, Phillips Holmes, Jane Wyatt, Florence Reed, Alan Hale, George Breakstone, Francis L. Sullivan, Rafaela Otiano and Valerie Hobson.

An exciting moment from "Secret of the Chateau," as William Faversham holds the attention of those concerned in the mysterious happenings at the old French castle. In the picture, left to right, are Osgood Perkins, Clark Williams, George E. Stone, Alphonze Ethier, Alice White, Jack LaRue, Ferdinand Gottschalk, Claire Dodd and Favershom.

"Secret of the Chateau" Ready

TWO murders in an ancient and dismal French chateau while a notorious criminal attempts to steal a rare old book worth many thousands of dollars furnish some ot fhe thrills in Universal's exciting "Secret of the Chateau," which is ready for release. Claire Dodd, Alice White, Jack LaRue, Osgood Perkins and William Faversham play leading roles.

A dozen persons are suspected, including Clark Williams, playing one of the heirs; Claire Dodd, a stealer of books; William Faversham, Jack LaRue, a former Paris apache; Osgood Perkins, the butler; his wife, the cook, and George E. Stone, in the role of a friend of Crowe. The book in question is an original copy of the Gutenberg bible, the first book ever printed.

Naturally, everyone is trying to get possession of the bible, and all will go to any lengths to get it. An eerie atmosphere is created by the ominous tolling of a bell atop the chateau just before each crime is committed.

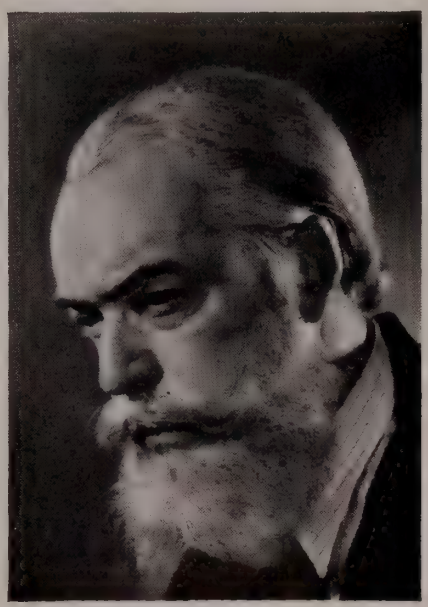
Action occurs both in Paris and at the chateau, which is located in the country not far from Paris. The picture was directed by Richard Thorpe, famous for his mystery and action screenplays, from an original story written by Lawrence G. Blochman and prepared for the screen by Harry Behn, Al DeMond and Llewelyn Hughes.

Among those in the cast, in addition to those above, are Ferdinand Gottschalk, Helen Ware, DeWitt Jennings, Alphonz Ethier and Paul Nicholson.

Another Hair Role

DeWitt Jennings, the famous Kleinholz of "Little Man, What Now?", plays the role of Bordou, a victim of the weird happenings in "Secret of the Chateau." He has grown his hair again.

And Who Is This?



Here is William Faversham, famous stage idol, making his talking picture debut as Monsieur Fos in "Secret of the Chateau." Faversham has recently returned to America from a tour of Australia.

AD MATS THAT SELL DI

AMA AND EXCITEMENT!

See your copy of the press sheet for many other showman's aids!

NEWSREEL No. 281

MANCHU VILLAGES DISAPPEAR

HARBIN, MANCHUKUO—Thousands lose their homes and possessions when the mighty rivers of Manchuria overflow.

RECORD FALLS AT SWIM SHOW

JONES BEACH, N. Y.—Katherine Rawls dashes to a new world's 50-metre mark as the nation's foremost acquatic stars entertain 75,000 spectators.

U. S. SAFEGUARDS GOLD BARS

DENVER, COL.—Armored cars accompanied by a strong military guard bring seventy million dollars' worth of bullion from San Francisco to specially-built vaults which will soon hold $2,000,000,000.

CRATER SURRENDERS VICTIM

MT. HOOD, ORE.—Heroic Forest Rangers recover the body of a student after a nineteen-hour battle against deadly gases two hundred feet below the rim of a mountain.

LIFEBOATS DASH FOR TITLE

NEW YORK CITY—Hardy sailors from the Italian liner Conte di Savoia outstrip an international field to carry off the lifeboat championship of the world.

DAM RECEIVES BIGGEST PIPE

BOULDER CITY, NEV.—Workmen lower into place the world's largest penstock, a giant piece of tubing which weighs 155 tons and permits the passage of 225,000 gallons of water a second.

RACING AIRMEN RISK DEATH STUNTING FOR HUGE CROWDS

CLEVELAND, O.—A record throng gasps as the country's leading aviators fearlessly vie for rich prizes in National Air Races.

'RAINMAKER' DIES IN CRASH

WAKAHACHIE, TEX.—Exploding T. N. T. bombs bring a rainmaking 'plane to earth in flames, causing fatal injuries to James Boze in a successful attempt to spur precipitation artificially.

BINNIE BARNES SAILS

(Continued from Page 5)

face for the screen. Miss Barnes is intensely interested in American pictures and the American method of picture production which she found far different from the more leisurely European technique. In her first week in Hollywood she went through more hectic activity than she would have experienced in a month in a British studio. She was taken in charge by hairdressers, costumers and makeup men. She was given screen tests throughout an entire day. Next day she saw these pictures screened. Then came fittings of gowns specially designed for her. Only then was she considered ready to begin acting.

She found Hollywood itself a place of never failing interest, and vivid contrasts, with lovely scenery and huge billboards all mixed up. She saw villas and homes there so beautiful, as she puts it, one would expect to see them moved off to a movie set. She thinks Hollywood a delightful place to work in and is looking forward to her return there in December.

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First New Season Deal For Publix-Great States Is With Universal

(Continued from Page 5)

manager of the circuit, and Henry M. Herbel, Universal exchange manager in Chicago. The deal involves Universal features, newsreels, short subjects and serials.

It is of interest to note that the deal which Mr. Grainger just signed is the first deal for this season into which Publix Great States Circuit has entered. The cities and the theatres comprising this circuit are as follows:—Paramount and Tivoli Theatres, Aurora; Castle and Irvin Theatres, Bloomington; Lyric Theatre, Blue Island; Lincoln-Dixie Theatre, Chicago Heights; Fischer and Palace Theatres, Danville; Bijou, Empress and Lincoln Square Theatres, Decatur, Illinois; Crocker and Rialto Theatres, Elgin; Harvey Theatre, Harvey; Princess and Rialto Theatres, Joliet; Luna and Paramount Theatres, Kankakee; Peerless Theatre, Kewanee; LaGrange Theatre, LaGrange; LaSalle and Majestic Theatres, LaSalle; Plumb Theatre, Streator; Academy and Genesee Theatres, Waukegan; Coronado, Orpheum and Palace Theatres, Rockford; Apollo, Madison, Palace, and Rialto Theatres, Peoria; and Colfax, Palace and State Theatres, South Bend, Indiana.

Harriet Hoctor Chosen For "The Great Ziegfeld"

HARRIET HOCTOR, premiere danseuse, and one of Florenz Ziegfeld's greatest attractions, is the latest player added by William Anthony McGuire to the cast of "The Great Ziegfeld." The Casting for this production started at Universal City three months oga, when William Powell was chosen to star in the role of the late Florenz Ziegfeld. Production, however, was postponed until October, and several players who were available at that time are no longer possibilities for the casting of the famous beauties who tripped through the life of the great American showman.

One of those who is certain to be in the production when it gets under way, however, is Carl Laemmle, Jr.'s latest discovery, Phyllis Brooks. As the artist's model, Phyllis Seiler, she was glorified by Ziegfeld in several productions and will undoubtedly be in "The Great Ziegfeld."

BRINGS GREAT HIT TO COAST THEATRES

HENRY HULL

Henry Hull Starred in "Tobacco Road" in Coast Legit.

AS soon as he completes his first picture, "Great Expectations," Universal is permitting Henry Hull to resume his stage work for a short time until the script for "Robinson Crusoe" can be prepared for him. This stage work will consist in resuming his starring role as Jeeter Lester in "Tobacco Road," which the New York producers will transfer to Hollywood and San Francisco for a special engagement.

If You Don't Run Serials Read This:—

(Continued from Page 15)

Familiar Types

No appreciable changes have been made in serial technique or dramatic material during this time. "The Vanishing Shadow," one of the best serials in recent years, utilizes the latest ideas in pseudo science, but the human element is the same. There is an arch-villain in quest of the eternal "papers," in this case the controlling stock in a valuable newspaper. He is opposed by the hero, a handsome, unconquerable youth, who has survived many sluggings and elaborate murder plots in the last ten episodes. The hero is in love with the same vapid girl, who gets in the way at the wrong time and comes to bat with an occasional rescue.

The villain is assisted by a number of sinister chaps described in the brief synopsis as "henchmen," and the hero has friends who turn up at opportune moments. The "mystery" character in this serial is a half-mad inventor who lives in a "castle" laboratory and turns out many wonders for the delectation of serials fans.

Among these is a metal belt which renders the wearer invisible, hat, shoes and all. Every time the villain thinks up a dastardly scheme to get the papers and the girl, the inventor comes forth with a weapon of science with which to foil him. His latest invention is a robot of formidable size and power. Controlled by radio, the mechanical man strikes terror to the henchmen and is about to crack down on the big shot himself.

Unfortunately, the robot mistakes the hero for the villain, and in the closing scene is observed enfolding that person in his crushing mechanical embrace. The episode ends with the unhappy youth being squeezed to jelly, and yelling for help, and one may be sure that next Saturday the boys and girls of Northwest Baltimore will be on hand to witness the inevitable miracle by which he is to be rescued. Thus is modern science harnessed by the ancient art of the serial.

NEWSREEL No. 280

STRATOSPHERE FLIERS SAFE

SENAULJE, YUGOSLAVIA—Two Belgian scientists bring their craft with its precious instruments to a happy landing after rising ten miles above the earth and crossing five countries in a daring flight.

WINDY CITY'S 'SCHOOLMARMS' GET MILLIONS IN BACK PAY

CHICAGO, ILL.—Eighteen thousand teachers and civil service employees line up joyously for their first pay envelopes in seven months as distribution of $26,300,000 in overdue municipal salaries starts a minor trade boom.

HORSE-CAR BEATS LOCOMOTIVE

CHICAGO, ILL.—Peter Cooper's original Tom Thumb puffs and strains but old Dobbin beats the steam engine hands down, just as his fore-runner did 103 years ago.

AIR TRICKS THRILL CHINESE

SHANGHAI, CHINA—A brilliant exhibition of "hedge-hopping" awes a crowd of 3,000 as Lord Malcolm Douglas-Hamilton demonstrates his knowledge of spectacular stunt-flying for Dr. H. H. Kung, Finance Minister of the National Government.

TREASURY HEAD SAYS PROFIT ON GOLD WIPES OUT DEFICIT

WASHINGTON, D. C.—Secretary Morgenthau confides that the Government will help balance the budget with nearly three billions it made by going off gold standard.

CHINATOWN GREETS WAR HERO

NEW YORK CITY—Thousands acclaim General Tsai Tink-kai as the Chinese settlement turns out in colorful array to honor the soldier-poet for his gallant defense of Shanghai against a superior Japanese force.

COWBOYS 'BUST' WILD MOUNTS

HOLLISTER, CAL.—San Benito County bronco-busters ride 'em hard.

REICH FILLS CRITICAL POST

VIENNA, AUSTRIA—Ex-Chancellor Franz von Papen takes over the German Embassy.

ALL GOD'S CHILLUN GET WET

MONTGOMERY, ALA.—Stirring scenes mark ceremonies surrounding the baptism of dozens of colored converts.

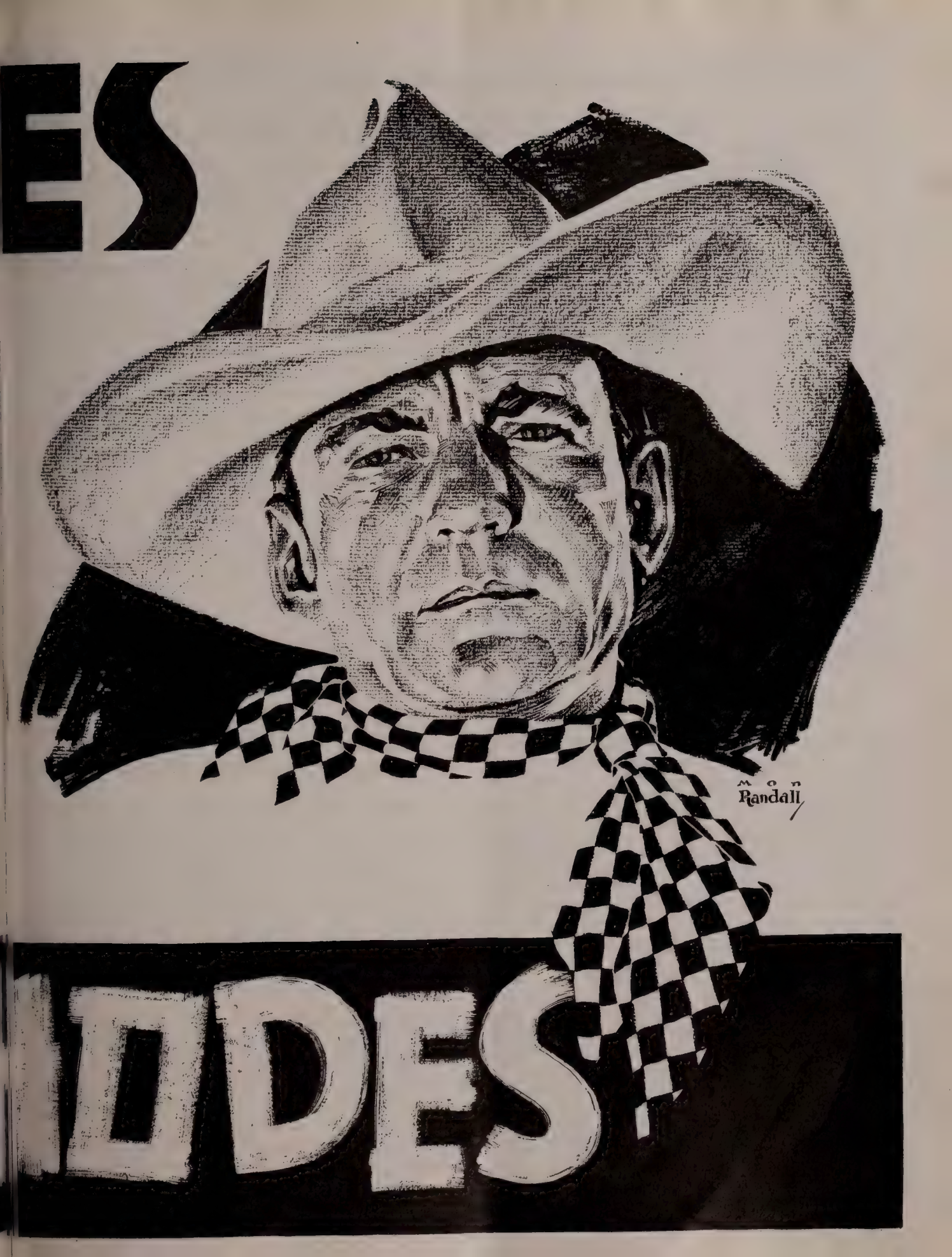
Buck JON

— in the first of his 6 WESTERN FEATURES for Universal!

—*and What a Walloper IT IS!*

With SHEILA TERRY, Stanley Fields, Walter Miller. Story by The Master of Western Fiction, W. C. TUTTLE (author of "The Red Rider," Buck Jones Serial). Directed by Al Raboch. Produced by Buck Jones Productions.

A UNIVERSAL PICTURE.


ES
Randall
DES

William Olding, Universal Newsreel Cameraman

World's Tallest Cameraman

WILLIAM OLDING, 19-year-old Scotsman, who is 7 feet, 4 inches in height, can well claim that he is the world's tallest cameraman. This is one job where his exceptional height will be a great advantage. Even St. Paul's as well as Olding's camera colleagues, "Taxi" Purnell and Stanley Mumford, are dwarfed by the young giant. All modern cars, clothes, beds, and shoes are too small for him. He obtained his job when the London "Daily Express" revealed that because of his exceptional height, the Scotsman had been rejected after every application for a job.

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Stranger Than Fiction at Roxy

IN the New York territory "Stranger Than Fiction" had its premiere at the Roxy Theatre on August 31st. This opening of Universal's latest single reel novelty series releases the picture for the entire territory and bookings are piling up with amazing rapidity. The Rivoli Theatre, for instance, in New York, is playing "Stranger Than Fiction" No. 2 this week, and has booked it in for an indefinite run.

"Stranger Than Fiction" is a series devised and edited by Allyn Butterfield, with a number of radio's most colorful announcers acting as narrators. The first "Stranger Than Fiction" was announced by Jimmy Wallington and the second by Alois Havrilla.

CHESTER MORRIS CAST IN TWO NEW UNIVERSALS

THIS week Carl Laemmle, Jr. announced the next two productions for Chester Morris, whose last appearance for Universal is in "Gift of Gab." He is one of the thirty stars in this remarkable production with its unparalleled stage, screen, radio and newspaper talent.

The first of the two Chester Morris productions will be "I've Been Around" by Gerald Beaumont. The story was adapted to the screen by John Meehan, Jr., and will be directed by Kurt Neumann, who just completed the handling of the musical production, "Wake Up and Dream" with Russ Columbo, Roger Pryor and June Knight.

The second production with Chester Morris is one in which he will be co-starred with Karloff and Lugosi. It is "The Raven" by Edgar Allan Poe. Both this picture and "I've Been Around" will be B. F. Zeidman productions. With "The Raven" Carl Laemmle, Jr. has decided to incorporate the story of "The Gold Bug," another famous Edgar Allan Poe mystery tale. The combining of these two famous stories was placed in the hands of Guy Endore, famous author of mystery stories. Among his works are "The Werewolf of Paris," "Casanova—His Known and Unknown Life," "Jeanne d'Arc" and "Sword of God."

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Francis L. Sullivan Chosen For "Cheating Cheaters"

FRANCIS L. SULLIVAN, Universal's newest contract character man, was yesterday assigned his second role by Carl Laemmle, Jr. He has just finished the role of Jaggers in "Great Expectations," Universal's first Dickens production. Yesterday he was assigned the featured character role in "Cheating Cheaters." This Max Marcin play was put into scenario form by Gladys Unger, who did such a splendid job on "Great Expectations," and will be directed by Richard Thorpe, one of Universal's new contract directors.

"Cheating Cheaters" ran for a whole year in New York and is the parent of a long list of crooked-straight plays, almost all of which have proven extraordinarily successful in movies. It has the ideal twist, so that the audience never knows until the last reel just who the crooks are and who are the upright characters. Of all the entire crop, however, "Cheating Cheaters" was the most outstanding, the most successful and the most suspenseful. Universal is anticipating a great success with this talking version of the famous play.

Previews Rank "Rocky Rhodes High"

UNIVERSAL is satisfied with its first Buck Jones feature offering. It is entitled "Rocky Rhodes," was adapted by Edward Churchill from a W. C. Tuttle story, and was directed by Al Raboch. Both Variety and Hollywood Reporter reviewed the production in the highest terms of praise. Here is the Hollywood review:

"A good western, with enough thrills in it to please the youngsters, and Buck as the hard-riding, noble hero who even ostentatiously orders ginger ale while his buddies take their likker straight.

"Picture opens with stock shots of the Chicago stockyards fire, with Buck and Fields releasing the herds ahead of the flames, and switches to Arizona, with the two returning west to save Buck's family ranch from the landgrabbing Walter Miller. There he meets Sheila Terry, a neighbor, who, together with her aged father, is also about to be dispossessed.

"There follow murder, bank robbery, chases, saloon gunfights and everything else known to westerns, finshing with a knockdown fight between Buck and Miller in a ranch house about to be dynamited.

"Buck is his usual self, but Stanley Fields deserves honors for his comedy gangster turned cowpuncher. Miller is a villainous enough heavy, and Carl Stockdale does a nice bit as a broken-down attorney. Sheila Terry looks a little delicate for a hard-riding western gal but is otherwise okay. Ed Churchill has turned in a fast-moving screen play, and direction and camerawork are satisfactory."

"Rocky Rhodes," Universal's first Buck Jones starring feature has been previewed at the coast and was caught by Variety and Hollywood Reporter reviewers. Both declare "Rocky Rhodes" to be far above average of this type of picture, and in the money class for exhibitors.

Here is Variety's Review

"First of the Buck Jones series of starring westerns for Universal shapes up as good entertainment in its class, with a fast-moving yarn and an outstanding comedy characterization by Stanley Fields. Jones, in addition to the riding and hero stuff necessary in a western, has opportunity in several spots to show he can act and put over lines convincingly when given the opportunity.

"Picture will prove quite satisfactory in those theatres where either westerns or Buck Jones supplies the lure. Al Raboch did a nice job on the directing end, and camera work by Ted McCord was okay.

"Performances turned in are far above the general run seen in westerns. Jones rides fast and gives a fine portrayal. Stanley Fields, as the gangster turned cowboy, draws plenty of laughs with his tenderfoot antics and ultra slang. Carl Stockdale as the inebriated lawyer, is excellent, and Walter Miller makes a good heavy."

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"Wake Up & Dream" Should Make Money

(Continued from Page 12)

Knight is impressive as the gal, loved by both boys, loving only Columbo. Pryor is at his best with the comedy, his forte on the stage.

"Kurt Neumann's direction is fast. His comedy is all well timed. Settings and photography are excellent."

The Hollywood Reporter also had nice things to say about "Wake Up and Dream." For instance:

"Columbo gets the best break because of his songs, three crooning numbers, all destined for popularity, with 'Too Beautiful' a sure hit.

"The talents of June Knight are already proven. Given half a chance, she will become one of tomorrow's stars for Universal. The gal is undeniably clever."

"Roger Pryor, too, is in the bag. Somehow or other, he manages to give a smooth, authoritative performance, grabbing first honors all the way. Watch Pryor. He is going places."

SCREEN BOOK GIVES "ONE MORE RIVER" FOUR BIG STARS

THE September Screen Book, edited by Captain Roscoe Fawcett, now appearing on the stands, displays to its big circulation a splendid review of "One More River." Its California editor saw the James Whale-John Galsworthy-R. C. Sherriff production at its first preview and immediately wired a review which caught the September issue. The heading over it is "SMASH HIT!" Subhead, "Diana Wynyard Triumphs in Fine Drama."

The review abounds in expressions like these: "Accurately translated to the screen," "Preserves all the vital drama of Galsworthy's literary masterpiece," "Highly dramatic," "Intense story," "Triumph for Diana Wynyard," "Colin Clive's performance second only to Diana Wynyard's," "Fine drama."

Noah Beery, Jr., Maurice Murphy and Patricia Farr in the first still made for Universal's forthcoming serial, "Tailspin Tommy."

"TAILSPIN TOMMY" Starts

"TAILSPIN TOMMY" is well under way at Universal City. This serial adaptation of the well known cartoon strip by Hal Forrest features Maurice Murphy, Patricia Farr and Noah Beery, Jr. in an exciting airplane serial which is guaranteed to have plenty of thrills. It is being directed by Louis Friedlander, who produced "The Vanishing Shadow" and the Buck Jones 1934 serial, "The Red Rider."

Young Tommy Tompkins, the hero, is played by Maurice Murphy, who is one of the boys in "There's Always Tomorrow." Hal Forrest, world war aviator, former scout master and newspaper man, says that he is patterned after the average American boy doing what he would like to do if the chance were offered to him. Thousands of boys would like to fly. Tommy Tompkins wanted to fly and this serial is the embodiment of the ambitions of millions of American boys.

Louis Friedlander made a trip across the country to find the ideal Tommy Tompkins, the hero of "Tailspin Tommy." He found plenty of student aviators, but none who looked the part or who gave any assurance that they could act. He was amazed to find on his return that Maurice Murphy, who is a splendid actor, was a student aviator as well, and so the search for "Tailspin Tommy" ended, right where it began, at Universal City.

With its second serial, "Tailspin Tommy," well under way, Universal is developing its third and its fourth. Already Ancil Friedberger and Horace McCoy have been assigned to the story of "The Call of the Savage." The first serial was Buck Jones in "The Red Rider."

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VICTOR MOORE IS "TERRIFIC"

(Continued from Page 8)

Before he became America's leading stage comic Moore played about everything in the theatre. He started as an extra in tin armor in "Babes in the Wood." This paid him $3.50 a week. He acted in stock all over the United States, playing villain roles which included the Roman Emperor Nero in "Quo Vadis." Among his impersonations during that period was a schoolgirl in the play "School" and the Giant's wife in "Jack and the Beanstalk."

His First Success

The first role to start him on his way to stardom was in "The Talk of New York" which was written specially for him by George M. Cohen. It was produced by Cohan and Harris That Harris was the same Sam Harris who years later was to give Moore his greatest part of Alexander Throttlebottom in the Pulitizer Prize Play, "Of Thee I Sing."

From "The Talk of New York" on, he was in constant demand. He played featured parts in such musical successes as, "Oh, Kay," "Funny Face," "Hold Everything," "Heads Up" and "Princess Charming."

What He Is Like

Moore is a man of simple tastes. He loves to cruise Long Island Sound in his motor boat "Embobora." He likes to fish and every year goes all the way out to Oregon for the salmon fish season. He has a big, rambling stucco house in Baldwin, Long Island where he has lived for the past 26 years. He likes to play golf but is not a very good hand at it.

As he walks down Hollywood Boulevard after his day's work with his 16 year old daughter, Ora, beside him, no one would take him for a movie actor. He looks much more the small town doctor or lawyer with his high stiff collar, silver rimmed spectacles and pepper and salt business suit. But put him on the set surrounded by a comedy situation, and then as they say in Hollywood, he's terrific.

THE UNIVERSAL WEEKLY
SHOWMANSHIP
SECTION
A DIGEST OF THE BEST
EXPLOITATION IDEAS OF THE WEEK

SCHANBERGER PLUGS CINDERELLA CONTEST BIG

J. LAWRENCE SCHANBERGER, manager of Keith's Theatre, Baltimore, Md. went completely Cinderella in his campaign for "Romance in the Rain," plugging the Cinderella Shoe tie-up in newspapers, from the screen, in the lobby and in two big windows of the A. S. Beck Shoe Store.

In their Cinderella Beauty Contest, Schanberger and the store manager followed the plans outlined in the pressbook. The city's female population was first invited to the store to try on the glass slipper to compete for the national prize. The finals were held on the theatre stage, opening day.

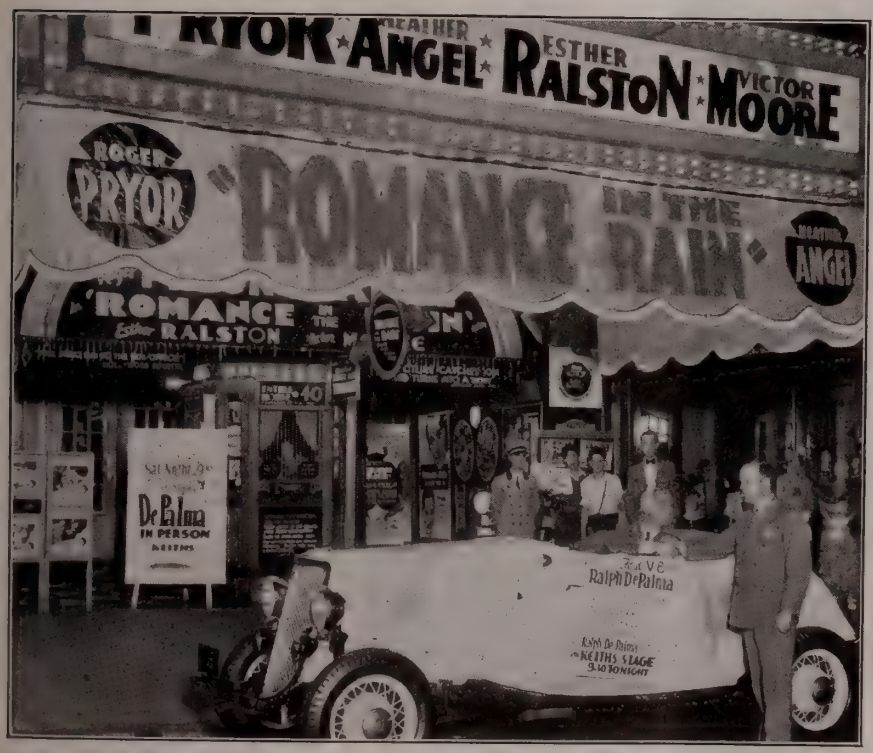
Besides this tie-up, Schanberger cashed in on the national tie-ups arranged with the Ford car and the Heather Angel hand-bag.

The local Ford agency in addition to arranging an attractive display in their show window and planting a special one sheet poster around town, secured Ralph DePalma, noted race driver to make a personal appearance at the theatre. DePalma drove to the theatre in a replica of the Ford car that he used in winning three famous road races, on the back of which was a banner for "Romance in the Rain."

Through the hand-bag tie-up, Schanberger secured a window display in Hutzler Bros. Department Store, a large ad in the newspaper and a display of hand bags in the theatre lobby.

Other excellent features of the campaign were an advance ballyhoo consisting of a bannered boat, which cruised the bay during the Maryland Tercentenary Regatta; wide planting of posters and window cards; distribution of heralds; contact of bands to plug the music; advance lobby displays and an attractive front display. Albert Nathan, Universal exploiteer assisted.

One of the big A. S. Beck store windows devoted to plugging the Cinderella Slipper Contest run by the Keiths Theatre, Baltimore, Md. for the campaign on "Romance in the Rain."



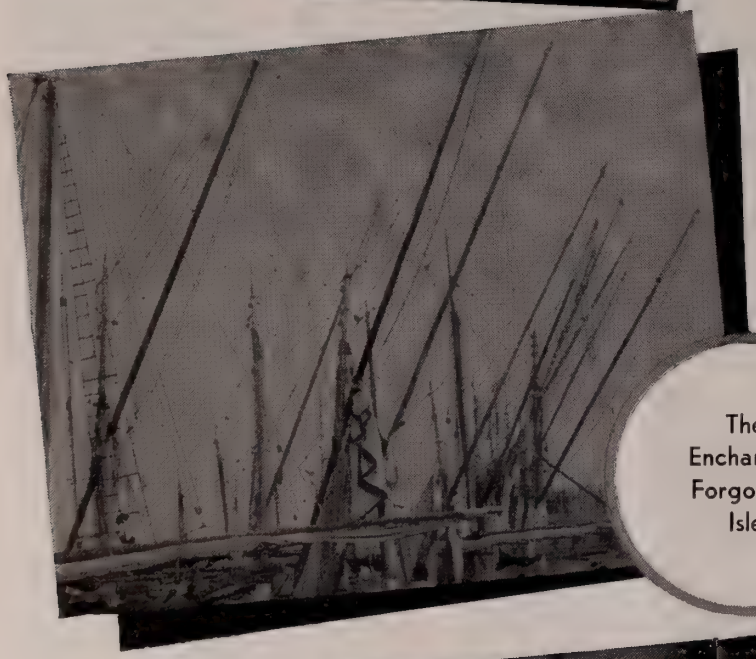
Ralph DePalma as he appeared in front of the Keiths Theatre, Baltimore, Md. in connection with the Ford tie-up arranged by J. Lawrence Schanberger.

GOING PLACES

with

LOWELL THOMAS

Big Game Hunting in Africa



The Enchanted Forgotten Isle

Tells you the what, why, which, how and when of THERE — no matter where THERE may be! . . . No interesting nook or cranny of the world is safe from the Universal cameraman and the all-seeing eye of the famous radio commentator. . . . A real novelty series of ONE-REELERS.

Secrets of Venetian Glass Blowers

BRAZEE AND ROCHE GIVE "RIDER" SMASH CAMPAIGN

SMART EXPLOITATION IS SHOWMEN'S BID FOR 15 SMASH WEEKS' BUSINESS AT HIGHLAND, CHICAGO

TO start "The Red Rider" off to big business at the Highland Theatre, Chicago, Ill., M. D. Brazee, Manager and J. J. Roche, Assistant gave it a really stirring campaign. Their efforts were centered around a big tie-up with a local market, which sponsored a Buck Jones Adventure Club, and had 1,000 kids on parade, wearing the accessory Buck Jones hat and mask. In return for this, the theatre plugged the market by means of display cards in lobby and foyer and in the accounts of the tie-up in their house paper.

Weeks in advance of the opening of the first chapter, the youngsters were notified of the parade through heralds distributed both at the theatre and market, posters in the market and panels in the theatre lobby.

The parade started at the market early in the morning with the paraders, who were brought out by offering them the Buck Jones hat and mask and an assortment of novelties. Led by older boys carrying a large banner, they made a colorful and attention-getting procession. Numerous youngsters joined the procession on the way to the theatre and then packed the theatre for the first performance.

Two pictures showing the big crowd of boys and girls taking part in the parade staged by M. D. Brazee, Manager and J. J. Roche, Assistant, posing outside the Highland Theatre, Chicago, Ill. before going in to see the first chapter of "The Red Rider." Note that they are all wearing the accessory hat and mask.

SHOWMANSHIP AWARDS!

We present four showmen who this week are certificate winners through outstanding exploitation on Universal pictures.

CHARLES LYNCH, Manager of the Allen Theatre, Cleveland, Ohio for his outstanding campaign on "Little Man, What Now?"

DON ALLEN, Manager Des Moines Theatre, Des Moines for his smart "Little Man, What Now?" campaign.

BOB ROSENTHAL and **CHARLES SMAKOWITZ** for their "Little Man, What Now?" campaign at the Strand, Albany, N. Y.

Congratulations, men! Your certificates signed by Mr. Laemmle are in the mail!

Here is another sample of the big efforts expended by the Daisy Air Rifle Manufacturing Company as part of their tie-up with Buck Jones. This is one of their full page advertisements in nationally circulated boys magazines. Future ads will carry announcements of other Buck Jones' pictures.

FLASH SHOWMANSHIP DISPLAYED IN THESE ADS!

(1.) Four column x 12¾" from Broadway, Portland, Ore. (2.) Single column x 6" from State, Manchester, N. H. (3.) Double column x 7" from Music Box, Seattle, Wash. (4.) Two column x 10½" from Lyric, indianapolis, Ind. (5.) Single column x 3" hold-over from Roxie, Ooakland, Calif. (6.) One column x 6" from Albee, Cincinnati, Ohio. (7.) Double column x 3" from Keith's, Boston, Mass. (8.) Two column x 5" from College, New Haven, Conn. (9.) Double column x 3" from Keith's, Baltimore, Md.

It's a good thing old friend Bacchus didn't come to life until after Prohibition! . . . You'll know why when you see him and the other Gods and Goddesses running wild on the gay white way, in —

NIGHT LIFE of the GODS

THORNE SMITH'S Great Novelty Comedy

A LOWELL SHERMAN Production

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
New York, N. Y.

Paid

Permit No. 949

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

"UNIVERSAL NEWSREEL is a real feature for anybody's program, and so long as you can serve us with good, hot news, I am 100% for UNIVERSAL."

—Odiva N. Dewey, Mgr.,
Wauna Theatre,
White Salmon, Wash.

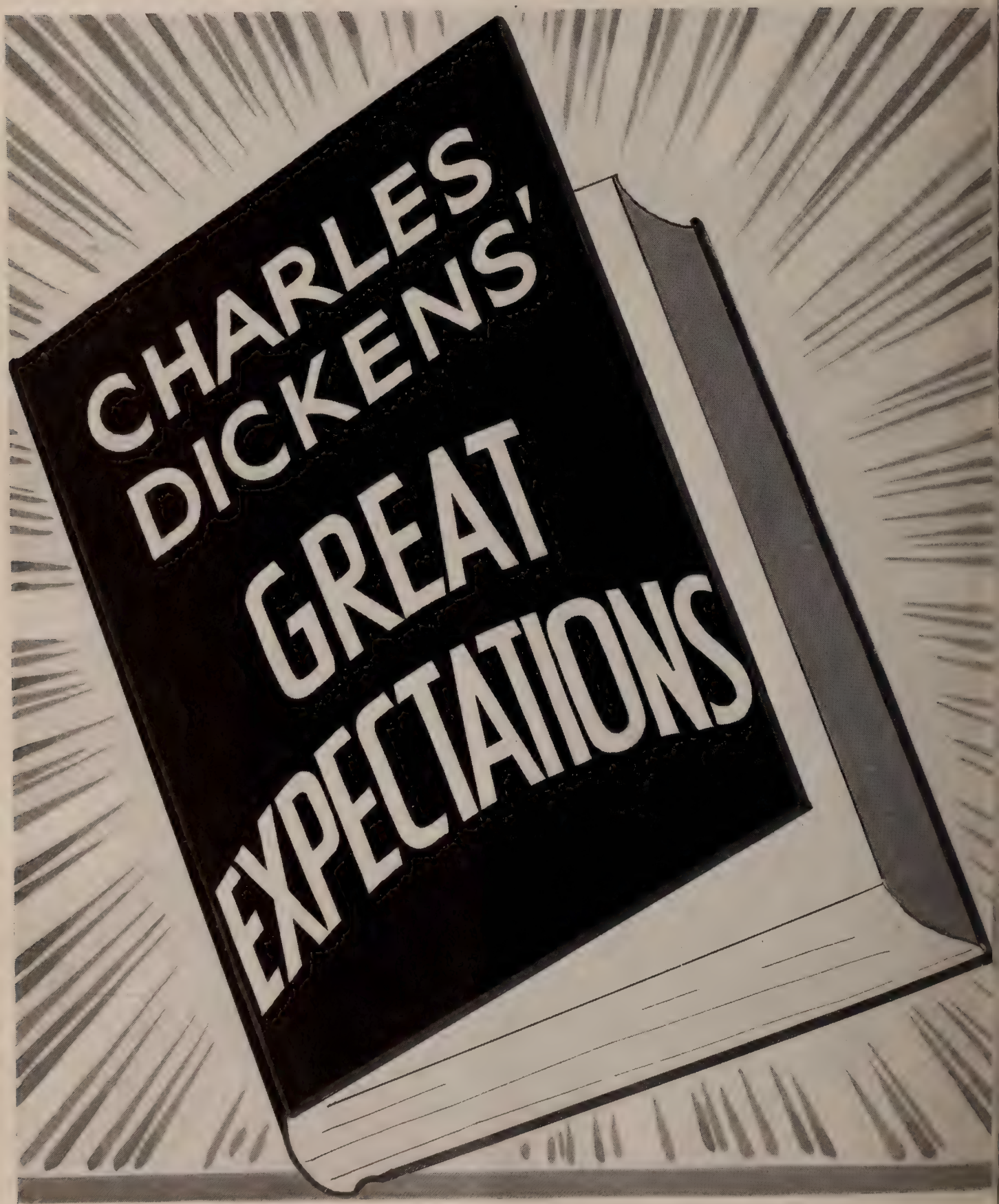
Printed in U. S. A.

Universal Weekly

VOL. 35 NO. 17 OCTOBER 6, 1934

Phillips Holmes
and Jane Wyatt,
as Pip and Estella,
realize their ambition
in
GREAT EXPECTATIONS

THE SCREEN SCOO



P OF THE YEAR!!

UNIVERSAL crashes through first with a Dickens picture in a Dickens year! . . . Bringing to life on the screen the well-known characters of one of his most popular stories . . . . . What a showman's opportunity — and what a wonderful picture to back up everything you do and everything you say about it!

•

WITH

HENRY HULL

PHILLIPS HOLMES — JANE WYATT

Florence Reed, Valerie Hobson, Alan Hale, Georgie Breakstone and many, many others. Screenplay by Gladys Unger. Directed by Stuart Walker.

A
STANLEY BERGERMAN
Production—Presented by
CARL LAEMMLE

OCTOBER'S

No. 790 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Millions upon millions of the readers of the immortal Charles Dickens will agree that:

— the greatest romance he ever wrote,

— the tensest drama he ever wrote,

— and the most thrilling story he ever wrote,

is "Great Expectations."

This is the Charles Dickens masterpiece which Universal will show to the world this very month!

And the world will tingle to its finger-tips, because all the power and glory of the original book has been captured and transferred to the screen.

Directed by Stuart Walker, this Stanley Bergerman production will have at the head of its cast none other than Henry Hull, whose sensational and really dynamic perform-

SMASH HIT

ance in Broadway's great show, "Tobacco Road" made the critics practically punch-drunk and caused them to call him one of the outstanding actors of the times.

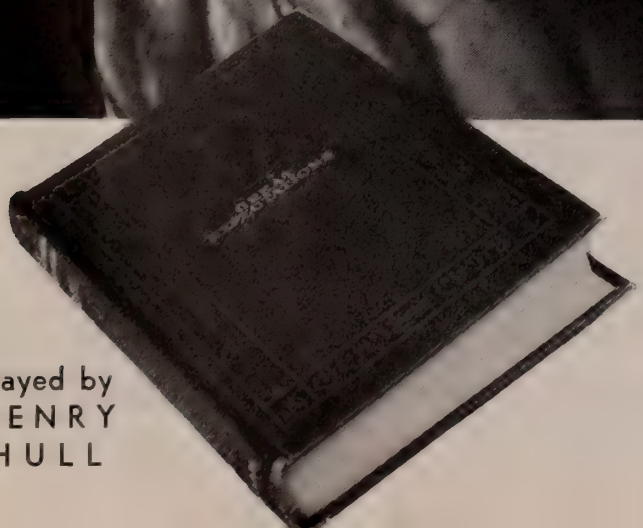
In the cast, also, you will see Phillips Holmes in the greatest role of his movie career.

Also from the stage, where she succeeded Margaret Sullavan in "Dinner At Eight," comes Jane Wyatt, whose first picture "One More River" gave you but a glimpse of her rare ability.

Florence Reed, Alan Hale and Francis Sullivan are three more in a cast which is not only large in numbers, but remarkably well chosen.

Be prepared for the pleasing shock which comes from seeing true greatness — because pure, true greatness is stamped on Universal's Dickens classic "Great Expectations."

Carl Laemmle



Played by
HENRY
HULL

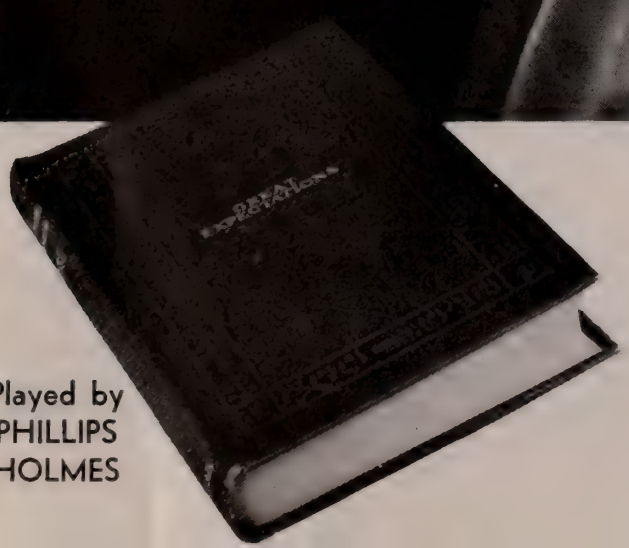
MAGWITCH

MAGWITCH—one of the greatest characters ever drawn by Charles Dickens . . . the escaped convict . . . fearsome, desperate, hunted man, who met the boy Pip in the graveyard on Christmas Eve. and forced the boy to bring him food . . . thereby starting a relationship stranger than any other in fiction!

Played by
GEORGIE
REAKSTONE

PIP as a boy

PHILIP PIRIP was his real name, but nobody ever called him anything but Pip . . . Imagine him, an orphan, living with the kindly blacksmith, Joe Gargery and the shrewdish Mrs. Joe Gargery. When he stole the food for Magwitch and brought it to him in the cemetery he started one of the greatest stories ever written!



Played by
PHILLIPS
HOLMES

PIP as a man

From a mysterious source had come a "legacy" to make him a gentleman—to make him a young man of "great expectations." His life in London was the opposite of his orphaned life in the country. When love came, it was with more trouble than he had had before . . . Other complications set in, giving story a screaming suspense!

Played by
JANE
WYATT

ESTELLA

Brought up to be a cold, heartless, ruthless girl by the queer woman whose life had been blighted by a man . . . All her life she had loved Pip, but her training was always to hurt him . . . She is a pivotal figure in this great drama of love and hate—and mysterious money!

The harsh MISS HAVISHAM; the kindly, shrewd Lawyer JAGGERS, Pip's pal, HENRY POCKET; the maid ESTELLA; the little girl ESTELLA; childish and mighty JOE GARGERY; merry UNCLE PIMBLECHOOK; the mysterious SARAH POCKET . . . MOLLY, BUDDY, ORLICK, WOPSLE, COMPEYSON, DRUMMLE . . . all the famous characters are here, come to life on the screen!

The Real Dickens Flavor In "Great Expectations"

"GREAT EXPECTATIONS" comes to the screen with the real Dickens flavor untouched, right out of the pages of one of the most human, absorbing and dramatic novels conceived by this greatest of English novelists, an ever-living classic of literature for all time. The story of 'Great Expectations" will never grow old. It is just as fascinating and thrilling today as it was when Dickens wrote it, almost a hundred years ago, in his beloved house at Gadshill. The story is full of descriptions of the countryside surrounding his home, of the Kentish lanes he loved so well; but it is also vivid with scenes of the London of his day, for Dickens was a great cosmopolitan figure and could write of that great city and its people with more understanding than any writer has been able to do.

'Lily and Swan' Comes to Life

One of the most interesting scenes in "Great Expectations," is the Cheapside Inn, 'Lily and the Swan.' The various signs on it, such 'Coffee Room,' 'Coach Office,' etc., were faithfully copied from books such as "Cruikshanks' "Days of Dickens" and actual places in which Charles Dickens himself stayed.

The inn itself is of the hotel variety and is not to be confused with the common English 'pub.' The 'Coffee Room' in such inns was always the rendezvous of the better class, while the lower class took their drinks in the 'tap room,' as it was called. Quite often, the post office was part of the inn, as was also the booking office for coaches in those days.

Jaggers' Home Perfect in Detail

So much attention was paid to getting the proper Dickensian flavor by Universal in the making of this film, that hardly a detail was overlooked. For example 'Jaggers' home, where a great deal of the action in the story takes place, is dignified in the extreme, the furniture suiting perfectly its decidedly massive master. The selection of Chippendale and Hepplewhite furniture, the pieces of old needlework on the walls and chairs, and the fine sporting prints, the dumb waiter table, silver, etc. all go to make up a most interesting and realistic picture.

A cast of unusual merit interpret the well-known characters of "Great Expectations." Henry Hull is starred as Magwitch, with Phillips Holmes, Jane Wyatt, Florence Reed, Alan Hale, Francis L. Sullivan, George Breakstone, Raefaela Ottiano and Valerie Hobson.

Henry Hull in the classic character of Magwitch in "Great Expectations" and George Breakstone, remarkable boy actor, as Young Pip play these parts in a way which will make them live forever.

From the vivid pages of a world-fam
screen, come the characters and

Color — drama — movement — thrills —
this Dickens story the favorite f

us book to throbbing life on the
enes that have thrilled millions!

mor . . . every element that has made
years, is magnified on the screen!

HENRY HULL MAKES TALKIE DEBUT

HENRY HULL AS MAGWICH AND GEORGE BREAKSTON AS YOUNG PIP

THE most noteworthy and outstanding stage star of the past four years to come to the screen is Henry Hull, who makes his talking picture debut in Charles Dickens' "Great Expectations."

Hull has had one of the most colorful careers of any actor. He was born at Louisville, Ky., Oct. 3, 1890, the son of a newspaperman, William Madison Hull. Two other brothers later won fame on the stage. Howard now married to Margaret Anglin, and Shelley, who died several years ago.

Educated at grammar schools in Louisville, then at the DeWitt Clinton and Commerce High schools in New York, College of the City of New York, Cooper Union and Columbia University, Hull is one of the most learned men in the profession. He left college to become mining engineer, assayer, mineralogist and electrical engineer. His first stage job was with Guy Bates Post in "The Nigger" company at the New Theatre, New York in 1911. The following year he joined Margaret Anglin's Greek Repertory company and for the next four years toured with various stock companies. One of his most famous characterizations was that of Henry Parker in "The Man Who Came Back." Other important plays he has been starred or featured in are "The Naked Man," "Lulu Belle," "Ivory Door," "Michael and Mary," "Grand Hotel" and last season he reached the epitome of his long and successful career as the star of "Tobacco Road." He left this show in June of 1934 to come out to Hollywood under a long term starring contract with Universal studio and make his bow to Hollywood films in the Dickens' classic.

Not since the days of the late Lon Chaney has there been such a striking make-up on the screen as that worn by Hull in "Great Expectations." As great as was the late master of make-up in his thousand and one different kinds of facial and body expressions, Hull, hailed as the greatest modern interpretive actor, is supreme in his stark, grim and realistic characterization of a hunted convict.

How Dickens Wrote "Great Expectations"

CHARLES DICKENS wrote "Great Expectations" the year after he moved to Gadshill. He had a tunnel constructed under the highway leading from his house, to a Chalet on the opposite side. It was in the Chalet that he did most of his writing. His salwart figure was a familiar sight, as he tramped through the Kentish lanes he loved so well, with his dog, Gurk, the mastiff, at his heels. In these romantic lanes of Kent, called 'the garden of England,' Dickens thought out the story of "Great Expectations," which was first published in the Household Magazine and ran serially during 1860-61.

Dickens loved London and could write of that great city and its people better than anyone else. But he also liked the country and frequently visited such places as Cobham, Gravesend and Cooling, where the first part of "Great Expectations" is laid.

It is a curious thing that when he was a small boy his father was employed in Chatham Dockyard. Dickens was attracted by a large house on a hill outside of Rochester. His father promised him that if he worked hard he might one day come to live in it. This, little Charles never forgot and it was this same house he later owned.

A distinguished cast is featured in the film, including Henry Hull, recognized as America's leading interpretive actor, Phillips Holmes, Jane Wyatt, Florence Reed, Alan Hale, Georgie Breakston, Francis L. Sullivan, Valerie Hobson, Philip Dakin and many others.

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Dickens' Characters Come to Life Again in "Great Expectations"

ALL lovers of Dickens will heartily enjoy the thrill of seeing their favorite Dickensian characters come to life in "Great Expectations." Nothing in the whole range of Dickens surpassed this great story of love, intrigue and adventure, either in perfection of technique or in mastery of all the resources of the novelist's art. Swinburne once said of it: 'to have created Abel Magwitch alone is to be a God.'

Henry Hull, who portrays the role of the convict, Magwitch, gives one of the most startling characterizations ever seen on the screen. The character, Pumblechook, enacted by Forrester Harvey, is actually better and droller and truer to imagination on the screen than in the book. Joe Gargery, the village blacksmith (Alan Hale) is quite the most lovable character, with his simple and delightful philosophy. Of all Dickens characters Joe is one of the most attractive.

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The panel of pictures at the right depicts high-lights from the intensely dramatic "Great Expectations." Henry Hull, in chains, as Magwitch, is depicted in the top photograph; while Jane Wyatt as Estella and Phillips Holmes as Pip supply the romantic interest, in the center portrait; and in the bottom photograph Henry Hull as the convict is being driven to unbelievably torturing toil by the whip of the overseer of the chain gang.

"Great Expectations" Like A Painting

The still above is reminiscent of a beautifully conceived Christmas greeting card. One can almost hear the sound of Christmas carols being sung nearby and the chiming of church bells in the distance, as one looks at this photographic painting. Jane Wyatt is the girl greeted by Phillips Holmes. Very much like an oil painting by one of the old masters is this lower dramatic scene from "Great Expectations," with the stark, bare trees, the relentless expressions of the soldiers, at watch.

NEXT WEEK

THE importance of the Fannie Hurst novel, "Imitation of Life," the release of a Claudette Colbert-Warren William picture, the expectancy which always awaits a John Stahl production, have determined the editors of Universal Weekly to devote the entire issue of October 13th to this production. The issue will be in the hands of exhibitors far enough in advance of its release date to permit everyone to realize the importance and the box-office nature of

"Imitation of Life"

Mr. Laemmle Likes "Great Expectations"

UNIVERSAL CITY OCTOBER 4 1934

PREVIEWED GREAT EXPECTATIONS LIKED PICTURE VERY MUCH AND PUBLIC LIKED IT RECOMMEND HANDLING PICTURE BIG WAY FINE STORY BEAUTIFULLY ACTED SWELL CAST RIGHT STRAIGHT THROUGH

CARL LAEMMLE

GRAINGER TO COAST

J. R. GRAINGER, general manager of distribution for Universal, will arrive in California next week. The object of his visit is two-fold. There are a number of contracts pending which require his presence in San Francisco and Los Angeles. The other object is the annual conferences with Carl Laemmle and Carl Laemmle, Jr. on the pictures which will go into production at Universal City immediately after the new year. Carl Laemmle, Jr. will leave for New York immediately after these conferences, in order to sail for Europe on October 15th.

Mr. Grainger will return to New York by way of the Southern exchanges in about six weeks.

In referring to Mr. Grainger's departure, Red Kann, who has just returned to his post as editor of Motion Picture Daily, after his bereavement and his accident, reported as follows:

"With Universal sales to date 100% ahead of any identical period in any other year in its history and the first six 1934-1935 releases in the exchanges, James R. Grainger, general manager, left for the coast yesterday on a clean-up sales trip. He will stop in Chicago, then head straight for San Francisco, take in other important coast cities, and spend two weeks at the studio."

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
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OCTOBER 6, 1934
Vol. 35 No. 17

GOMERSALL RETURNS

EIGHT and a half weeks ago, E. T. Gomersall, Western Sales Manager for Universal, who had just been appointed a Kentucky Colonel, rode a horse in Central Park. He fell off the horse, and at first everybody thought it was a great joke. Gomersall has been in the hospital eight and a half weeks.

Last Wednesday he returned to his office, still in a cast, but very happy at the elaborate and Universal reception which was accorded him in his office.

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POLLY WALTERS ON WAY

BY the time this Weekly is in your hands, Polly Walters, that remarkable Broadway actress, who played for six months in "She Loves Me Not," will be on the way to Universal City. She is under contract to Universal and Carl Laemmle, Jr. thinks that she is just the type to play "Princess O'Hara," the Collier's-Damon Runyon story.

ENT

ERTAINMENT

– that's all!

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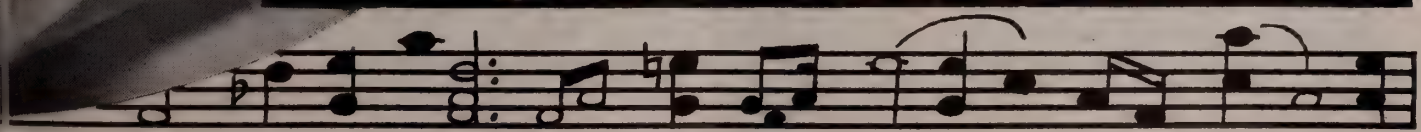
WITH

RUSS COLUMBO
ROGER PRYOR
JUNE KNIGHT

Catherine Doucet, Henry Armetta, Andy Devine, Wini Shaw. Story by John Meehan, Jr. Directed by Kurt Neumann. A B. F. Zeidman Production. A UNIVERSAL PICTURE.

WAKE UP *and* DREAM



LATEST PRODUCTION NEWS F

Dramatic scene from "Cheating Cheaters," the Max Marcin melodrama which features a cast headed by Fay Wray, Cesar Romero, Francis Sullivan, Minna Gombell and Hugh O'Connell.

"Cheating Cheaters" Finished

UNIVERSAL has completed the first out and out melodrama on this year's program, "Cheating Cheaters," the famous play by Max Marcin, which started a vogue for double dealing character stories. None of them has ever approached "Cheating Cheaters," however. It is in a class by itself. Last week the production was completed under the directing hand of Richard Thorpe and to the utmost satisfaction of the officials who saw the rushes and regard "Cheating Cheaters" as being in the bag.

"Cheating Cheaters" has a cast which contains a number of surprises and which spells box office. Fay Wray plays the part of Nan Brockton, while Cesar Romero, Carl Laemmle, Jr.'s new Cuban-born leading man, plays Tom Palmer. "Cheating Cheaters" also marks the second American picture of Francis Sullivan, England's greatest character actor. Most of the comedy is in the competent hands of Hugh O'Connell, whose first screen work was in "Gift of Gab" and he works very smoothly opposite Henry Armetta, who is becoming known in Hollywood as the picture stealer. Others in the cast are Minna Gombell, Wallis Clark, Anne Shoemaker and John T. Murray.

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Carl Laemmle, Jr. To Europe

CARL LAEMMLE, Jr. will leave on October 15 for a two-months trip to Europe, the first he has taken in six years. One of the primary objects of the trip is to discover directors, writers and actors in the various centers of production in Europe. The other is for a certain amount of relaxation which he will be able to take after completing plans for four of Universal's most important releases for next season. Mr. Laemmle will be accompanied by Harry Zehner. The boss of Universal productions will hold a final conference with J. R. Grainger and Carl Laemmle, just prior to his departure.

Three Added to Cast of "The Great Ziegfeld"

THREE players were yesterday added to "The Great Ziegfeld." They are Baby Jane and Shaw and Lee, eccentric buffoons who appeared in many Broadway musical comedies and revues. This comedy team augments a cast which so far includes William Powell, who will portray the late Florenz Ziegfeld himself, Fanny Brice, who will play herself, and Harriet Hoctor, premiere danseuse, who led the ballet in each of the Ziegfeld extravaganzas, and who will play herself in the film which will glorify the Great Glorifier.

Shaw and Lee have appeared in Ed Wynn's "Grab Bag," "Five O'Clock Revue," "Pleasure Bound" and George White's 1933 edition of the Scandals, besides being stars on all the major vaudeville circuits.

Baby Jane will sing for the first time on the screen in "The Great Ziegfeld." This three year old actress is to be starred in her own right following her performance in this production.

Seymour Felix will stage and direct the dances and ballets in "The Great Ziegfeld," it was announced by Producer William Anthony McGuire yesterday. The music is being especially written by Walter Donaldson and Gus Kahn, who have already completed "Blue White Moonlight" for the production. Irving Berlin's hit song, "A Pretty Girl Is Like A Melody" will also be used in "The Great Ziegfeld."

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Valerie Hobson Progresses Fast

UNLIKE a great many newcomers to Hollywood, Valerie Hobson, Universal's latest British discovery, has dropped into a rapid routine of pictures. The English beauty has just completed a role in "Great Expectations," the role of Biddy, with Henry Hull, Jane Wyatt and Phillips Holmes.

(Continued on Page 22)

OM UNIVERSAL CITY STUDIOS

Cast of Claude Rains' Picture "The Man Who Reclaimed His Head" Adds More Big Names

"THE MAN WHO RECLAIMED HIS HEAD" is not a sequel to "Invisible Man," though it might well be. In the title role of his previous Universal thriller Claude Rains' clothes walked about in many scenes minus any semblance of head, since the man himself was invisible, some such title as this was necessary to bring him back to the plane of visibility.

As a matter of fact, "The Man Who Reclaimed His Head" was adapted from the recent Broadway play by Jean Bart.

Several new players were added to the cast at Universal City on Monday. They are G. P. Huntley, Jr., Lois January, Wallace Ford, Anderson Lawler, Judith Wood and Valerie Hobson, who comes to the picture direct from work in "Life Returns." Claude Rains naturally plays the man who reclaimed his head, and he has every right to, after his experience in 'The Invisible Man." Another splendid reason for his playing the part is that he created it in the Broadway version of this Jean Bart play.

Joan Bennett plays the feminine lead in "The Man Who Reclaimed His Head," while Lionel Atwill, last seen with Universal in "One More River," has the other featured part. Baby Jane also has a prominent place in the cast. Edward Ludwig is directing.

Universal To Star Baby Jane

CARL LAEMMLE, Jr. yesterday announced a new star for the Universal program, Baby Jane, the three-year-old actress who has already made three pictures, is working on her fourth, and will become a star in her fifth production.

The baby, who was known as Juanita Quigley when she first came on the Universal lot last spring to play Claudette Colbert's baby girl in "Imitation of Life," was re-named Baby Jane. Following this role, she played a part with Claude Rains in "The Man Who Reclaimed His Head" and will next support Chester Morris in "I've Been Around." A singing role is scheduled for Jane next, in "The Great Ziegfeld."

The picture in which Baby Jane will star is called "Straight from the Heart." It will be a B. F. Zeidman production and is by Doris Anderson.

FORD TO EDIT NEWSREEL

CHARLES E. FORD has succeeded Allyn Butterfield as editor of the Universal Newsreel. Mr. Butterfield resigned at the end of his contract and has joined another newsreel organization.

Charles Ford has devoted ten years of his life to newsreel photography. He started on the Chicago Daily News organization a newsreel department for local distribution in the Chicago theatres. In this way he came to the attention of Carl Laemmle, who commissioned him to provide the photographic material for Universal newsreel two years ago. It is natural and inevitable that his experience and ability should result in his taking full charge of the newsreel activities and become the editor of this greatest newsreel in the market today.

Binnie Barnes as the entertainer in "One Exciting Adventure." Binnie Barnes is having a vacation in England after her strenuous work in the United States, although she was drafted for the usual ship's concert on the Majestic.

Alan Hale Busy in New Popularity

SINCE he made such a resounding comeback in "Little Man, What Now," Alan Hale has been busier than the proverbial one-armed paper hanger with the hives. While he is at work in support of Margaret Sullavan and Herbert Marshall in the Universal drama, "The Good Fairy," he is also sandwiching in appearances in two RKO pictures, 'The Little Minister" and "The Portrait of Laura Bayles," jumping back and forth between the three pictures like a three ring circus. Hale's principal difficulty is in remembering what clothes to wear.

-always

ROXY THEATRES CORPORATION
133 WEST 50TH STREET
NEW YORK

OFFICE OF
HOWARD S. CULLMAN

September 24, 1934.

Mr. James R. Grainger,
Universal Pictures Corporation,
1270 Sixth Avenue,
New York City.

My dear Mr. Grainger:

I want you to know how very much we appreciated the extraordinary service rendered by the Universal Newsreel in getting the first pictures of the capture of the Lindbergh kidnapper to us so promptly last Thursday night. It really was remarkable evidence of a well-co-ordinated organization.

Our audience was entirely unaware of the event, and when the news was flashed on the screen, the fifty-two hundred people in the house were thrilled by it.

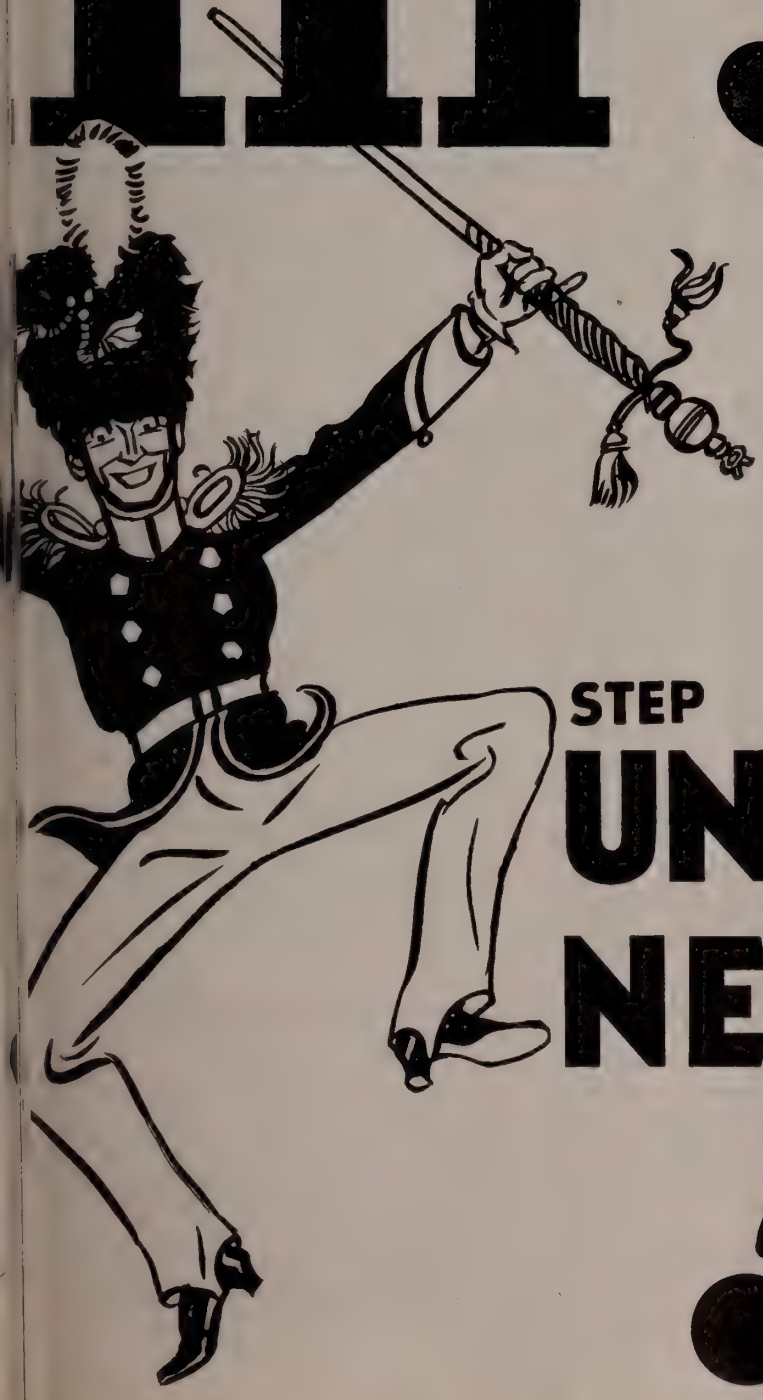
With all good wishes,

Cordially yours,

Howard S. Cullman.

hsc;rb

first!



STEP OUT WITH

UNIVERSAL NEWSREEL

NEWSREEL No. 289

PRESIDENT ASKS CAPITAL TO JOIN LABOR IN TRIAL PEACE

WASHINGTON, D. C.—The Chief Executive, in an important newsreel interview, announces his intention of seeking the co-operation of representative of employers and workers and sees the country moving forward to "greater security for the average man."

HEAVYWEIGHT DOWNS SAVOLDI

LOS ANGELES, CAL.—"Man Mountain" Dean drops his 310 pounds on "Jumping Joe" Savoldi for a "smash" finish to an exciting mat contest.

ICKES BEGINS SLUM RAZING

ATLANTA, GA.—The Secretary of the Interior touches off the first blast wrecking unsanitary dwellings in the PWA'S nation-wide drive for low-cost housing.

TWO DIE IN TRIPLE WRECK

CLY, PA.—A team of locomotives plunges down a ten-foot embankment, killing an engineer and brakeman, and critically injuring a third member of the crew.

AIR MODEL AMAZES EXPERTS

SEATTLE, WASH.—An inventor exhibits his wingless, tail-less and rudderless aircraft which is designed to increase safety and comfort and use twenty percent less fuel.

HAUPTMANN WEAPON FOUND AS HIGH BAIL IS SET BY COURT

NEW YORK CITY.—A broken soup-spoon, ground to razor-like sharpness, is discovered in the prisoner's cell as Judge Patterson demands $100,000 bonds for the suspect's release. Detectives demolish the carpenter's garage in search of evidence.

SPILLS MARK STEEPLECHASE

WESTBURY, N. Y.—Skilful play brings the intersectional title back to the Atlantic as the Eastern four conquers the West, 14 to 13.

GUARDS RESCUE SHIP'S MATE

BUZZARD'S BAY, MASS.—Coast Guardsmen brave high seas to bring ashore the stricken First Mate of the S. S. New Bedford when the vessel rams a submerged rock ledge and is beached.

YOUNG GIRL WINS MARATHON

LA JUNTA, COL.—Twelve-year-old Ruth Myers races twenty-six miles in less than four hours, outdistancing veteran women runners.

"WELL, BY GEORGE" BEST MENTONE YET

IN spite of all the splendid Mentone pictures which have been released by Universal during the last year and a half, the producing company has far out-distanced itself in producing "Well, By George" featuring Georgie Price, Ramona, Dave Craft, Mills, Gold and Ray, and the 16 Mentonettes. Georgie Price plays a radio announcer and also sings the song which he made famous, "Over Somebody Else's Shoulder." This is his debut on the screen.

On his program he has Ramona who does not have to be introduced to those who are familiar with Paul Whiteman and his orchestra. She sings "To The Beat of My Heart" accompanying herself delightfully and then a number, "I Still Do" in which Georgie Price joins her. Dave Craft, the craftiest of them all when it comes to dancing up and down stairs leaves the audience impressed with his ability. Mills, Gold and Ray, who, Georgie Price assures us, are the world's best dramatic actors put on a skit guaranteed to give anyone a laugh. The sixteen Mentonettes close the program with a unique dance in military formation.

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"Wake Up and Dream" Syndicated

IN connection with the exploitation campaign on "Wake Up and Dream," Edward Churchill has written a fifteen thousand word novelization of the John Meehan story featuring Russ Columbo, June Knight and Roger Pryor. This is divided into fifteen chapters and is designed to start on the Sunday a week ahead of the showing of the picture in order to be completed at the end of a week's run of "Wake Up and Dream." Advance campaign with newspaper half tones of all of the characters in the serialization has been prepared and put in mat form. Mats also of the illustrations can be obtained by any exhibitor who wishes to place this novelization in his daily paper.

Communicate either with Joe Weil at the office of Universal Pictures Corp., Rockefeller Center, New York City, or with John Leroy Johnston, Universal City, California, whichever office is nearer to you.

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Valerie Hobson Progresses Fast

(Continued from Page 18)

The girl whose picture on the back cover of last week's Weekly excited so much comment is now working in "Life Returns" with Onslow Stevens, Lois Wilson, Stanley Fields, Richard Carle, Maidel Turner and George Breakstone. Upon its completion she will join the company making "The Man Who Reclaimed His Head" with Claude Rains, Joan Bennett and Lionel Atwill.

Miss Hobson, who is the niece of Lady Lawrence, and her mother have taken a small apartment in Hollywood and have settled down to accomplish things in the art of acting rather than in the line of entertainment.

"'Million Dollar Ransom' A Captivating Talkie" — Says *Morning Telegraph*

ANOTHER in the increasing cycle of Damon Runyon stories has found its way to the Rialto Theatre screen. It is "Million Dollar Ransom," and like its predecessors, has the faculty of being most entertaining in a rather unbelievable manner.

Again we find Mr. Runyon's racketeering heroes maneuvering a bit of kidnapping and creating considerable excitement, if you get me. Of course lots of things happen, but everything rights itself in the end, and we find our heroes quite as heroic as the author intended them to be. All of which isn't much by way of synopsis, but it has the merit of persuading that more is to be seen than is told here. Which is quite right.

Edward Arnold, who is one of my favorite screen racketeers, plays the leading underworld gentleman and, as usual, does a neat job of it. Phillips Holmes and Mary Carlisle are the two inevitable lovers, and as such fill the screen with the promise of young romance. Andy Devine, Winnie Shaw, Marjorie Gateson, Robert Glecker, and the others in the cast are quite, quite convincing in their respective roles.

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NEVER DULL MOMENT IN "GIFT OF GAB"

WEALTH OF NAMES AND PLENTY OF ENTERTAINING MATERIAL PUT THIS MUSICAL OVER WITHOUT TROUBLE.

In addition to having enough star names to bowl over almost any audience, this production has been given a story to string the sequences together, so that between the dramatic suspense and the musical specialties there is never a dull moment. For plot, Edmund Lowe is seen as an over-talkative announcer with a flare for the spectatcular and who fakes a broadcast of an event that doesn't happen, thereby putting himself on the toboggan, but later redeeming himself through another sensational broadcasting coup. The radio background supplies the opening for the long and varied list of entertainers. There's a romance, too, with Gloria Stuart as the heart interest opposite Lowe.

—*Film Daily*

Newsreels and Good Taste

THE destruction of the Morro Castle with its tremendous loss of life, and happening as it did in New York's front yard, gave newsreels a Roman holiday to lay on the gore, and most of them showed surprisingly bad taste. Each tried to outdo the other ingruesome shots and the public reaction has not been so good. At some of the shots expressions of disgust could be heard thruout the theaters in which they were shown.

In one clip a sound man is stationed at the gangplank of a rescue boat and tries to force a hysterical girl to tell of her experiences. He persists to the point where the girl breaks down and cries, pleading to be left alone.

In another, stretcher bearers are carrying an injured woman down the gangplank and the commentator says: "Listen closely, folks, and you will hear the agonizing cries of this victim."

To our mind Universal had the most complete coverage of the event and treated it with all the dignity and reverence it deserved.

Reprinted from The Billboard

NEWSREEL No. 288

LINDBERGH ARRIVES TO AID POLICE IN KIDNAP MYSTERY

NEW YORK CITY.—Startling events in rapid order bring the Hauptmann case nearer to its climax.—The Flying Colonel dashes across the continent to testify. — Heavy police guards protect the aviator from thousands of curious persons. — Damaging evidence continues to grow. — The police unearth additional hundreds of dollars in ransom notes and a loaded automatic pistol in the suspect's garage. — The prisoner's wife tenderly care for her child. —The Grand Jury receives the damaging facts. — And Bruno Richard Hauptmann is indicted.

EAST REGAINS POLO CROWN

WESTBURY, N. Y.—Little Dan takes the Meadow Brook cup from a fine field crossing the finish line the winner.

PRESIDENT'S MOTHER FETED

HYDE PARK, N. Y.—Celebrating her eightieth birthday, Mrs. Sarah Delano Roosevelt, in an interesting newsreel interview, expresses her approval of her son's plan for the renovation of the nation's homes.

U. S. BOAT TRIUMPHS AGAIN TO RETAIN FAMOUS 'OLD MUG'

NEWPORT, R. I.—Science and skill defeat the English challenger as Rainbow crosses the finish line ahead of Endeavour for the fourth time.

MILL HANDS RETURN TO WORK

GREENVILLE, S. C.—Looms whirr again as thousands of strikers resume their jobs.

TAIL-LESS PLANE TESTED

COATESVILLE, PA. — A queer craft, invented by Dr. George A. Spratt, dispenses with its tail but keeps its balance in the air with the aid of an unusual movable wing.

SCRIP BONFIRE HAILS BOOM

MADISON, WIS.—$10,000,000 in depression "money" go up in smoke at the municipal heating-plant.

PAINT CHARMS CHILD'S ILLS

OSAKA, JAPAN. — Bright vermilion is applied to the tops of children's heads to ward off disease.

TAILSPIN TOMMY—Eagle's Eye View!
By HAL FORRE
HAVE YOU EVER TRIED TO MAKE AN ALTITUDE RECORD AND NOTED HOW THE NEEDLE OF YOUR TACHOMETER DROPS BACK--AND BACK--UNTIL
GOLLY--! THAT'S THEN--I CAN JUST SEE
HOPE THEY LAND BEFORE IT GETS DARK!
FOR TH' LOVE OF LOU! LOOKS LIKE THEY'RE GOING OVER INTO MEXICO--HAVE T GET DOWN CLOSE SETTING TO DARK.
SKEE FLYING HIGH ALTIT HAS FINALL TRAILED TH KIDNAPPERS OF SHIRLEY BARON TO THEIR SECRET RENDEZVOUS THIRTY MILES SOUTH OF VILLA ACUNA, MEXIC ACROSS BORD DEL R HE IS HIGH A ABDUC OUT--
NOAH BEERY Jr. AS SKEETER
MAURICE MURPHY AS TOMMY
Copyright, 1934, by The Bell Sy
AL FORRES
TAILS
By HAL FORRE
BOY! THAT WAS EASY PICKINGS!
GOLLY! I JUST THOUGHT OF A SWELL IDEA-- I'LL HAVE TO TOMMY!
PATRICIA FARR AS BETTY LOU
Copyright 1934 by The Bell Syndi

The Cartoon Heroes Of Millions Now On The Screen!

The favorites of thousands upon thousands who follow their every exploit in the adventure strip now running in more than 200 newspapers, have come to life! . . . Now you can advertise them in Universal's smash serial — the chapter-play that blazes a new thrill-trail across the skyways of the country. Get behind this one with everything you've got. IT WILL PAY YOU WELL!

•

With William Desmond, Walter Miller, Edmund Cobb.
Directed by Louis Friedlander in

TWELVE TERRIFIC EPISODES

Get Ready For A

It's bigger than "Back Street"— bigger than "Only Yesterday" —bigger than any other picture you've had for many, many weeks or are likely to get in many, many more!...The perfect BIG-CROWD attraction from star, story, author, director and every other possible standpoint . . . GO TO IT!

Starring

CLAUDETTE COLBERT

with WARREN

WILLIAM

ROCHELLE HUDSON

Ned Sparks Henry Armetta

Presented by CARL LAEMMLE

A

JOHN M. STAHL

Production For

UNIVERSAL

Screen Sensation!

SCOOP

THE TOWN WITH THIS UP-TO-THE MINUTE SHOWMANSHIP PICTURE

George Breakstone as Young Pip

Jane Wyatt as Estella

Anne Howard as Young Estella

Florence Reed as Miss Havisham

A CINCH TO CAMPAIGN!

I'm back in the exploitation saddle again, boys! What a glorious feeling it is to be riding along on a picture like "GREAT EXPECTATIONS!" Here's one you can sink your teeth into and find it chock full of rich, juicy, exploitation meat! It's a cinch to campaign!

"GREAT EXPECTATIONS" is the first big Dickens picture to hit the screen this season. It comes at the peak of a new-found Dickens popularity. You can SHOW it while other studios are still racing against time to produce other Dickens pictures for you. You can scoop the town by booking it fast and packing real, up-to-the-minute showmanship behind it. The millions of Dickens fans of all ages are eagerly awaiting word from you.

Here is a picture every Better Films organization will boost to the skies. It is a Dickens classic every literary organization, school, library, boy's and girl's club should boost heavily.

Your newspapers should give you better than ordinary publicity on it because it exemplifies the desire of the motion picture producers to bring to the screen the classics of literature, and give to the public fine, clean, wholesome entertainment!

The pages following give you but a few of the highlights of the "Great Expectations" exploitation possibilities. The big press book will carry complete campaign details. Be sure to get your copy. ***JOE WEIL***

Henry Hull as Magwitch

Phillips Holmes as Phillip

Alan Hale as Joe Gargery

Francis L. Sullivan as Jaggers

CHARLES DICKENS "GREAT EXPECTATIONS"

FRONT! SELL CLASSIC WITH CUT-OUTS!

GET over the bigness of this picture by building up a front from the impressive posters available on the production.

For a sign over the entrance doors utilize a giant open book with silhouetted cut-out letters of the title and author. Letter the catch line, "Immortal Characters Live Again on the Screen" across the pages as shown. In the center of the volume, spot a cut-out of the prison ship, which you can get from the poster, and cut-out from the litho paper heads and mob scenes to spot over the box-office. Inside the lobby, have signposts along the walls, carrying the names of the stars and characters they portray, alternated by life-sized figures of these characters.

You can utilize book jackets for empty spots in your lobby and by all means take advantage of the special showmanship accessories available on this picture.

CHARLES DICKENS IMMORTAL CLASSIC!
"GREAT EXPECTATIONS" WITH HENRY HULL
PHILLIPS HOLMES · JANE WYATT · ALAN HALE

PUT OVER A REAL CO-OP AD PAGE

HERE'S one picture that lends itself perfectly and naturally to a cooperative advertising page, inasmuch as you can build wonderfully around the catch line, "Everyone has Great Expectations—we are ready for yours!"

With this tie-up line for your co-op page, present the idea to the local newspaper's advertising director. He can contact stores that handle luxuries and higher priced items such as real estate agencies for homes, motor boat dealers, country resorts, automobile dealers, interior decorators, polo and sports shops, custom clothiers, night clubs, modernistic furniture dealers, hotels, country clubs, etc.

You can enlist the finest, highest grade of merchandise on a cooperative page of this kind, which will be in keeping with the class and quality of the picture "GREAT EXPECTATIONS."

ORPHANS

INASMUCH as the leading character of "GREAT EXPECTATIONS" is Pip, an orphan boy, you should invite the boys and girls of local orphanages to be your guests during an early showing. It would be a fine gesture and would undoubtedly reap its share of publicity and good will in your locality.

AUTO BALLYHOO

BECAUSE of the tremendous general interest in Charles Dickens, and the fact that the older folks are as familiar with the classic as the young people of today, you can put on the streets a ballyhoo which emphasizes this point.

Have a small car, such as a Ford, carrying passengers of assorted ages; two children, two middle-aged folks, and two older people. On the vehicle have a sign to this effect: "Our whole family is on its way to see Charles Dickens' characters come to life on the screen in "GREAT EXPECTATIONS." Distribute signs like these to use as windshield stickers.

BOOK-END STUNT

AS a novel and unusual ballyhoo, you can build up a large compo-board reproduction of the volume "GREAT EXPECTATIONS," and have a boy and girl dressed in character to resemble Pip and Estella, leading characters in the book, carrying this volume around with them, and lean against it at intervals in tableau fashion, as if bookends. After attracting the people for a sufficient interval, they can relax their positions, pick up the book and carry it to another spot.

A DICKENS STATUE DRIVE — EXTRA SPACE

STIMULATE local interest in the greatness of Charles Dickens by writing to your local paper, suggesting that some statue or memorial should be located in your city in honor of the author.

Several such statues exist in England, but there are few in America. Inasmuch as Charles Dickens was truly immortal in his art, you have a great reason for sponsoring such a tribute to the man. If possible, get the backing of a local Dickens or literary society to assist you on this stunt. Whether or not an actual memorial materializes, the publicity involved will be of direct benefit to you at the box-office. Inasmuch as the statue will likely prove too expensive a project—you can work on the idea of a placque—a local artist can be induced to make up a design which can be published with the story and exhibited in your lobby.

CATCH LINES

MILLIONS WILL HAIL THE NEWS! CHARLES DICKENS' CHARACTERS LIVE AGAIN ON THE SCREEN! SEE THE IMMORTAL CLASSIC "GREAT EXPECTATIONS."

* * *

HENRY HULL, GREATEST CHARACTER ACTOR OF A CENTURY, APPLAUDED FOR HIS REMARKABLE BROADWAY PERFORMANCE IN "TOBACCO ROAD," TRIUMPHS IN HIS FIRST GREAT SCREEN ROLE!

* * *

THIS IS CHARLES DICKENS' YEAR! HIS TOWERING REPUTATION ACHIEVES NEW AND SENSATIONAL FAME WITH "GREAT EXPECTATIONS," ON THE SCREEN!

* * *

FROM ACROSS THE SEVEN SEAS, A HIDDEN HAND REACHED OUT TO CHANGE AN ORPHAN'S LIFE! WHO WAS IT THAT PAVED THIS BOY'S PATH WITH GOLD?

* * *

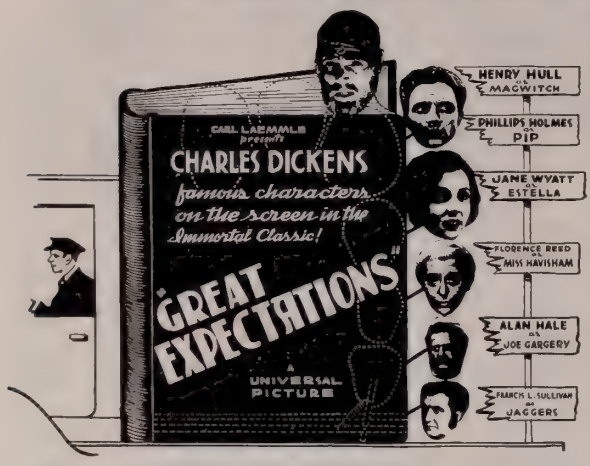
TWO LOVERS—DREAMING OF GREAT EXPECTATIONS, BUT IN THE SHADOWS LURKED —? ? ?

* * *

ORPHAN—OUTCAST—A CRUST OF BREAD! FROM A DEED DONE IN THE DARKNESS OF NIGHT, GREW A GREAT AND STRANGE FRIENDSHIP BETWEEN A FUGITIVE FROM THE SHIPS OF FORGOTTEN MEN, AND A POOR ORPHAN WAIF!

The Three Sheet "A"

ANIMATE YOUR TRUCK BALLYHOO



HERE'S an animated ballyhoo stunt that plays up the characters immortalized by Dickens in "GREAT EXPECTATIONS."

Build a huge book which can be placed on a truck as shown at the base for this hollow compo-board volume, place a series of laths standing on end. These can be used for the purpose of attaching an upright which will jerk out when pulled by a string or wire leading to the driver's cab. On the top of each upright should be a cut-out head of one of the characters as indicated by the arrows. For further details, see the illustrations.

DICKENS COSTUME PARTY

YOUNGSTERS, everywhere, as well as the older folks, are familiar with the delightful and droll characters immortalized in Charles Dickens' "GREAT EXPECTATIONS." Make this the basis of a Charles Dickens "GREAT EXPECTATIONS" Costume Ball, which can be sponsored by a local literary society. Everyone attending must be required to dress as characters from the books of Charles Dickens. Arrange for special prizes to be awarded to those that appear as any of the people in "GREAT EXPECTATIONS."

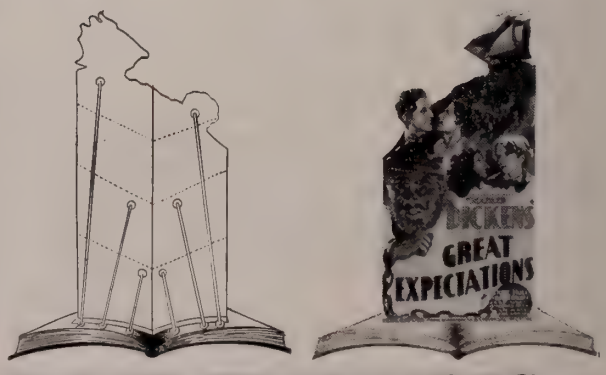
THE DEAF

IT is estimated that 10,000,000 people in the United States are hard of hearing. Play up to this huge hitherto neglected audience, by printing up a synopsis of "GREAT EXPECTATIONS" and offering copies free to patrons who wish to see the picture and cannot follow the dialog. It's good for newspaper publicity, too!

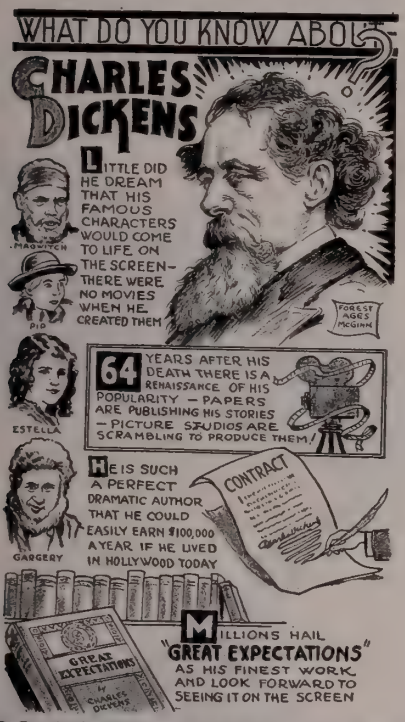
Use an easel in the lobby to advertise this stunt.

A NOVEL POP-UP FROM THE ONE SHEET

YOU are perhaps familiar with the pop-up book stunt which is now being used as a feature of several children's books. If not, visit a local store that handles these and observe how they are worked. Have your sign painter reproduce the same idea, utilizing one-sheet cut-outs and a large book made from compo board. Keep the book closed in the lobby, but have a sign inviting the public to open it. When someone does so, the cut-out will pop into view.



CHARLES DICKENS "GREAT EXPECTATIONS"



PLANT THIS MAT WITH LOCAL PAPERS

THERE is available a special publicity mat as illustrated here, which can be enlarged for an easel out front, as shown. It presents interesting highlights of Charles Dickens' career, and should be a display of special appeal to children.

CHILDREN'S ART CONTEST

TIE-UP with the newspaper to offer prizes for the best drawings by youngsters showing their conception of the various characters in the famous Dickens novel. Art schools, art classes of public schools will take an interest in this stunt.

— THE 24 SHEET STAND —

SMART CUT-OUTS POSSIBLE FROM POSTERS

THE six sheet reproduced on page 28 and the three sheet shown on the opposite page will be readily recognized as having great cut-out possibilities. From the six sheet, for example, in addition to the cut-out of the entire poster, you can get good sized heads, and a three foot ship with base for title that can be used as a hanger or other decorative piece.

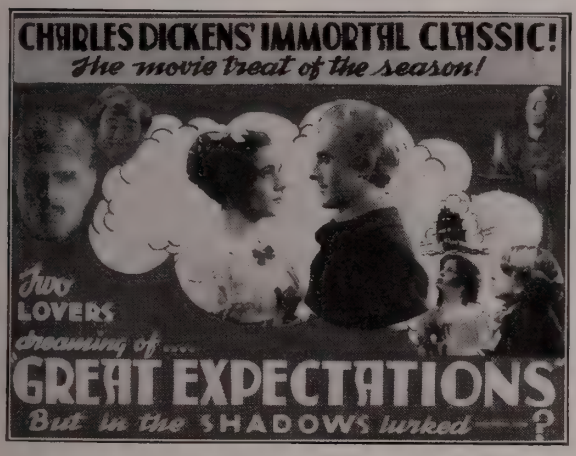
The three sheet also provides excellent cut-out possibilities as a whole and for heads and mob scenes. The cut-out head of Henry Hull is approximately two and a half feet high.

CASH IN ON THE BOOK TIE-UP

THERE is a popular priced edition of the famous Dickens classic ready for release just prior to the release of the picture. The publishers will provide the dealers with special window display material, in addition to the special jacket illustrated with heads of the picture players and playing up the title. Work closely with the book stores and libraries on this. Get the mat of the book mark at the right from your Universal Exchange and print up a good supply for distribution through the libraries, book stores and schools. For additional information address:

GROSSET & DUNLAP
1140 Broadway New York City

AN EYE-CATCHING SCRIM SHADOW BOX



AN idea for a flasher shadow box can be built around the layout of your 24-sheet. Utilize the small figures of the boy, Pip, and the little girl, Estella, in the foreground. Build up a scrim in the shape of a cloud as shown in the illustration. Behind the cloud should appear figures of the lovers, when older. This is managed by placing a cut-out of the figures behind the scrim, and have it illuminated at intervals by a flasher light. In the background, of the shadow box, should appear the "spectres" mentioned in the catch line.

BIG EDUCATIONAL TIE-UP COMING

AT the present time there is in preparation a contemplated tie-up with the National Council of Teachers of English! This tie-up will reach over twenty thousand teachers, schools, colleges and other educational institutions, with several ideas that will bring the message of "Great Expectations" to millions of students throughout the country.

The council is now waiting for an opportunity to preview and okeh the picture before announcing the completion of its extensive plans. Watch the Universal Weekly for further announcements regarding this tie-up. Complete details will appear in the comprehensive pressbook now in preparation.

"EXCELLENT"

says Motion Picture Herald of the Oswald Cartoon, "Ye Happy Pilgrims," continuing: "There's fun, heaps of it, in this travesty on the courtship of Miles Standish."

NIGHT LIFE of the GODS

IMAGINE

what the boys are going to say when HEBE (the filler of the pitcher) comes to life on Broadway to give them a new thrill! ... Whoopee ... she's changed her pitcher for a high hat...and does she step out? ... Wait and see!

•

THORNE SMITH'S

Great Novelty Comedy

•

A
LOWELL SHERMAN
Production

Gale

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
New York, N. Y.

Paid

Permit No. 949

•

NEW FACE IN UNIVERSAL PICTURES

•

Anne Darling

17 years old, no previous experience in pictures, but a face which Helen of Troy would have envied. So suddenly did fame come to her that her parents read in the newspapers that Anne Darling had been given a long-term contract by Carl Laemmle, Jr., who believes that she will develop into a very important screen star.

•

Printed in U.S.A.

UNIVERSAL WEEKLY

VOL. 35 NO. 18 OCT. 13, 1934

WITH GREAT PRIDE I OFFER THE EXHIBITORS OF THE WORLD ONE OF THE BIGGEST ATTRACTIONS EVER PRODUCED BY UNIVERSAL------ "IMITATION OF LIFE"

CARL LAEMMLE

FANNIE HURST

author of "Imitation of Life." She has many other successes to her credit, such as "Back Street," "Lummox," "Five and Ten." A writer who knows screen values.

JOHN M. STAHL

director of "Imitation of Life." . . . . A master of entertainment if ever there was one! . . . Look at the record — "Back Street," "Only Yesterday," "Seed," and a half dozen other real smashes!

CLAUDETTE COLBERT

as Bea Pullman, in "Imitation of Life." A big star made even bigger by recent appearances in such pictures as "It Happened One Night" and "Cleopatra." Some say her new role is her greatest performance to date.

WARREN WILLIAM

as Stephen Archer, in "Imitation of Life." His popularity has been meteoric, and his appearance here is destined to gain him new thousands of ardent followers.

ROCHELLE HUDSON

as Jessie Pullman, in "Imitation of Life." She is one of the fastest-climbing of the younger feminine players, and this picture will help put her further toward the top!

NED SPARKS

as Elmer, in "Imitation of Life," adding another great serio-comic characterization to his already long list of splendid performances which includes "Lady for a Day" and many others.

BABY JANE

as the baby Jessie in "Imitation of Life." Watch this youngster. Her appearance in this picture is going to make YOU demand more and more of her.

ALAN HALE, HENRY ARMETTA,
MARILYN KNOWLDEN, G. P.
HUNTLEY, Jr., and PAUL PORCASI
in
"IMITATION OF LIFE"

"Imitation of Life" A Guaranteed Success

● *John Stahl, Hollywood's most consistent directer of successes, and Claudette Colbert, whose pictures are equally successful at the box-office, in an informal meeting at Universal City during the filming of Fannie Hurst's great novel, "Imitation of Life."*

Mr. Carl Laemmle Predicts "Imitation of Life" Will Be the Year's Greatest Box Office Success

BEFORE "Imitation of Life" was finally cut and previewed, Carl Laemmle saw the entire footage. He was thrilled and delighted with the result. Without a moment's hesitation, he declared that the picture is by far the greatest the company has produced since "All Quiet on the Western Front." He predicts that it will be the greatest production for exhibitors of 1934.

HERE is a formula for a successful production.

First, buy a book that everybody is interested in, will want to see on the screen.

Second, select a star who is tremendously popular, beautiful to look upon, and who can act.

Third, find a director who can make a successful picture, even if he has no story and no star.

Add these three things, and you have a great picture, even if it costs you a million dollars. The money is well spent.

Universal did all of these things to guarantee the success of "Imitation of Life." It bought Fannie Hurst's widely read and most intriguing story, "Imitation of Life." It placed Claudette Colbert under contract as its star and fortified her with a remarkable cast of players who were chosen after infinite pains, endless tests and exhaustive precautions. Finally, it entrusted the production of "Imitation of Life to John M. Stahl, a director who leaves nothing to chance.

John Stahl has already made three great pictures for Universal, "Seed," "Back Street" and "Only Yesterday." Carl Laemmle, Jr., bought "Imitation of Life" upon his recommendation. Stahl saw in it the greatest opportunit of his screen career, which covers more than twenty years. Time and money were expended with prodigal hand to transform this marvelous story in a more marvelous screen play.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Copyrighted 1934
Universal Pictures Corp.
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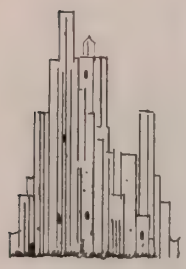
October 13, 1934
Vol. 35 No. 18

● *The strange dual life history of two women to whom the necessity of earning a living decreed an imitation of life so far as their hearts were concerned. Claudette Colbert and Louise Beavers with their film children, Baby Jane and Seibe Hendricks.*

"Imitation of Life" Production Will Add To Miss Hurst's Fame

FANNIE HURST'S tremendous popularity and vogue as an author has been acquired almost as much by the translation of her stories to the screen as by the publication of the stories themselves. Until "Humoresque" made such a tremendous hit on the screen, Fannie Hurst was known only as a good author. "Humoresque" added thousands of readers to her admiring clientele. "Back Street" has been her greatest reputation builder, but even that success is certain to be topped when "Imitation of Life" is released as a picture.

A special edition of this book is being made by A. L. Burt, and they are preparing 100,000 copies as their first edition.



IMITATIO

No. 791 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

In letters as tall as a skyscraper, tell your people about Universal's forthcoming John Stahl triumph, "Imitation of Life."

Arrange for extended playing time.

Make use of all the advertising and exploitation helps which Universal has worked out for you.

Take every possible advantage of the box-office selling points with which it bristles.

Written by Fannie Hurst and by far the most powerful story that genius has ever produced—even more intensely human than her great "Back Street."

Claudette Colbert will show you easily the finest performance of her splendid career.

Warren William does superlatively fine work in the richest role he has ever had.

N OF LIFE

Thirty other talented movie artists make up a cast which has never been beaten for downright perfection of casting.

And, I repeat, it is a John Stahl triumph. The same director who gave you "Back Street" and "Only Yesterday" and "Seed" now steps out even beyond his own record of box office performances and delivers the most convincing knockout punch of the season.

Don't think of it as you think of the average picture. Remember that in "Imitation of Life" you are dealing with probably the most important screen property of many a year —

And again I say — arrange for extended playing time!

Carl Laemmle

IT'S
BIG!
Bigger than "Back Street"
— Bigger than "Only
Yesterday" — The Biggest
Picture John M. Stahl
ever directed - - - -
Fannie Hurst's IM

TATION of LIFE

MAGNIFICENT

● *Warren William and Claudette Colbert in the greatest of the three pictures in which they have starred together, "Imitation of Life," produced for Universal by John M. Stahl from Fannie Hurst's great novel.*

SELDOM, if ever, has there been such a combination of elements which mean box-office as were assembled for "Imitation of Life." Immediately upon the publication of Fannie Hurst's great novel Universal realized that here was a tremendous document which would interest millions of women. "Back Street" had shown Universal that Fannie Hurst understands thoroughly what women like to see in a moving picture. John Stahl at the same time had proven that he knew how to transpose to the screen every last ounce of interest which lay in Fannie Hurst's closely knit story. There is no director in the world who has this faculty in the same degree that John Stahl possesses it. The photoplay world is always on tip-toe when a John Stahl production is in the offing. Then there is the popularity of the stars of the picture—Claudette Colbert and Warren William. John Stahl searched for three months before he was satisfied even with Claudette Colbert. The minute her tests were seen, however, he knew that she was the ideal Bea Pullman. A dozen leading men were discarded before John Stahl decided upon Warren William. These two are just now being acclaimed for their work together in "Cleopatra," and either one should have sufficient box-office power to head any story.

PRODUCTION

"IMITATION OF LIFE," IS THE GREATEST PRODUCTION OFFERED BY THE INDUSTRY SINCE UNIVERSAL MADE "ALL QUIET ON THE WESTERN FRONT"

"MAGNIFICENT" may be a much abused word, even in Hollywood, but nothing else will adequately describe "Imitation of Life," the Fannie Hurst novel which John M. Stahl has just made into a picture for Universal, starring Claudette Colbert and Warren William. It is a magnificent production. Some notion of the scale on which this film has been produced can be gained from the fact that one single setting cost $10,000. Nothing about this set was extraordinary. The cost came about merely to make the set perfect and authentic.

Money was spent lavishly to make the photoplay one of the high spots of this season. It will rank with the outstanding pictures of all previous years. John Stahl declared that here he had been given the opportunity of a lifetime. Those who have seen the rushes say that "Imitation of Life" will be the best picture turned out by the industry since "All Quiet on the Western Front."

In all, 48 sets were built for "Imitation of Life." One of these was a complete town house in New York City, containing 15 rooms, a real kitchen and a garden behind it. This garden was sodded with actual grass and flowers were planted there. From the garden a view of the East River was seen in the distance. Model vessels capable of operating under their own power were made for this scene and a small scale replica of the Fifty-ninth Street Bridge was erected in the background. A system of tiny moving electric lights in procession across this bridge indicating traffic in the night scene shot in the garden was effective.

Absolute realism was insisted on for this production. In the early sequences, Claudette Colbert operates a restaurant, specializing in flapjacks. For the week spent in shooting this sequence, a tank of real pancake batter was mixed, cooked and eaten every day. The daily cost of the food used in this restaurant, bread, butter, tea, coffee, doughnuts, cake and pie was amazing. A replica of the famous Atlantic City Boardwalk was built extending over 250 feet and furnished with shops and booths.

An apartment furnished in modernistic style was built for Warren William's home and the New York town house which was Miss Colbert's home was furnished in every room in Adam style from fireplaces to picture mouldings. IThis furniture wasn't to be had in Hollywood.

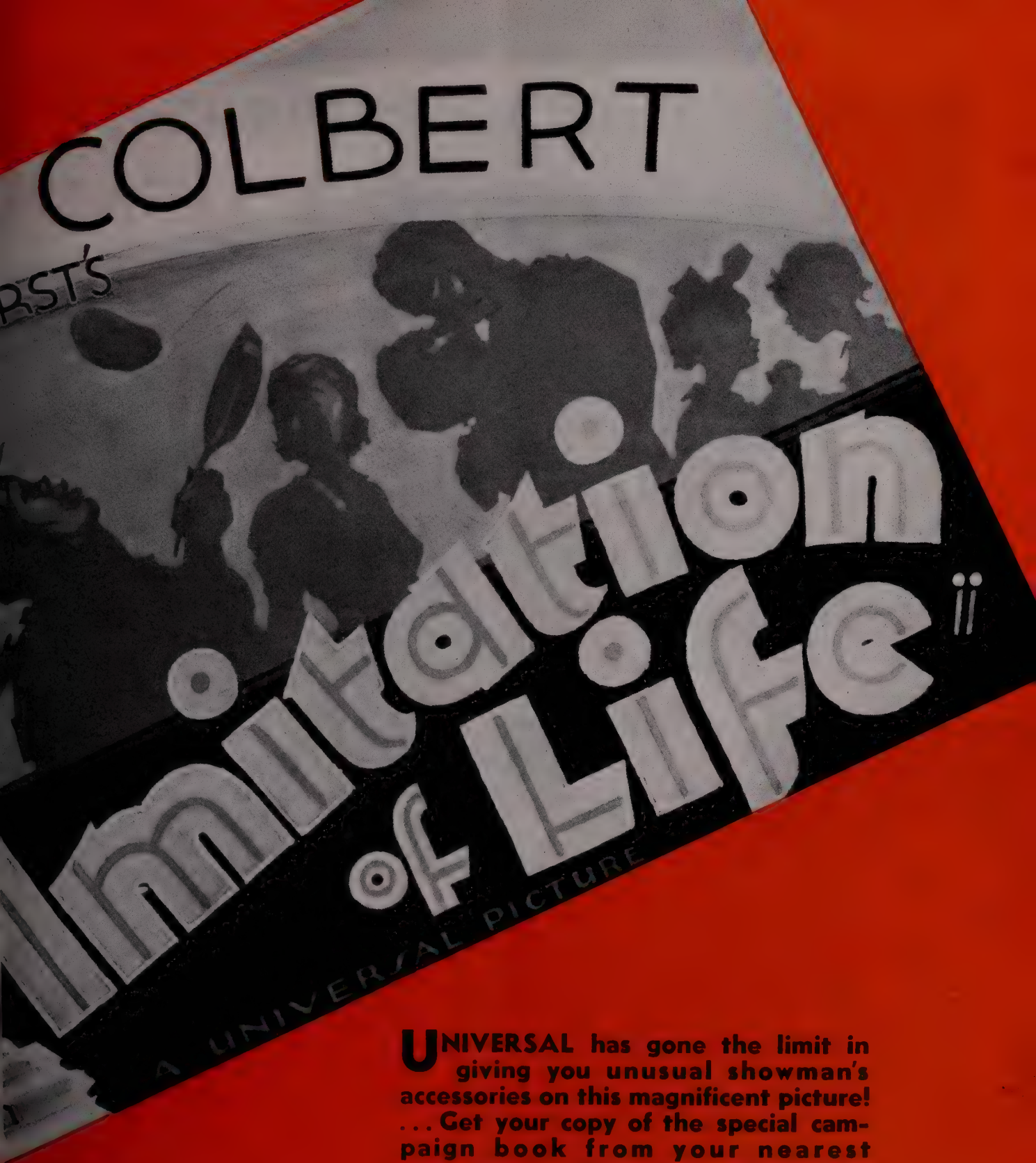
Eighteen different dresses, ranging from simple business frocks to three rich evening gowns are worn by Miss Colbert during the picture. They were specially designed for her by Vera West, Universal's costume creator. Each one is an original, well in advance of the season's mode. Miss West also originated five different costumes for Rochelle Hudson who plays Miss Colbert's daughter. These gowns were all very costly as were the furs, shoes and underthings that completed the ensembles. All these with hats, handbags and accessories were specially made for the film.

A deep sea fishing expedition was outfitted to bring in a collection of rare fish to stock nine small aquariums in the setting representing Warren William's study. William is a marine scientist in the picture. This expedition was out of sight of land for five weeks. A fishing ship had to be chartered for this voyage. Tank trucks were hired and filled with sea water to bring the fish to the studio in their own element. The setting itself beyond all this initial expense, cost upward of $10,000 to outfit, with its plate glass tanks and sheet iron reservoirs from which they were refilled.

All in all, "Imitation of Life" ranks among the most sumptuous productions ever made at Universal City. This was not extravagance but economy. Fanny Hurst, in "Imitation of Life" wrote a magnificent story. Universal has strained every nerve to give it to the film fans as a magnificent picture in a magnificent setting.

● *Warren William declaring his love for Claudette Colbert in a beautiful scenes from "Imitation of Life," shot in the garden at Bea Pullman's home*

GIVE THIS BIG PICTURE BIG EXPLOITATION!



UNIVERSAL has gone the limit in giving you unusual showman's accessories on this magnificent picture! . . . Get your copy of the special campaign book from your nearest exchange . . . Give the campaign the concentration it deserves . . . Get after the picture in a big way for the BIG MONEY! . . . There's a gold mine of help in the campaign book. GO AFTER IT, BROTHER!

WHY FANNIE HURST WROTE THIS GREAT HUMAN STORY

WHAT does a woman call success in life? When a question like that strikes the mind of a writer like Fannie Hurst the result is very likely to be a novel that will set hundreds of thousands of people thinking. Her answer to the success question was written in the 352 pages of "Imitation of Life" which Universal has made into a motion picture, with Claudette Colbert starred. There is an interesting story behind this novel and its strange and provocative title which will give an idea how an author brings a literary creation into being.

Early in 1931, Miss Hurst was troubled. There was a great theme for a novel in the back of her head but it would not come clear. What indefinite shape it had was in the form of a success story. The author had already treated that theme in two previous novels, "Five and Ten" and "A President's Born." But each of these books had been about self-made men. Now she wanted to write about a self-made woman. The problem was what kind of a woman to center the story on.

FANNIE HURST
Famous Author
of "Imitation of Life"

Miss Hurst had long considered the role that woman plays in the modern world the most exciting subject for an author, especially a woman author, of any that presents itself today. Women had become doctors, lawyers, politicians. They were active in business. What were the real thoughts in the minds of these successful women. Were they able to absorb themselves in business affairs during the business day, or, as Miss Hurst wrote in a letter to her publishers, was it always "still sex o'clock" with them. Her answer came to her unexpectedly.

In the daily papers of that time appeared the story of an amazing woman who from virtually nothing had built up a chain of food shops which brought her great wealth and social eminence. In these news articles ,Miss Hurst had found the character to build her story around. She sensed a missing element in this brilliant career and set to work to bring it out in a novel.

More than a year later her publishers, Harper, received the manuscript of "Imitation of Life" which told the story of one of the most appealing characters the novelist has as yet created, Bea Pullman. Bea Pullman is a young woman who after the death of her husband, whom she has never really loved, sets out to support her little daughter and herself by selling maple syrup from door to door. With the help of a colored woman she opens a little pancake shop and later makes a fortune by boxing the pancake flour and selling it. Then real love enters her life, but her daughter is then grown and an unusual triangle situation develops. Bea realizes that success and fame do not constitute real living, that it has all been an imitation of life until love came.

When the book was published, the newspaper reviewers recognized the real figure who served Miss Hurst as the model for Bea Pullman and commented on it. It remains to be seen whether film fans will also be able to pick out this personage in whose shops many of them in New York have dined, when "Imitation of Life" appears on the screen.

In "Imitation of Life," Warren William who played Caesar to Claudette Colbert's Cleopatra in the recent film of that title is with her again. John M. Stahl who directed Universal's previous Fannie Hurst success, "Back Street" directed "Imitation of Life." expending fourteen weeks of steady filming in the process of production.

John Stahl
Director of Successes

JOHN M. STAHL turns out box office hits so regularly that one would think he had a formula for being a sure-fire director. As a matter of fact he has such a formula. It is a simple one. It consists of telling the right kind of secrets. There are other ingredients to the formula but that is the principal one used by the director of "Seed," "Back Street," "Only Yesterday" and his latest, "Imitation of Life" just completed.

"Nobody wants to listen to a man's secrets," said Stahl recently when asked about the art of picture directing. "But when you tell a woman's secrets everyone wants to listen. When you tell that kind of secrets you have a picture which is potentially box office."

According to Stahl, women form the big bulk of movie audiences all over the world. Woman cannot resist the desire to pry into secrets and find out the hidden facts in the lives of the women they would like to be. The leading woman of a successful movie must have her private life laid bare so that the women in the audience may contrast it with their own and give or withhold their sympathy.

The eternal triangle is another ingredient which Stahl thinks cannot be dispensed with in building a box office picture. He does not mean the sex triangle exclusively. He means two people wanting a third thing which may be a woman, a man, an airplane, or a loaf of bread. He has found this motive present in all his successful films. The romantic triangle is of course the most effective.

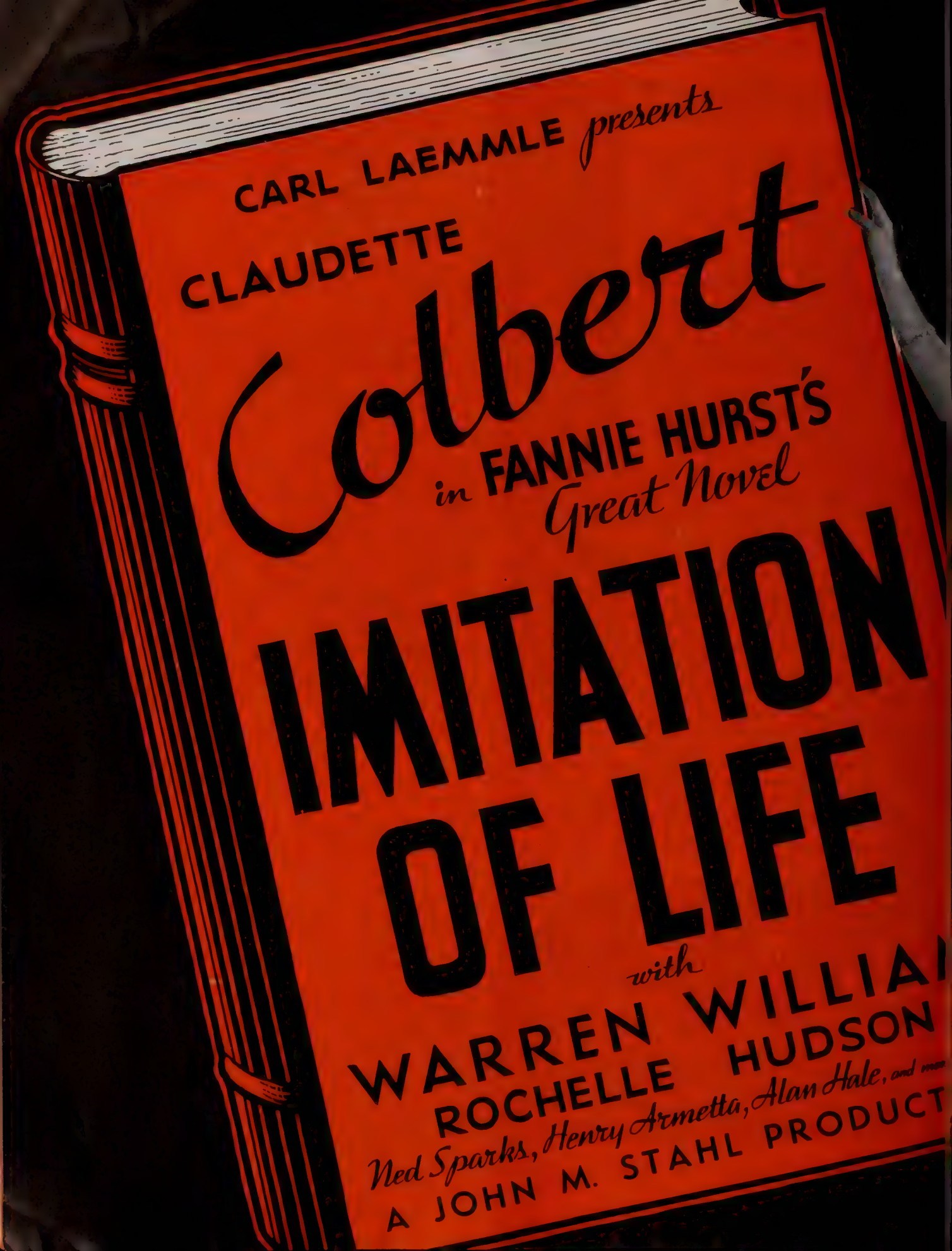
● *JOHN M. STAHL*

Stories which are based on real life have a better chance of success on the screen than those which are pure fiction. This is one more important part of Stahl's directorial credo, formulated from twenty years experience of wielding the megaphone.

Then there is conflict. Every successful picture must boil down to the problem of what keeps two people apart, Stahl says. He would not consider touching a picture if this conflict was absent from the script.

The director feels utterly confident about "Imitation of Life" which is now editing. Every one of the four ingredients of his success formula is present in this film. It tells a woman's secrets, it is plotted on the ternal triangle, it is based on real life and there is the necessary conflict.

● *John Stahl Choosing Baby Jane from Two Hundred Applicants*


CARL LAEMMLE presents
CLAUDETTE
Colbert
in FANNIE HURST'S
Great Novel
IMITATION
OF LIFE
with
WARREN WILLIA
ROCHELLE HUDSON
Ned Sparks, Henry Armetta, Alan Hale, and mo
A JOHN M. STAHL PRODUCT

THE MOST CAREFULLY SELEC

EVERY John Stahl cast is carefully chosen. Often more footage is used in making tests, to be absolutely certain of perfection, than is used in the final cutting of the picture. "Back Street" and "Only Yesterday" had carefully selected casts, but the cast of Fannie Hurst's "Imitation of Life" breaks all records for the amount of film shot in screen tests, the time required and the care exercised in selection.

ED CAST IN SCREEN HISTORY

Here are a number of the members of this cast: 1: Warren Walker. 2, 14, 16: Claudette Colbert. 3: Henry Armetta. 4: Marilyn Knowlden. 5: Henry Kolker. 6: Alan Hale. 7, 9 and 21: Warren William. 8 and 15: Ned Sparks. 10: Baby Jane. 11: Seibe Hendricks. 12: Fredi Washington. 13: Clarence Hummel Wilson. 17 and 19: Louise Beavers. 20: Rochelle Hudson.

CLAUDETTE COLBERT

in Fannie Hurst's

"Imitation of Life"

Directed by JOHN

Produced by CARL LAEMMLE, JR.

UNIVERSAL PICTURE

PRESENTS

Watch This Column

THESE two outstanding players will lead the way in UNIVERSAL'S widely-known popular novel, **"IMITATION OF LIFE,"** a story of a self-sacrificing mother of today—a business woman whose main idea was to prepare her daughter for life, and seek her own happiness when her dream had been made real. Miss **COLBERT** and Mr. **WILLIAM** are ably supported by **Rochelle Hudson, Ned Sparks, Henry Armetta** and others. Direction and production by **John M. Stahl,** who directed **"Back Street," "Only Yesterday"** and other notable screen plays.

"THERE'S ALWAYS TOMORROW"

In this eternal triangle, **BINNIE BARNES,** the beautiful and talented actress stepped immediately into stardom, by her clever portrayal of "the other woman" who rescues a fine husband and father from the extreme selfishness of his family. And the head of the family is that excellent and polished actor, **[illegible] MORGAN.** The wife is that charming [illegible] and the cast also includes [illegible] Direction

Watch This Column

CLAUDE[illegible]LBERT, whose talents have [illegible]ught by the screen's forem[illegible] stars, will appear in UNIVERS[illegible] adaptation of Fannie Hurst's best seller, *"IMITATION OF LIFE,"* a story of human emotions. A John M. Stahl Production.

MARGARET SULLAVAN, famed for her great success in *"ONLY YESTERDAY,"* is winning new fame in *"LITTLE MAN, WHAT NOW?,"* Hans Fallada's fine story, assisted by DOUGLASS

Watch This Column

Claudette COLBERT in "IMITATION of LIFE" with Warren WILLIAM

This, my friends, is a splendid picture. It has no weak spots. I sincerely think it will be one of the biggest—if not *the* biggest—pictures of the year. There is every reason why it should be. **Fannie Hurst,** always the ingenious authoress, wrote the story. **CLAUDETTE COLBERT,** invariably the finished artist, takes the leading part, assisted by **WARREN WILLIAM,** a talented actor, plus an assisting cast of excellence which includes **Rochelle Hudson** and **Ned Sparks.** John M. Stahl, the genius of **"Back Street"** and **"Only Yesterday"** directed. What greater galaxy of prominence and ability could any [illegible] ask?

★

"NIGHT LIFE OF THE GODS"

In which the gods and goddesses of Greek and Roman mythology are spilled on the moderns on wicked Broadway and its night clubs. Oh my, what a [illegible] my countrymen — what a fantastic imagination conceived this bizarre idea! **Lowell Sherman** is the director, and who is there that doesn't know this unusual master? From the novel by Thorne Smith.

★

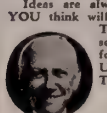
"THE GOOD FAIRY"

Coming soon, a screen version of Molnar's delightful play, with the peerless **MARGARET SULLAVAN** in the title role, **HERBERT MARSHALL,** co-star, assisted by **FRANK MORGAN,** of stage and screen fame. That fine actor, **Alan Hale,** is also in this production. The direction is by William Wyler.

Be sure to see **UNIVERSAL'S** extraordinary picturization of Charles Dickens' **"GREAT EXPECTATIONS."**

* * *

Ideas are always welcome. I want ideas that YOU think will help better UNIVERSAL PICTURES. Have you any? Be sure to send them to me. I will pay liberally for any ideas that I can actually use. UNIVERSAL WILL LISTEN TO YOU.



(To be continued in the Nov. 10th issue of The Saturday Evening Post)

Carl Laemmle

(Pronounced LEM-LY)

UNIVERSAL PICTURES

CARL LAEMMLE, President

Rockefeller Center New York City

FULL pages in the fan magazines, full columns in the Saturday Evening Post, have helped sell this show to literally millions and millions of fans throughout the country. YOUR community is one of those reached thoroughly by this national advertising. YOUR theatre will benefit from Universal's national advertising the minute you announce "Imitation of Life."

Claudette Colbert, as Bea Pullman, introduces Warren William (Stephen Archer) to her daughter, played by Rochelle Hudson, newly returned from school abroad. The situation which follows forms the bewildering climax of "Imitation of Life,"—mother and daughter both in love with the same man. But both willing to give him up because of their great love for each other.

Stills That

EVERY exhibitor loves a picture where the stills tell their own story. Advertising men, exploitation men, editors, and poster artists revel in that kind of a picture. "Imitation of Life" is that kind of a picture. It is a story of a successful business woman's problem with her own desire for love. Every woman in the world will be fascinated by the problems which Fannie Hurst has heaped together with skillful hand in this widely read novel.

The stills on this page graphically depict the problem of Bea Pullman, who was successful in business, but whose private life had been merely an imitation of life. The stills tell the story. Exhibitors and exploitation men will shout for joy when they get these story-telling stills.

Her Fortune Rested On Just Two Words

ON two words rested the fortune of Claudette Colbert in "Imitation of Life." With her colored cook, Louise Beavers, Miss Colbert had established on the boardwalk in Atlantic City a seaside restaurant known as Aunt Delilah's Pancake Shop, where the dusky servant's surpassingly delicious flapjacks had for five years been dispensed to delighted customers. Prosperity had come, but nothing approaching a fortune.

One rainy afternoon Ned Sparks, a rabid pancake fancier completely out of funds, approached the door shyly and boasted of his prowess as a flapjack eater when he had the money to pay for them, and the kind-hearted Miss Colbert proceeded to set before him all he could eat—on the house. In gratitude, Sparks gave her a hundred-thousand-dollar idea in two words. "Box it!"

And so it came about that Aunt Delilah's Pancake Flour made them a fortune.

Returning from the funeral of Delilah, Claudette Colbert, as Bea, is comforted by her ardent admirer, Stephen Archer (Warren William.) But isn't it more than just comfort?

Tell Their Own Story

● *Mother and daughter, in an emotional crisis in their lives, are brought closer together by the mutual discovery of their love for the same man. Rochelle Hudson portrays the sixteen-year-old daughter of Claudette Colbert, a highly successful young business woman in her early thirties, in this Fannie Hurst dramatic novel now translated to screen, "Imitation of Life."*

Negro Mammy A Born Matchmaker

A COLORED mammy is a born matchmaker.

Claudette Colbert learns the truth of this in "Imitation of Life." In the story Miss Colbert is a widow with a grown daughter when she meets Warren William, and the two are mutually attracted to each other. But Miss Colbert has admired other men in an impersonal fashion, and does not immediately sense that she is on the threshold of the one great love of her lifetime. She finds herself pleased at his compliments but, woman-like, accepts them lightly.

Not so Louise Beavers, her colored cook, who embarrasses her mistress by her frankly interested efforts to throw the two together and by her outspoken curiosity as to how the romance is progressing.

● *"Why don't you-all marry this Mr. Stephen Archer, Miss Bea? And stop living this imitation of life? You're still a young woman and deserve happiness. This won't be like your other marriage. You know life now." An intimate scene between Bea Pullman (Claudette Colbert) and Aunt Delilah (Louise Beavers), who are partners in business and whose private lives have run along identical channels.*

● *Peola in despair at her lot in life, had run away from the southern colored college where Delilah had placed her. Bea Pullman assists the frantic mother to find her rebellious daughter.*

What Would You Do?

WHAT would you do if you were a widow who had fallen desperately in love for the first time in your life and were planning on an early marriage to the man of your heart, only to find that your 16-year-old daughter loved him?

This is the situation which confronts Claudette Colbert in "Imitation of Life," with Miss Colbert as the mother and Rochelle Hudson as her daughter.

Having determined long before that nothing should ever come between herself and her daughter, should the mother nevertheless follow the dictates of her heart and proceed with her marriage? Or should mother-love outweigh any other consideration? Should she even give up the man to her daughter?

"—a great motion picture!"

"IMITATION OF LIFE" is the epitome of all that is superfine in acting, writing, directing and drama! It represents on the screen the master achievement of John M. Stahl, sterling director who gave you "BACK STREET," "SEED" and "ONLY YESTERDAY." In it, Claudette Colbert reaches new heights enacting a daring role that calls for and reveals the wonderful scope of her amazing talents. Fannie Hurst's noteworthy novel gains warmth and strength in its beautiful translation to the screen. When you are told that "IMITATION OF LIFE" was nearly a year in the making and cost almost a million dollars, you can better realize the daring enterprise and faith in perfection which brought this brilliant motion picture to you.

"IMITATION OF LIFE" is an "event" in motion picture history. It is a most important contribution to the screen—a truly outstanding attraction—and it must be handled as such.

Give it a gala premiere—a special preview showing with all the fanfare and trimmings and trappings that go to make one of these openings the greatest of possible dignified ballyhoos for a noteworthy film.

Only by such important handling can you impress upon your public the true greatness of this production. Invite the leading celebrities to your premiere showing, the social and civic lights, editors of newspapers, important people in every walk of life.

"Gala" your house for the occasion. Let giant arc lights lend that Hollywood touch and direct attention to your front. Let the radio broadcast from your lobby reach all the stay-at-homes and tell them of the distinguished visitors arriving for your premiere. Let the popping flashlights of the newspaper photographers help speed the news that something "BIG" is happening at your theatre.

"IMITATION OF LIFE will receive loud acclaim from your public. It deserves loud acclaim from you before you open it. You must establish this importance in order to realize on all of its great box office potentialities.

Claudette Colbert! Fannie Hurst! A John M. Stahl production! Warren William! Greater than "BACK STREET!" Finer than "ONLY YESTERDAY!" Wonderful phrases to conjure with. Wonderful names to start a box-office tidal wave.

"IMITATION OF LIFE" is magnificent!

JOE WEIL

STUNTS — LOBBY DISPLAYS — BOOK TIE-UPS!

SPOT DIALOGUE LINES IN DISPLAY

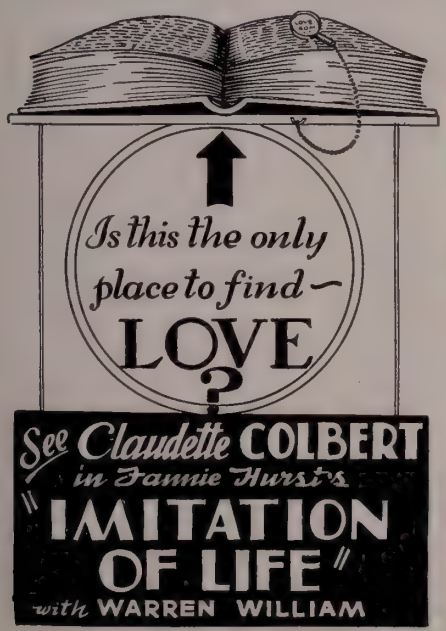
WITH a famous box-office star, a great author, and best-seller title to put over, your front should play up all angles as shown.

Use a cut-out of your 24-sheet, mounting it over the marquee and take advantage of the 3-sheets for sidewalk frames. For a display over the entrance doors, follow the layout as suggested on the sketch on page 28. Show a giant head of Claudette Colbert, through which a streak of lightning runs. This can be actually illuminated by use of the Neon light system. Stills can constitute the remainder of this display, so arranged as to appear fragmentary and shattered by the effect of the lightning streak. This catch line ties together the entire display. "Her heart was shattered by two great loves!"

The dialogue lines are dramatic and powerful. Spot these everywhere you can in your displays for extra effect. See page 31 for suggested lines to be used.

DICTIONARY DISPLAY SELLS LOVE ANGLE

BORROW from a local bookstore, a large unabridged dictionary, and place it on a stand in one corner of your lobby. Attach to the stand, a large magnifying glass, by a chain, and leave this rest on the book, which should be opened to the page which contains the word: "Love." On the base of the stand use a sign carrying copy as shown, "Is This the Only Place to Find Love? See "IMITATION OF LIFE," etc.



GIVE IT AN IMPORTANT HOLLYWOOD OPENING

UNIVERSAL gives you a picture which was nearly a year in the making, and which cost a million dollars!

You must establish it as a picture of that calibre with your public, and the one possible way open is to present it as Hollywood does one of its outstanding attractions. Give it a tremendous opening, a special preview showing the night before its regular engagement. Arrange for all the fanfare—the trimmings and trappings that go to make one of these openings the greatest possible ballyhoos.

Issue dignified invitations—invite leading celebrities in town to your showing, civic and social lights, editors of newspapers, important people in every walk of life. Dress up your theatre for the occasion. Drape flags and bunting in appropriate spots—run strings of pennants from the roof to the marquee top. Have giant arc lights of the Hollywood type leveled on your front. Have a local radio remote control hook-up, to broadcast the arrival of distinguished visitors. Have flashlight photographers present. Give the society editors special stories.

Give the picture all the acclaim it deserves. In so doing, you establish it with the public for what it is, an extraordinary piece of entertainment.

SET OF TIE-UP STILLS

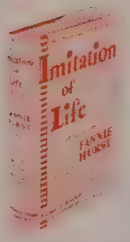
ORDER several sets of these attractive tie-up stills. They are already to go to work for you in the town's best store windows. Order from Universal Exchanges.

3-Sheet Peep Box

Take a head of Claudette Colbert, which appears on one of the 3-sheets and construct a peep-box with a heart-shaped opening, as shown, illuminated by a red light from behind. In back of the peep-box have several 11x14 cards, or stills, and use these catch lines:

This Vivacious Young Widow Never Knew What Love Meant Until She Met Stephen Archer! Then Her Debutante Daughter Fell in Love With Him Too! Should She Marry Him and Break Her Daughter's Heart, or Give Him Up and Break Her Own? Use this copy outside: Look Into Her Heart and Discover the Tremendous Drama of "IMITATION OF LIFE!"

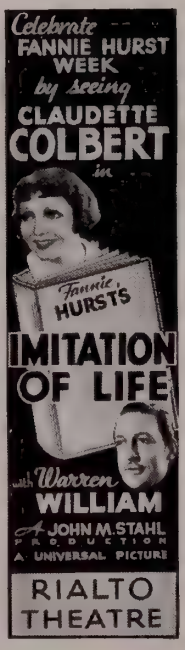
SELL THE BOOK ANGLE WITH A FANNIE HURST WEEK!



GET the co-operation of all the book stores in town to help put over Fannie Hurst and the greatest novel she has ever written. "IMITATION OF LIFE." Sell not only its success, but also her past hits, such famous books as: "Symphony of Six Million," "Five and Ten," "A President is Born," "Anitra's Dance," 'Back Street." She is a great authoress, worthy of such a special campaign.

BOOK WINDOW DISPLAYS

Be sure that in all displays, prominent mention is given to her last big best seller, "IMITATION OF LIFE" and ask book dealers to push particularly, the popular-priced edition of this novel, which is issued by A. L. Burt and Company. You can carry this stunt into the libraries as well as the book stores. Arrange with them to distribute book-marks as illustrated at the right. Mat is available at your Universal Exchange. A good local printer will do the job inexpensively. For further information on the popular-priced edition of the book address: Harry Hund, A. L. Burt Company, 114 East 23rd Street, New York City.



Claudette Colbert in →

SELLING ANGLES — STUNTS — DISPLAY LINES

PLAY UP THESE FEATURES BIG!

CLAUDETTE COLBERT

After a series of spectacular triumphs in "Sign of the Cross," "It Happened One Night," "Cleopatra," this beautiful star reaches the highest point of her acting career in "IMITATION OF LIFE." Level all you can on the box-office power of Claudette Colbert. Capitalize on the special tie-ups and stunts designed to exploit her mighty personality and success.

WARREN WILLIAM

The player who appeared opposite Claudette Colbert in "Cleopatra" is together with her again. Cash in on this box-office angle.

FANNIE HURST

Best-seller novelist, who has scored success after success! Authoress of "BACK STREET!" Her latest best-seller, "IMITATION OF LIFE" has been hailed by her readers as one of her finest works. It comes to the screen splendidly cast and superbly directed.

JOHN M. STAHL

His record as a money-maker speaks for itself, "ONLY YESTERDAY," "BACK STREET," "SEED," and now "IMITATION OF LIFE," to top them all.

PANEL SELLS COLBERT

PREPARE an easel upon which you can spot stills from her former pictures, "Cleopatra," "It Happened One Night," "Sign of the Cross," etc.

DISPLAY LINES

She had to choose! Daughter—Lover—Which would YOU sacrifice?

* * *

John Stahl Storms Your Heart Again! The Man Who Gave You "Back Street"—"Seed"—and "Only Yesterday"—Brings Fannie Hurst's Sensational Best-Seller to the Screen!

* * *

Claudette Colbert Triumphs Again in a Revelation of Woman's Innermost Emotions!

* * *

Claudette Colbert Stars! Fannie Hurst Wrote It! John M. Stahl Directed It! A Year in the Making; A Million Dollar Hit!

* * *

Claudette Colbert and Warren William, the Screen's Great Lovers, Together Again—in a Throbbing . . . Tumultuous . . . Moving . . . Heart-Shattering Drama!

* * *

Her Daughter in Love with the Man She Had Promised to Marry! Should She Marry Him—and Break Her Daughter's Heart? Or Give Him Up—and Break Her Own?

* * *

Infatuation that Threatened to Blast Three Lives! A Vivacious Young Widow in Whose Life Love Came Too Late! Fannie Hurst, Mistress of Emotions, Tells You the Secret of a Woman's Heart! Claudette Colbert Gives the Great Performance of Her Career!

* * *

She Loved—Was She to Blame? Her Mother's Happiness—Did It Mean Enough? Must Youth Be Served At Any Price? Fannie Hurst Flings Down Her Challenging Answer!

* * *

The Year's Most Outstanding Star! The Season's Most Brilliant Best-Seller! Today's Most Successful Hit Director! Here is Million Dollar Entertainment—"IMITATION OF LIFE!"

PRIVATE NOTES

UTILIZE a series of frames in your lobby for the purpose of "private" diaries of the mother and daughter in "IMITATION OF LIFE." These notes can be along the following lines:

Dear Mother: I will give him up. He is the one man I love. Even though it breaks my heart, you must know the truth.

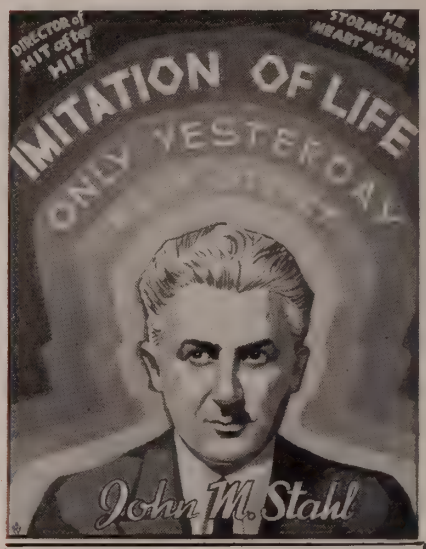
Jessie's Diary

My daughter: If you find that Stephen means so much to your life, I will not stand in your way, but you must realize that in taking him from me, you end the only real love I have ever known.

Bea's Diary

LOBBY PANEL TO SELL JOHN M. STAHL

JOHN STAHL is the outstanding showmanship director in pictures today! He has given you and the public such successes as "BACK STREET," "ONLY YESTERDAY" and "SEED." Sell him as the man who delivered these hits and who now storms all hearts again with "IMITATION OF LIFE." Here's an illustration of an easel that will sell the great director.



THE FOOD ANGLE AS A CAMPAIGN AID

CONTACT the most popular food expert in the city or one that is affiliated with a newspaper for their recipe for making griddle cakes. You can then prepare a throwaway which you can distribute through all the grocery stores in the city. On the reverse side of this give a brief summary of the story together with title and credits. Make it seem that the recipe is being distributed at the request of Aunt Delilah, world renowned for her pancake making. This idea, if plugged in the right way will get newspaper mention besides reaching all the women.

MAPLE SYRUP AND ACCESSORIES

Go after a tie-up on maple syrup and butter and coffee to go with the pancakes. Arrange to distribute free cakes of maple sugar with copy, "It's a real treat"—Blank's Maple Sugar and "Imitation of Life."

John M. Stahl's Magnificent Production of

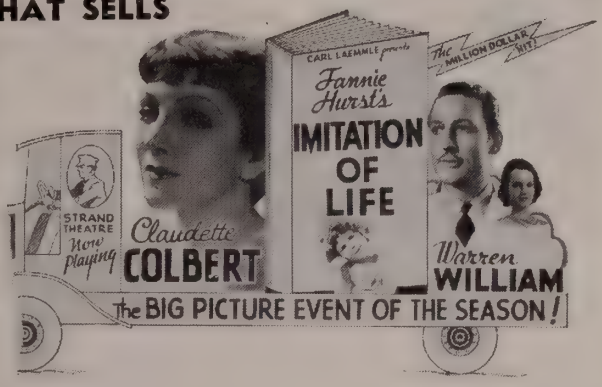
INQUIRING REPORTER—BUSINESS GIRLS

ONE SHEET

A BALLYHOO THAT SELLS

YOU have several smash angles to put over in "IMITATION OF LIFE," and illustrated here is a ballyhoo that utilizes them all.

Rig up a giant reproduction of a book, on which is lettered "Fannie Hurst's "IMITATION OF LIFE." On the rear end of the truck, feature Warren William and Rochelle Hudson. Use other lines as shown.



POSTER CUT-OUTS

THE posters for "Imitation of Life" have been designed to provide plenty of snappy cut-outs. Use them in all your displays, front, lobby and tie-up windows. Other ideas will suggest themselves to you when you see the picture.

GO AFTER THE BUSINESS GIRLS

INASMUCH as Claudette Colbert takes the role of Beatrice Pullman, modern business woman, in "IMITATION OF LIFE," you have a great reason for going after girls in business, and you should do so in several ways.

1st—SPECIAL BUSINESS GIRLS' MATINEE

This can be arranged for the lunch hour of office workers and the feature picture can be shown at that time, as a special convenience for the business girls.

If you can co-operate with a local restaurant and provide sandwiches and refreshments to the girls who attend the special showing, this will build extra patronage.

2nd—Distribute special memos to stenographers, typists, filing clerks, and other office girls, carrying the following message, which should be in script. Special exploitation mat is available.

MEMO

TO: (Personalize this by inserting the name of girl. Get names by contacting the payroll clerk of each organization which you circularize.)

Be sure to see "IMITATION OF LIFE." I play the role of a business woman in the picturization of Fannie Hurst's famous novel. Can a career take the place of love in a girl's life? This drama is the answer. Don't miss it.

Claudette Colbert

3rd—Distribute to stenographers a blotter which carries the above message in the SHORTHAND popular in your city: Pitman, Gregg, or whatever it may be. Have this message transcribed by a stenographic teacher in your local business school.

USE THESE PITHY DIALOGUE LINES

HEREWITH are several dialogue lines from the script of "Imitation of Life." You can find many uses for them. Spot them around your displays prominently.

JESSIE—Just that—a girl like me falls in love—it's forever—forever and ever . . .

JESSIE—You love him very much . . . don't you, Mother?

BEA—Next to you—more than anything in the world.

JESSIE—No, Mother—not next to me—I don't come first. He should . . . he must . . .

BEA—You're both first—Shall we go down now?

JESSIE—But how can the three of us go on living in the same house—it will be horrible.

JESSIE—I'd never let you down, Mother—you know that, don't you?—Never, Never—

DELILAH—Wid you' pretty face and dem pretty foots—you oughta have a man takin' ca'e of you, honey.

BEA—I guess I was too young to know much about love. My mother was dead. He was my father's choice—father thought I'd be taken care of—so I married him.

STAGE AN INQUIRING REPORTER STUNT

THERE as several important topics in the story of "Imitation of Life" to provide questions for this stunt. In addition to getting extra space for your campaign this stunt will create plenty of talk and discussion on the picture. You will find the newspaper willing to co-operate as the gag will provide additional reader interest. Supply the paper with stills from the production to use with their advance and current announcements. Play the stunt up in your lobby. The following questions are suggested: "If you knew that your daughter was in love with the man you planned to marry, would you give him up?"—"Can a career take the place of love in a woman's life?"

NOVEL LOBBY EASEL

CONSTRUCT an easel in which will be featured a large head of Claudette Colbert and Rochelle Hudson. Between them, have a full figure of Warren William, and use this heading: "They met—vivacious young widow and debutante daughter and the man between! What happened? Fannie Hurst dramatically reveals it in "IMITATION OF LIFE."

CORNER LOBBY DISPLAY

FOR an empty spot in your lobby, or for the back of the theatre, where it can be conveniently placed, (or for a men's store window), put a small taboret, on which you can level a spotlight. Place on this taboret, a man's high hat, silver headed cane, and opera gloves. A neat card should carry this caption: "He won the young widow's love—he won her daughter's love—which one did he choose?

NATIONAL TIE-UPS — SPECIAL DISPLAY IDEAS

GO AFTER GROCERS FOR TIE-UP ON BISQUICK

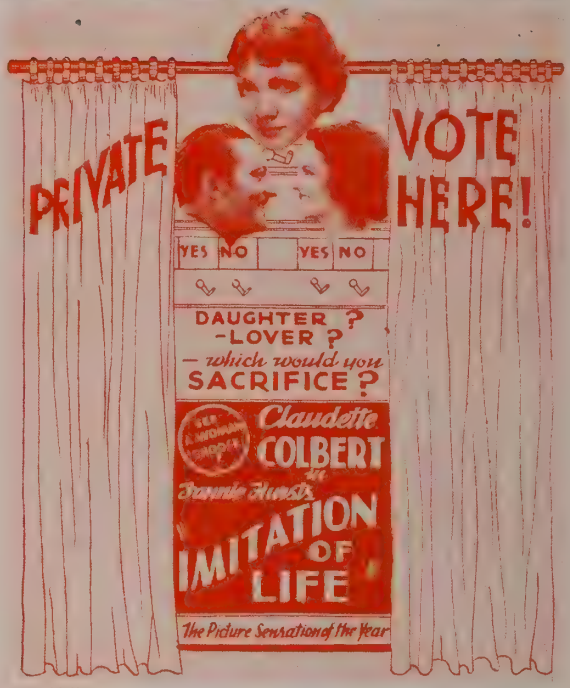
CLAUDETTE COLBERT has posed for a special photograph with the General Mills product, "Bisquick" as a tie-up for the pan-cake flour angle in the picture. The manufacturers are preparing special window snipes for dealers to use during the run of the picture and will also mention the picture and the tie-up in several of the radio broadcasts. Stores will be supplied with the window display material, but in case your local stores are not familiar with the tie-up communicate direct with Betty Crocker, the General Mills Co., Minneapolis, Minn.

LET THEM VOTE ON A MACHINE

IN many places, civic leaders are anxious to teach voters the proper use of voting machines.

By contacting a political club, or similar organization, it should be simple to secure a specimen voting machine, and utilize two levers for the purpose of voting on the machine as shown in the illustration.

The question to put before the voters is illustrated on the sign. Local newspapers may be interested in the result. It will certainly succeed in arousing discussion and interest in the picture.



SHADOWGRAPH DISPLAY

FOR an interesting lobby effect have your sign painter make cut-outs of the characters from the posters, and lift them a few inches from a compo-board background with small struts. Behind each cut-out paint a shadow as shown. Each character should then be spotted with a different catch line, over the actual character

PLAY UP BABY JANE

A NEW child star, Baby Jane, makes her first appearance in "IMITATION OF LIFE," and because of her excellent work is already set for a starring role. She should be capitalized upon in every possible way.

There are several apparel items that will be featured through a tie-up with the Modern Merchandising Bureau explained on this page. Contact local stores to feature her picture in connection with ads and window displays on health foods, schools, toys and children's furniture.

Arrange a baby show or photograph contest, sponsored by local developing and printing shops or the local paper. Display her photo in a special frame in your lobby with copy as follows:

"Cuteness! Charm! You will take to your heart this tiny star in "IMITATION OF LIFE" —Adorable! Darling!

NATIONAL TIE-UPS

THERE will be a Warren William shirt tie-up ready by the time you play this picture. It is now being consumated with one of the largest shirt manufacturers in the country. There will be special window display material and mats for dealers to use in their newspaper ads. All ads and displays will tie-up directly with "Imitation of Life."

Other national tie-ups featuring Claudette Colbert will be ready for announcement in the big pressbook now being prepared. Be sure to get your copy of it so that you can cash in on this showmanship material.

COLBERT AND BABY JANE FASHIONS

IN addition to the Claudette Colbert fashions tie-up through the Cinema Fashion Shops, there are special Baby Jane dresses, shoes, coats, berets, hair-ribbons, that will be featured by leading department stores in their children's departments with special newspaper ads and window displays. Contact your local Cinema Fashions Shop and arrange now for displays and co-operative ads. Provide stills, lobby photos and cut-outs to dress up display. If you cannot locate the department or specialty store that features Hollywood Cinema Fashions communicate direct with The Modern Merchandising Bureau, 36 West 44th Street, New York City. N. Y.

with Warren William and star Cast!

This ad appeared in the trade papers of December 1929!

The SCOOP of SCOOPS!

Universal signs GRAHAM McNAMEE

Man With Best Known Voice In World To Announce For Universal Newsreel

As the Talking Reporter, the Premiere Broadcaster will animate the latest news pictures with that life and fire and pep for which he is famous in all his talks

His Name Alone Means Money At The Box-Office!

Get in on the Money! *Presented by Carl Laemmle*

UNIVERSAL'S TALKING NEWSREEL

FIVE YEARS!

...and they're still trying to imitate

UNIVERSAL NEWSREEL

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
New York, N. Y.

Paid

Permit No. 949

Printed in U.S.A.

UNIVERSAL WEEKLY
VOL. 35 NO. 20
OCT. 27, 1934

FAY WRAY in "Cheating Cheaters"

Coming!

A swell comedy-drama from the pen of

EDITH WHARTON

STRANGE WIVES

Send Your Crowd Up in the air with—

OSWALD

The Lucky Rabbit, in "SKY LARKS"

THERE IS ONLY ONE

No. 793 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

There can be only one "best newsreel in the world"—and Universal makes it.

The whole trade knows it.

The only reason why it does not get all the newsreel business is because many of the chain theatres have to buy the newsreel produced by their own company.

Universal has always had a smart newsreel. It has always been the leader.

But when sound came into the picture business, Universal took a sudden extra leap which has kept it ahead of the pack for several years.

Frantic efforts have been made (and will be made) to catch up with the Universal newsreel. Some of them may almost succeed, but never quite! No imitation in the world is on a par with the real thing.

Universal was the first to solve the newsreel problem when sound came to the business—the problem of how to

"BEST" NEWSREEL!

use sound and yet make no sacrifice of speed. A newsreel without speed is not worth a tinker's dam.

We solved it by making our newsreel shots with the usual speed and then adding the famous voice of Graham McNamee as newsreel reporter, with no loss of time.

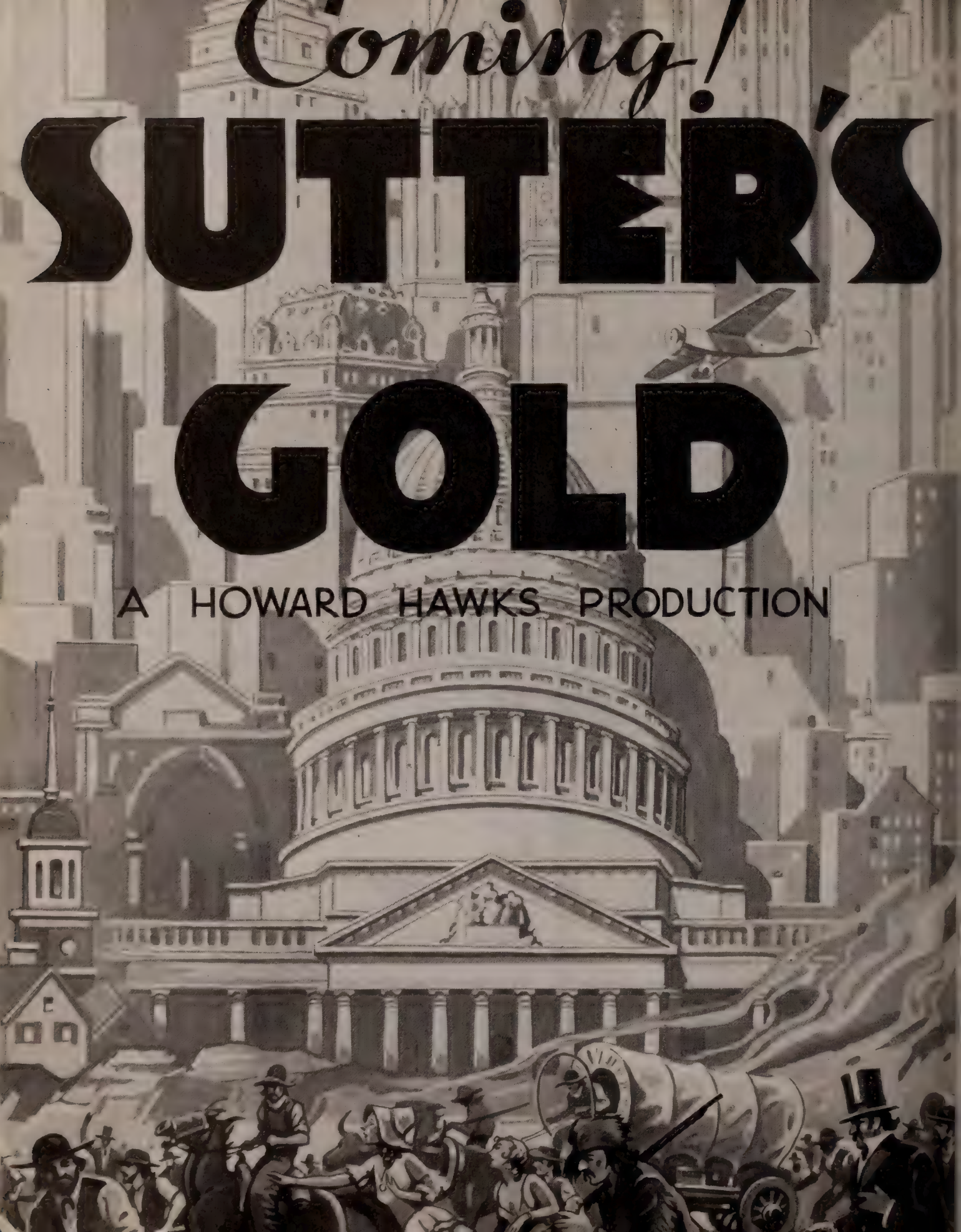
Efforts have been made to ape Universal's method and, as I said before, more efforts will be made to ape it more closely — but an ape is always an ape, and an original is always an original.

Those thousands of you who are using the Universal newsreel year after year must derive a tremendous satisfaction from knowing that you are always a leader.

And that is what you will always be in the newsreel field as long as you stick to the leading newsreel — the only one that is always the best.

Speed . . . action . . . humor . . . humanness . . . newsiness . . . good taste . . : progressiveness . . . . . all these you get in the Universal newsreel, twice every blessed week in the year!

Carl Laemmle


Coming!
SUTTER'S
GOLD
A HOWARD HAWKS PRODUCTION

Carl Laemmle, Jr. On Way To Europe

BENT on a three months vacation abroad, his first foreign trip in six years, Carl Laemmle, Jr. 25 year old general manager of all Universal production, sailed on the "S. S. Santa Rosa" this week on the first leg of a 12,000 miles of sea travel. He will arrive in New York November 3rd.

Accompanied by Harry H. Zehner, his assistant at the studio, Laemmle, Jr. will go to New York via the Panama Canal and then sail for Genoa aboard the "Comptesse de Savoia." From Genoa the young production head will go to Cairo, Alexandria, the Sahara and thence to Palestine, Constantinople, Athens, Vienna, Rome, Venice, Lucerne, Lausanne, St. Moritz, for the holiday season, Monte Carlo, Paris and London.

Young Laemmle has completed five years as studio head without a real vacation. During recent months the young executive's burdens have been many and upon his return from three months abroad himself, Carl Laemmle has insisted that his son take a vacation with studio details completely forgotten.

Laemmle, Sr. will take over production direction during his son's absence with Frank Mastroly, executive studio manager in charge of operations. Productions now under way at Universal City are "Man Who Reclaimed His Head" with Claude Rains, Joan Bennett and Lionel Atwill; "The Good Fairy" co-starring Margaret Sullavan and Herbert Marshall with Frank Morgan heading a large supporting cast; "Night Life of the Gods" which Lowell Sherman is directing with a featured cast of 23 players and "Strange Wives" with Roger Pryor, June Clayworth, Esther Ralston and Hugh O'Connell. "I've Been Around" with Chester Morris, "Straight from the Heart" with Baby Jane, Roger Pryor and Mary Astor and "Princess O'Hara" to enter production early in November.

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BUYS OPERETTA

STANLEY BERGERMAN has purchased for early production at Universal City, where he is a producer, an operetta by Robert Harris and James Mulhauser. The title is "Sing Me A Love Song."

Baby Jane finds an odd place to take a nap in the studio.

Phil Cahn Made Director

THE last official act of Carl Laemmle, Jr., before surrendering the production reins temporarily to his father, was to promote Phil Cahn to a directorship. Phil Cahn had been one of the most expert of the production corps of film cutters. The production which Cahn will handle is "I've Been Around" by John Meehan, Jr. It will star Chester Morris and will go into production next week, Tuesday.

June Clayworth will not be finished with her role in "Strange Wives" by that time, and will therefore be unable to play the female lead. It will be played by Rochelle Hudson.

UNIVERSAL WEEKLY

Paul Gulick, Editor
A Magazine for Motion Picture Exhibitors
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Universal Pictures Corp.
Copyrighted 1934
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OCT. 27, 1934
Vol. 35 No. 20

Swell Variety Review Of Universal Broadcast

IN its issue of October 23rd, the radio reports of Variety contained a flattering review of the fifth broadcast of the Editor of the Universal Weekly. This broadcast had to do with Douglass Montgomery, Previous ones have described the human qualities of Binnie Barnes, of Mary Pickford, from the time she was a Universal star, Gloria Stuart and Myrna Loy.

The broadcast tomorrow afternoon will be on Claudette Colbert, the star of "Imitation of Life," and will be followed the following week by a human interest study of Henry Hull, who makes his talking picture debut in "Great Expectations."

Following is Variety's review.

PAUL GULICK
Theatre Chatter
15 mins.
COMMERCIAL WOR, New York

Paul Gulick is sponsored at 5:15 on Sundays. Gary's Style Set, good for the hair, is the sponsor. Program is a bit overboard on commercial copy but better than average in the conversational quarter hour category due to Gulick's intelligent preparation and delivery of his material.

A profile sketch of Douglass Montgomery was given with a good deal of light and shade. Gulick talks about stars in a short-story sort of way. He personalizes the people of whom he is speaking and brings in those colorful little details of everyday idiosyncrasy. He stands out among the tribe of Hollywood-Broadway Boswells to the great or near-great.

LAND

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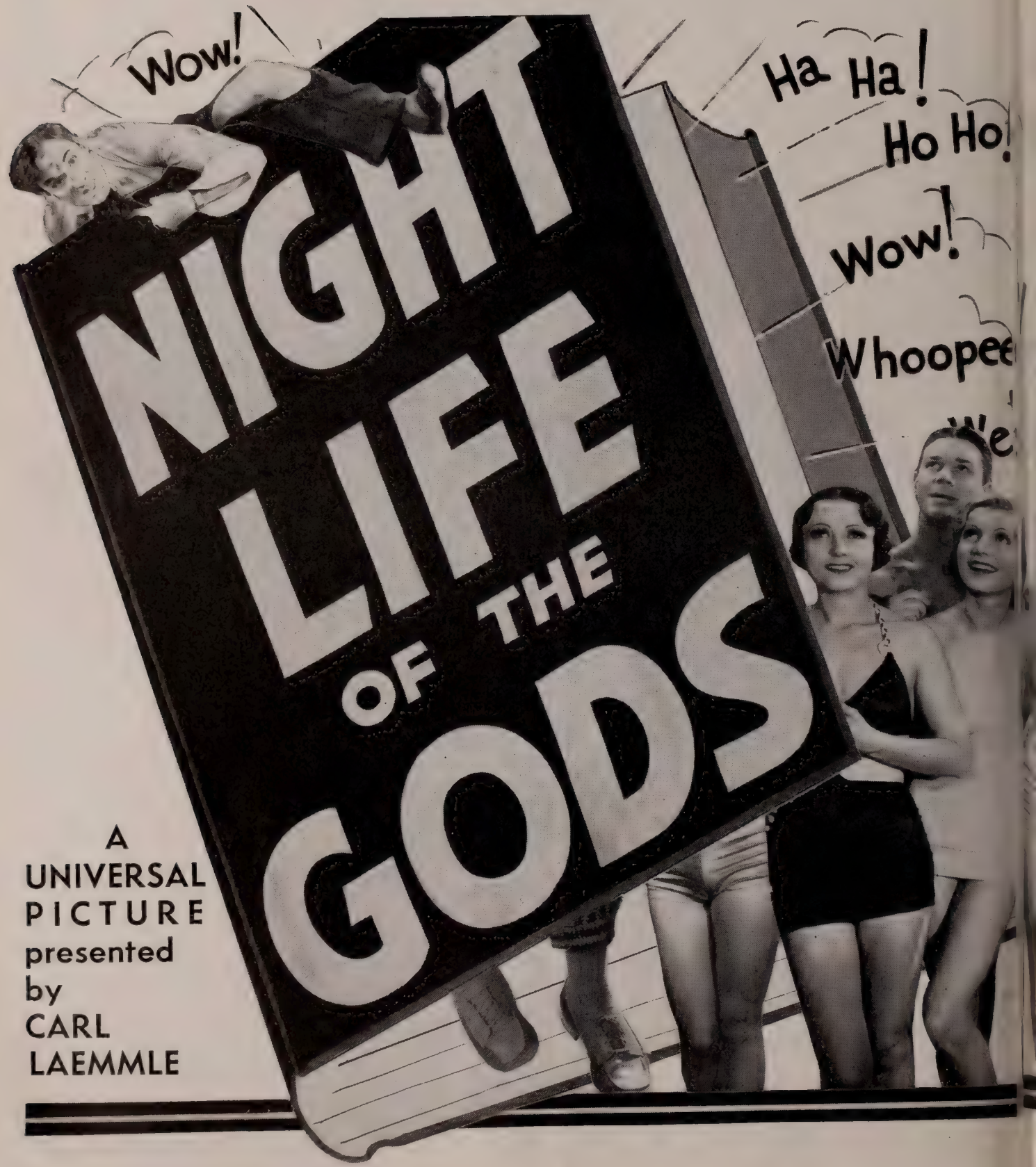
WRITERS ACTIVE

AN imposing array of noted writers is found this week at Universal Studios, where production is at fever heat, with four pictures shooting and fifteen in process of preparation.

Zoe Atkins is working on "Food of Love," a yarn for use as a Margaret Sullavan vehicle. Preston Sturges is doing continuity on "The Good Fairy," a Margaret Sullavan—Herbert Marshall yarn. William Anthony McGuire is doing the continuity on "The Great Ziegfeld." John Meehan, Jr., is writing continuity on "I've Been Around," for Chester Morris.

The Book That Rocked T



ne World With Laughter
. . . NOW ON THE SCREEN!

Don't be incredulous; don't be surprised; don't be SHOCKED at ANYTHING you see in this, the maddest comedy ever screened! . . . IT'S ALL IN FUN! . . . Statues come to life! . . . Folks are turned to stone! . . . Broadway's hot spots are turned upside down by a bunch of sports who really know how to go places and do things! . . . IT'S A COMEDY CLEANUP!

LOWELL SHERMAN'S

Uproarious Production of

THORNE SMITH'S

Riotous Novel

"Life Becomes One Set of Whiskers After Another For Veteran Henry Hull"

LIFE has become one set of whiskers after the other for Henry Hull since he played in "Tobacco Road." In that Broadway hit he made up in his rags and false whiskers only once a day, with the exception of matinees. When he made his Hollywood motion picture debut in Universal's "Great Expectations," with Jane Wyatt, Phillips Holmes and Florence Reed, he used five different makeups. The shooting schedule called for him to change these sometimes five times during the day, and play roles as convict, sheepherder, Australian prisoner, gipsy, and returned fugitive, all different phases in the life of one man over twenty years.

Hull's part in "Great Expectations" is that of the convict Magwitch, one of Charles Dickens' major creations. He revelled in playing it, in spite of the hardships it involved. On the first day of production the director Stuart Walker, called on him to fight a rough-and-tumble battle in the liquid mud of a synthetic swamp. Later sequences require him to wage a life and death battle in a river. It was strenuous acting.

The makeups alone were difficult to invent and apply. During the whole picture, which took five weeks to film, Hull wore a set of specially elongated false teeth over his own perfect incisors. This was to give himself a look of especial savagery. So careful was he of details that as Magwitch grows older even the look of his hands changes. Hull accomplished this by pasting fishskin on the backs of his hands to give them the stiff and crackled look of age.

The stage star soon became a very popular member of the Hollywood screen colony. He was liked for his absence of pose. Acting is a business with Hull. He compares it to selling shoes or umbrellas. To him it is very definitely salesmanship. When his day's work at the studio is done his acting for that day is finished. He does not carry his job home with him.

Henry Hull visited New York on Thursday as one of the passengers of the fastest trip ever made by train between Los Angeles and New York. He made four broadcasts from the train, the Zephyr, at station stops. The story on this page is reprinted from last Sunday's New York American.

Although he made a silent picture for D. W. Griffith many years ago, "Great Expectations" is Hull's first important talking film. Unlike most strictly stage personalities who come to the movies for the first time, he finds no great difference in acting for the screen.

He said this however:

"Of course there is some difference. There is bound to be. Perhaps the most important thing a stage actor must remember in screen acting is that every audience of his is sitting in the first row. There is no gallery for the screen. You have to tone down every facial movement and gesture. On the screen you are under the microscope. There, you have to plan your interpretation of a role more carefully for the movies. On the stage you can ad lib or change your facial expressions to get over a bad spot but this will not do for one minute in pictures."

Of course, he missed the audience at first when he began to act in the studio. Facing audiences has been his daily work for so many seasons that feeling lost without one was natural. He has been constantly on the stage since he made his debut with Guy Bates Post in "The Nigger."

He had a four-ply job in this melodrama. He played the Negro boy who is lynched, the State Militia Captain, the doorkeeper of the Governor's mansion and also served as stage manager. The combined roles paid him $25 a week.

This was a bitter disappointment since he had quit gold mining in the frontier camps of Cobalt and Porcupine,

(Continued on Page 22)

UNIVERSAL BUYS "DIAMOND JIM"

Sensational biography of Broadway's most glamorous and famous figure will be the subject of a Universal production in the very near future. Every company was in competition for the right to make a movie of "Diamond Jim." Universal won out.

IMMEDIATELY upon its publication Monday, Carl Laemmle, Jr. made arrangements with Simon and Schuster and with the author, Parker Morell, to acquire the moving picture rights to "Diamond Jim." Contracts will be signed today. This novel presents the most original, the most splendiferous and most independent American of the gay decade, when Broadway was Broadway and spenders were spenders.

James Buchanan Brady acquired his moniker of "Diamond Jim" through the tremendous number of perfect diamonds which he owned and displayed so lavishly in every possible manner. He even had a bicycle made of gold and ornamented with diamonds. He gave one to Lillian Russell, to whom he also made an offer of a million dollars in cash if she would marry him. He was Broadway's best barometer of shows, and attended over 2,500 first nights.

One reason that Carl Laemmle, Jr. was so greatly interested in "Diamond Jim" the minute he read it, was that he saw a tremendous part for a great actor who seemed to be a natural for the part. Negotiations have not been completed for this actor as yet, and for that reason he cannot be announced.

Parker Morell came quite normally into his interest in Diamond Jim Brady. The Morell family have been in the jewelry business for four hundred years. Parker Morell is in business with his father, Alfred Morell, a specialist in fine gems. Many of the diamonds which Diamond Jim Brady had owned passed through the hands of the firm and the romance connected with each stone successively fired the growing enthusiasm of Parker Morell to write the story of the glamorous personality who had owned a full set of jewelry for every day of the month.

Young Morell was born in Bogota, N. J., but lives in Greenwich, Conn. He went to Massachusetts Institute of Technology with the ambition to become an engineer. Here he met Rudy Vallee. He would have graduated in the same class with him if Old Man Calculus hadn't got him down. He got a job on a Boston newspaper and was so interested in newspaper work and writing that he took a course in journalism at Columbia and worked on the New York Sun while also doing press work on the side for Rudy Vallee, with whom he roomed.

Since young Morell has so steeped himself in the story of Diamond Jim, the background against which the sparkling life was lived, and the times and personalities of that high spot in the life of New York's Rialto, one of the stipulations of the contract between him and Carl Laemmle, Jr., was that he go to California to assist in the adaptation of his own story. Immediately after a conference with Carl Laemmle, Jr. in New York, the first week in November, he will take a leave of absence from business and take up his temporary residence at Universal City.

At the right of this story is the reproduction of the clever advertisement which Simon and Schuster put out on "Diamond Jim." It appeared in all of the New York daily papers which concern themselves particularly with novels and attracted a very justifiable attention to the book, which is on the list of the Book-of-the-Month Club and has already received a tremendous buy from book stores prior to its publication. Reviews of the book are appearing now. All of them have been favorable. All of them have declared that "Diamond Jim" Brady was one of the most colorful characters that New York ever produced, and an ideal subject for a motion picture. These reviews will be reproduced in subsequent issues of the Universal Weekly.

from THE INNER SANCTUM *of*
SIMON *and* SCHUSTER
Publishers, 386 Fourth Avenue, *New York*

DIAMOND JIM
... Barnumesque ... Ripleyesque ... Rabelaisian ...

He was the original Great White Wayfarer.

He was the first multi-millionaire to put wine, woman, and song on the pay-roll.

He never drank and rarely sang.

He was America's first capitalist in the roaring nineties and naughty noughties to exploit to the limit the splendiferous and bacchanalian possibilities inherent in the private life of an expense account.

He offered LILLIAN RUSSELL a million dollars in cash to marry him.

He bucked J. P. MORGAN and backed FLO ZIEGFELD — and, believe it or not, won both times.

Lillian Russell

He gave a $100,000 party with a race horse as the guest of honor.

He used a diamond-studded bicycle, with silver spokes, pearl-inlaid handle-bars, and wheels and accessories sparkling with sapphires, rubies, and emeralds.

He owned a jewel set for every day of the month, and accumulated more than 20,000 diamonds and 6,000 other precious stones.

He ran $90 up to $12,000,000, prided himself on being the biggest sucker on Broadway, and liked it.

His name—surprise!—was JAMES BUCHANAN BRADY; a rampaging, Ripleyesque, Rabelaisian book about his life and times—*Diamond Jim*, by PARKER MORELL—has just been issued in a diamond-studded volume (*literally*); and if any reader of this column can think of a more fantastic, a more fabulous figure that ever walked the streets of little old New York, he will oblige by sending his name and address to

ESSANDESS

FAY WRAY in
CHEATING

Mystery and drama piled on thrills — with laughs spilling over all—and a smash climax! That's ENTERTAINMENT!

With Cesar Romero, Minna Gombell, Henry Armetta, Hugh O'Connell, Francis L. Sullivan. Directed by Richard Thorpe. A Stanley Bergerman Production.

MAX MARCIN'S FAMOUS STAGE PLAY

CHEATERS

LATEST PRODUCTION NEWS FI

One of the intriguing stills from the fantastic Thorne Smith comedy, "Night Life of the Gods," which Lowell Sherman has just brought to completion at Universal City. In its un-cut form it has received the unqualified praise of Carl Laemmle, Carl Laemmle, Jr., and J. R. Grainger, who is now at Universal City. In the picture are George Hassell as Apollo, Irene Ware as Diana, Florine McKinney as the heroine and Alan Mowbray as the hero.

Cast of "Strange Wives" Grows

LAST week the cast of "Strange Wives" included merely Roger Pryor, June Clayworth and Esther Ralston. This week Stanley Bergerman who is making the production has added a long list of prominent players who go into the Edith Wharton production in its second week under the direction of Richard Thorpe. This list includes Doris Lloyd, Ralph Forbes, Leslie Fenton, Claude Gillingwater, Hugh O'Connell, Esther Ralston, Valerie Hobson, Francis Sullivan, Ivan Lebedeff, Carrie Daumery, Walter Waker, Harry Cording and Greta Meyer.

The production also requires a technical director since half of the cast are portraying Russian characters. Edith Wharton's novel dealt with an American business man who married a Russian wife. The Russian wife insisted on bringing her entire family of brothers, sisters and cousins to

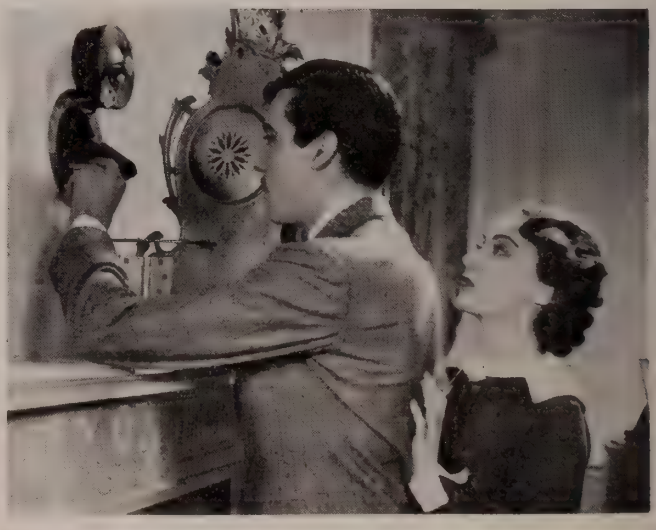
(*Continued on Page* 28)

Universal Sets Productio

AT a final conference between Carl Laemmle, Jr. who started on a three months vacation Saturday, and Carl Laemmle and J. R. Grainger, the schedule of releases for the balance of this year was fixed. The nine productions involved are all in work or completed. They include works by Fannie Hurst, Thorne Smith, Charles Dickens, Edith Wharton and Franz Molnar and they feature Margaret Sullavan, Claudette Colbert, Claude Rains, Roger Pryor, Fay Wray, Warren William, Joan Bennett, Esther Ralston and two new comers June Clayworth and little Baby Jane.

"Great Expectations" brings the work of Charles Dickens to the talking screen for the first time. It is the beginning of a Dickens cycle. It also serves as the talkie debuts for two of the greatest stars of the stage, Henry Hull and Florence Reed. Jane Wyatt and Phillips Holmes are also featured. "Great Expectations" will be released on Octaber 22. In New York, it will be shown in the Music Hall, the world's largest theatre. A week later on November 5th, comes "Cheating Cheaters," Max Marcin's thriller, with Fay Wray and Cesar Romero in the leads.

"Strange Wives," the Edith Wharton story, released on November 12th, brings a new personality to the screen. She is June Clayworth, Broadway stage ingenue, who stepped out of "Are You Decent" into a role at Universal City over night. Roger Pryor is featured with her and the cast includes Hugh O'Connell, Doris Lloyd, Ralph



Fay Wray and Cesar Romero in one of the crucial scenes of that great melodrama, "Cheating Cheaters," which thrilled audiences on Broadway ten years ago.

OM UNIVERSAL CITY STUDIOS

Until End of the Year

Forbes, Leslie Fenton, Esther Ralston, Valerie Hobson and Francis Williams.

Claudette Colbert and Warren William, fresh from their success in "Cleopatra" are starred in "Imitation of Life," filmed from Fannie Hurst's novel. John M. Stahl, who made the success, "Back Street," also from a Fannie Hurst story, directed.

"Night Life of the Gods," the November 26th release, was directed by Lowell Sherman from the novel by Thorne Smith, called one of the funniest modern books in years. It has a fantastic idea never before tried on the screen, silent or talking.

Claude Rains,, who created "The Invisible Man" is "The Man Who Reclaimed His Head." The film is released on December 3rd, with Joan Bennett and Lionel Atwill, prominently cast. It is followed on December 10th by "Secret of the Chateau," a mystery with an all star cast.

Baby Jane, three years old, a new child star, appears in "Straight from the Heart" which was written especially for her by Doris Anderson. It will be shown December 24th with Roger Pryor and Mary Astor.

Margaret Sullavan makes her first starring appearance of 1934 on the last day of the year December 31st, in "The Good Fairy" the famous Molnar play. Herbert Marshall and Frank Morgan play opposite her in this screen version of the recent Broadway success.

Margaret Sullavan in the first sequences of "The Good Fairy," when she is supposed to be an orphan in a Budapest orphan asylum, before she grows into the glamorous figure in the later scenes. Some contrast.

Here is the first still from "Strange Wives," showing Roger Pryor and June Clayworth, Universal's newest ingenue, who play the leads in the production of this Edith Wharton story, which is now in production at Universal City.

"Night Life of the Gods" Done on Sherman's Birthday

LOWELL SHERMAN has completed Thorne Smith's comedy, "Night Life of the Gods." Sherman completed it on his birthday and celebrated the double event with an elaborate studio party. He invited the entire cast and the entire corps and crew of his production. It was held in the huge set which contained the swimming pool around which a number of the scenes in the comdey centered..

"Night Life of the Gods" is a unique picture, but it also is a unique thing to have such personages as Venus, Apollo, Bacchus, Diana, Hebe, Mercury, Neptune and Perseus attend a director's birthday. They were all there, in the persons of Marda Deering, Raymond Benard, George Hassell, Irene Ware, Geneva Mitchell, Paul Kaye, Robert Warwick and Pat De Cicco. The complete cast includes Alan Mowbray, Florine McKinney, Peggy Shannon, Richard Carle, Theresa Maxwell Conover, Phillips, Smalley, Wesley Barry, Gilbert Emery, Ferdinand Gottschalk, Douglas Fowley, William (Stage) Boyd, Henry Armetta and Arlene Carroll.

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Four Hundred In "Good Fairy"

FOUR hundred clerks and customers are working at Universal City this week in the Ferenc Molnar play, "The Good Fairy." Margaret Sullavan and Herbert Marshall are starred in this picture with Frank Morgan, Reginald Owen and Hugh O'Connell. Owing to unexpected objec-

(*Continued on Page* 28)

LONDON LAUDS "LITTLE MAN"

WELL ACTED, THIS

In praise of "Little Man, What Now?" which is sweeping London because of the success of the picture at the Empire Theatre in its first London run, we have taken the review of the critic of the Daily Mail as a sample of the reviews which are appearing in all of the London papers.

"IN many ways, 'Little Man, What Now?' with Margaret Sullavan and Douglass Montgomery in the chief parts . . . is the most interesting of the new films in London. It is certainly one of the most sincere and one of the best acted. It should appeal with equal strength to those whose interest in films is based on personalities and to those who like to see what a film director has made of a favourite book, for a widely discussed novel has been made the "vehicle" for one of the most-talked of actresses of the past year.

Margaret Sullavan bounded into fame with "Only Yesterday." It is a comment on the relative publicity value of stage and screen work that, although she was already a recognized leading woman in drama, it was this first picture which made the world "Sullavan-conscious."

A prominent role in the stage version of "Dinner at Eight" was her last stage engagement before "Only Yesterday." Years of touring in the States have formed this actress, who ran away from home to go on the stage in 1925, when she was eighteen.

She is so shy that she goes into hiding when the first night of a picture is announced, and fled as far as London when "Little Man, What Now?" was shown in New York.

She is also convinced that her parts are failures, and has that belief entirely to herself.

WHAT'S IN A NAME?

Her leading man, Douglass Montgomery, used to be known as Kent Douglass. He was more or less forcibly endowed with that name when he signed his first Universal contract. The object of the studio executives was to avoid confusion with the other Montgomerys and

(Continued on Page 28)

"IMITATION of LIFE" will cap the career of Claudette Colbert

GREAT as Claudette Colbert's popularity is right now, it will be increased a hundred-fold when her performance of "Bea" Pullman in Fannie Hurst's "Imitation of Life" comes to the screen. Her interpretation of this colorful, thoroughly modern woman of today, whose problems of life, love and a livelihood constitute in reality only an imitation of life for her, will cause her name to be on everyone's lips. The thousands who are going to see "Imitation of Life" will want to know all they can about the personal side of Claudette Colbert's own life, and as reported to us, it is a very exhilarating, exciting one.

A kaleidoscopic personality is Claudette.

If she takes a boat trip, she would rather travel on a freight ship than in the luxurious splendor of modern passenger liners.

She is an expert photographer and prints and develops her own pictures, but has no pictures whatever on the walls of her home.

She collects jade, perfume bottles, amusing anecdotes and scarf clasps.

Her favorite color is blue, and her favorite actor is her husband, Norman Foster.

She admits that she is a little timid about horses, and for this very reason rides frequently.

Her idea of exhilirating travel is to ride in a taxicab driven by a reckless driver on a rainy day.

Though she has a lively sense of humor, she gets real enjoyment out of good poetry and editorial comment on national affairs.

She has a well-nigh perfect figure and an exceptional taste in clothes.

She is genuinely fond of spinach, and sings in her bath.

Her chief petty extravagances include Irish linen handkerchiefs, hand-made underthings and sheer stockings.

"Imitation of Life" presents Miss Colbert in her greatest screen role. Her supporting cast includes Warren William, Ned Sparks, Louise Beavers, Wyndham Standing, Rochelle Hudson, Baby Jane and many other popular players.

Can hers be an imitation of life? Does the glamorous, vital creature pictured above appear to lead an existence devoid of love, devoted only to duty and the earning of a living? This, however, is the truth about Bea Pullman, portrayed by Claudette Colbert in Fannie Hurst's "Imitation of Life."

Another glorious triumph by the man who directed "Back Street"!

IMITATION OF LIFE

Starring CLAUDETTE

COLBERT

with

WARREN WILLIAM

ROCHELLE HUDSON

Ned Sparks, Henry Armetta, Baby Jane, Alan Hale

•

FANNIE HURST'S Novel made into a great JOHN M. STAHL PRODUCTION

A UNIVERSAL Picture Presented by CARL LAEMMLE

ON

UNIVERSAL

With

HENRY HULL

Phillips Holmes — Jane Wyatt

Florence Reed, Alan Hale, Georgie Breakstone and many, many others. Screenplay by Gladys Unger. Directed by Stuart Walker. A STANLEY BERGERMAN Production — Presented by CARL LAEMMLE.

SMASHES THRU

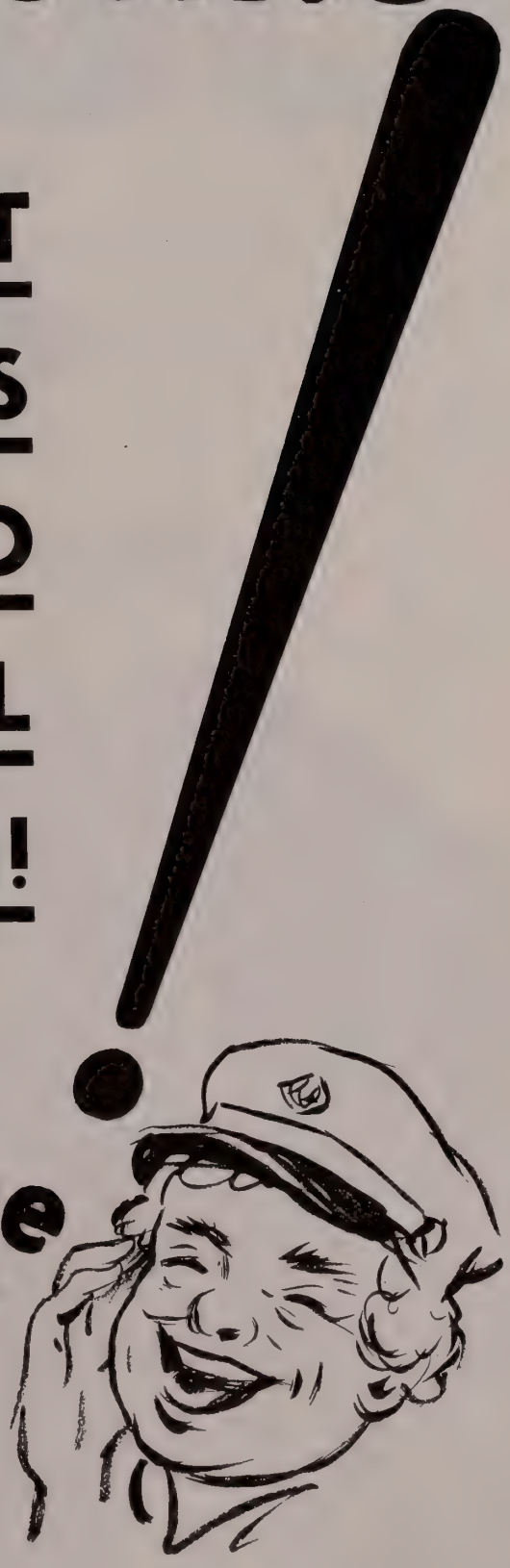
CHARLES DICKENS' + + GREAT

EXPECTATIONS

OPENS AT RADIO

CITY MUSIC HALL

NOVEMBER 15th!



"and that's only the beginning, folks"

BUCK

WHEN A MA

JONES

—comin' at ya like a whirlwind in the second of his

6 WESTERN FEATURES

FOR UNIVERSAL—

N SEES RED

Newsreel No. 295

SOLEMNITY SURROUNDS RITES FOR EUROPE'S SLAIN LEADERS

PARIS, FRANCE.—Foreign Minister Louis Barthou is laid to rest amid impressive ceremonies.—JUGOSLAVIA.—King Alexander's body reaches a home port to receive the tearful homage of his people in a setting of regal pomp.

HAUPTMANN MOVED FOR TRIAL

FLEMINGTON, N. J.—New York grants New Jersey's request for extradition of the Lindbergh suspect. Brought to Runterdon County to face charges of murder.

CLOUDBURST TOPPLES HOMES

LONG BEACH, CAL.—Torrential rain and high winds put the city under water, depositing many feet of mud on streets and gardens.

FINE CATTLE GIVEN AWARDS

KANSAS CITY, MO.—Entries from all over the United States and Canada vie for blue ribbons and cash prizes at the American Royal Live Stock Exposition and Horse Show.

SOPHOMORES CONQUER FROSH

BROOKLYN, N. Y.—Flour-filled bags flail the ears of first-year men as the bitter struggle for inter-class mastery begins at Long Island University.

FORDHAM LOSES TO ST. MARY'S IN BRILLIANT GRID CONTEST

NEW YORK CITY.—The "Galloping Gaels" from the Pacific Coast triumph 14 to 9 over a fighting Ram eleven.

COLLEGE HONORS PRESIDENT

WILLIAMSBURG, VA.—William and Mary confers a doctorate of Laws on President Roosevelt.

ENGLISH WIN LONG AIR RACE

ENGLAND.—Clipping many hours from the record, C.W.A. Scott and T. Campbell Black, British airmen, lead the world's finest aviators to the finish line in the London-Melbourne Speed Derby.

BATHING-GIRLS TURN CUPIDS

VENICE, CAL.—Beautiful young women defy gravity as they practice archery from the fore-decks of speeding motorboats.

CHURCH WORKMEN RISK DEATH

ROME, ITALY.—Suspended hundreds of feet above the ground, daring cleaners, remove the grime from dome of St. Peter's.

"ONE MORE RIVER" GETS FOUR STARS

THE Minneapolis Journal accorded "One More River" four stars when the Galsworthy drama played in its city, and not only this reviewer, but the reviewer of another Minneapolis paper, the Star, gave it a "rave" notice.

Here is the "four star" review:

"There's some magic about 'One More River' that seems to escape me. . . . The point is that the public is taking to it with an enthusiasm which must please W. A. Steffes, manager of the World theatre, managers being notoriously alert to box-office response.

"It is easy to grant that this adaptation of John Galsworthy's last novel is splendidly produced, that the cast is excellent, that the portrayal of English life is first rate.

" . . . the film meticulously follows the book on which it is based. . . . Miss Wynyard's performance is stately, reserved, yet warm and intelligent, and Clive, Lawton, Reginald Denny, C. Aubrey Smith, Jane Wyatt, Lionel Atwill, Gilbert Emery and many others, including Mrs. Pattions for other characterizations."

✚ ✚ ✚

American Story On Henry Hull

(Continued from Page 3)

Canada, because he could make only $30 a week at it, while his brother, Shelley, was getting $200 a week as an actor.

He made his New York debut at eighteen in "Green Stockings." Fame came with his portrayal of Henry Parker in William A. Brady's production of "The Man Who Came Back." Since then he has been in constant demand. He has had featured roles in such successes as "The Cat and the Canary," "Lulu Belle," "Grand Hotel" and, most recently, "Tobacco Road."

Hull was born in Louisville, Kentucky. His father was dramatic critic of the Louisville Courier Journal. He named the boy Henry Watterson Hull in honor of Watterson, the famous editor of the Journal. Hull was educated to be a mining engineer and, later, studied law. He speaks four languages and is married to Juliet Van Wyck Fremont, descendant of the general who won California for the United States in the Mexican War. They have three children.

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Chicago Prepares Relief Dance

THE entire film industry of Chicago and surrounding territories as well as the great Chicago newspapers, are all excited about this year's Film Relief Dinner Dance. It will take place Friday night, November 2nd at the Medinah Club of Chicago. All the exhibitors throughout the entire territory, independent, chain and neighborhood are vastly interested in the success of this affair. All the great daily newspapers are also interested in it as will be seen from the makeup of the publicity committee under the chairmanship of Herb Elisburg. The committee for this third annual affair which raises funds for the needy in the film business is as follows: Leo Abrams, James Ashcroft, Fred Barto, Louis Blaine, Sam Clark, Ed Davis, Hazel Green, Nat Green, Dan Goldberg, Calvin Hermer, Duke Hickey, Herman Marks, Harry Holquist, Wm. K. Hollander, John Joseph, Chas. Koterba, Joe McCune, Oscar Schenck, Chas. Segner, Al Sobler, Harry Steele, Chas. W. Steffens, Lawrence S. Stein, Jack Thoma, and Joe Wolf.

The Newsreel Scoop On Alexander Murder

SELDOM has a more definite scoop on time been scored than that which Universal Newsreel scored on the murder of King Alexander at Marseilles. Not only did it beat the other newsreels to the London screens, but it beat them to the New York screen, and to the screen of the Pacific coast and most of the intermediate cities.

The letter below, from the manager of the Trans-Lux Theatre, definitely acknowledges priority of the Universal Newsreel, and Red Kann in his paper, the Motion Picture Daily, made a careful check of the time when all of the newsreels reached Broadway and gave Universal Newsreel the victory in New York.

Hollywood Reporter acknowledges the victory of the Universal Newsreel in reaching the screens of Los Angeles first.

Again Universal is far ahead of its competitors in the matter of service on the most important newsreel event of the year.

He Showed It First!

TRANS-LUX MOVIES CORPORATION
247 PARK AVENUE
NEW YORK

October 18, 1934

Mr. R. V. Anderson
Newsreel Sales Manager
Universal Film Exchanges, Inc.
Rockefeller Center, New York.

Dear Mr. Anderson:

May I congratulate you on the speed with which you supplied us with the actual pictures of the "KING ALEXANDER ASSASSINATION." I understand that this was the first theatre in America to show them.

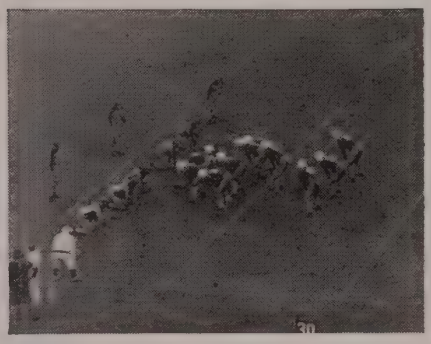
The complete coverage which you gave the story is certainly commendable and our audience was visibly pleased.

Wishing you continued success, I remain

Sincerely yours,

B. J. RYBAK
Trans Lux Movies Corporation

Newsreel No. 294



EXTRA!!

SCOOP!

FIRST ACTUAL PICTURES
ASSASSINATION
of
King Alexander and Louis Barthou, Shot Down in Streets of Marseilles by Revolutionist. Furious Spectators Batter Killer to Death As His Victims Die.

MARSEILLES, FRANCE.—First actual assassination pictures—Murder of Barthou and King Alexander killed by mob.

NEW YORK CITY.—Hauptmann seen near Lindbergh estate, claims New Jersey carpenter.

HIGHLIGHTS IN THE NEWS

MEXICO CITY.—Girl gymnasts in gigantic display.

CHICAGO, ILL.—Explosion in cold storage plant wreaks havoc.

WASHINGTON, D. C.—Lindbergh again before Federal Air Commission.

NEW YORK CITY.—Rodeo stars perform for hospital tots.

ABERDEEN, WASH.—Milk guzzling cat.

Covers Start Again for Margaret Sullavan

WITH the casting of Margaret Sullavan in her third picture, "The Good Fairy," after a screen absence of two months, the fan magazines are heralding her return this fall with a new barrage of magazine covers.

The season was inaugurated with the July issue of Motion Picture, which carried a head portrait of Miss Sullavan drawn by Marland Stone, New York's famous illustrator.

Next came Golden Screen, with Miss Sullavan decorating its front cover in a painting by Alberto Varges. In August, Screen Book, one of the Fawcett Publications, carried Sullavan on its cover.

The reproduction on this page is from the November (current) issue of Photoplay and it is a striking likeness painted against a background of vivid yellow, bringing out the brown coloring of Miss Sullavan's eyes and hair in expert fashion by Earl Christy.

The next fan magazine to follow with a Sullavan cover will be Screenland, which, in its January issue, on the stands the middle of November, will boast a magnificent color cover by Charles Sheldon. In this issue also will be published a double page spread on the Margaret Sullavan Guessing Contest, details of which will be announced in a short while. It is a sure-interest creator, however, with plenty of useful, valuable prizes offered to winners.

Following closely upon Screenland, will be two Sullavan covers for the month of February, 1935. These magazines, on the stands early in January, are Modern Screen, one of the Dell group, and Classic, one of the Motion Picture Publications. The latter cover design is being painted also by Marland Stone, and Larry Reid, editor of the magazine is enthusiastic about it, declaring it to be one of his punchiest covers.

Margaret Sullavan seems likely to outdo her own record for fan magazine spacegrabbing with her advent in "The Good Fairy." As we go to press, we have word of one-and two-page layouts of production stills from "The Good Fairy," displaying the star prominently in all of them, a fictionization of photoplay in Movie Classic, January number, and several full page gallery portraits of her.

Splendid Product Convinced Them

MAIN STREET THEATRE

Universal Pictures,
Kansas City, Mo.

Warrensburg, Mo., October 11, 1934

Dear Mr. Benjamin:

At the start of the season I was very skeptical as to the merits of your new product. Am happy to be able to advise you that my fears have been completely overcome by the splendid product which you have released so far.

To date have played four of your 1934-35 releases and it has been a pleasure to be able to present such pictures.

Any company should be proud to have such pictures as "THERE'S ALWAYS TOMORROW," "MILLION DOLLAR RANSOM," "GIFT OF GAB," and "WAKE UP AND DREAM," on their release schedule.

Keep up the good work and I am sure that you won't have much trouble selling the so called hard boiled exhibitors.

Yours truly,
(Signed) JOHN GRAHAM

SOUTH STATION THEATRE
SOUTH STATION
BOSTON, MASS.

R. E. MORRISON
MANAGER

TELEPHONE LIBERTY 5560

OPERATED BY
TERMINAL THEATRE CO.

JOSEPH M. LEVENSON
PRESIDENT

MAX L. LEVENSON
TREASURER

Sept. 4, 1934.

Mr. A. J. Herman.
37 Piedmont St., City.

My dear Mr. Herman:-

I want to congratulate you on the excellence of your new series "Going Places" with Lowell Thomas. I have been playing short subjects exclusively here at the South Station Theatre for almost three years, and rarely during that time have I exhibited single reel subjects which showed a better combination of good photography, interesting subject-matter and general excellence. Keep up the good work!

Sincerely yours
Joseph E. Morrison Mgr
So Station Theatre.

REGINALD OWEN: VILLAIN OR COMEDIAN?

In "Countess of Monte Cristo" *In "The Good Fairy"* *In "The Human Side"*

REGINALD OWEN: a paradox in Hollywood, where most actors are neatly catalogued or definitely "typed." Once a villain, always a villain, as far as the screen is concerned. But here is Reginald Owen cleverly defying the conventional maxims of the film city, and hopping from villainy to comedy and back again or hesitating half-way between the two, as it were, in a semi-villainous role which keeps you guessing until the climax, as to whether he is a deep-dyed rascal, a suave crook, or a well-intentioned blunderer. When Owen comes on the screen, the audience is never sure just how the plot is going to turn; and that audience suspense is his greatest box-office pull.

Right now he is working at Universal City in "The Good Fairy" with Margaret Sullavan and Herbert Marshall, in the role of The Waiter, the erstwhile companion of the little movie usherette who attained wealth and fame. This part leans more toward the whimsical, comedy side than most of his recent roles, and Owen plays it for all it's worth.

The panel of pictures above shows Reginald Owen as the Baron Weineroffsky (left) in "The Countess of Monte Cristo" in support of Fay Wray, his first engagement on the Universal lot. So successful was he in this part of the European gentleman-crook with the irresistible manner, that he was cast in the part of James Dalton, in "The Human Side" (right). But here he played a distinctly different type, a "menace," it is true, but a character with the very best intentions in the world, even though he was at the wrong end of the domestic triangle with Adolphe Menjou and Doris Kenyon the two whose happiness he might have wrecked.

What Owen will play next no one knows, but if the part intrigues him, he is sure to play it well, even though it be the hero of the play. He is well equipped by training to play any sort of a part, having attended Sir Beerbohm Tree's Academy of Dramatic Art in London, graduating at the age of eighteen with honors. He immediately went into His Majesty's Theatre in "The Tempest" and has been on the stage ever since. He came to America to do several Broadway productions, and then Hollywood claimed him. In addition to the work he has done for Universal, Reginald Owen has also been seen in important parts in "Queen Christina," "Voltaire," "House of Rothschild" and "Nina."

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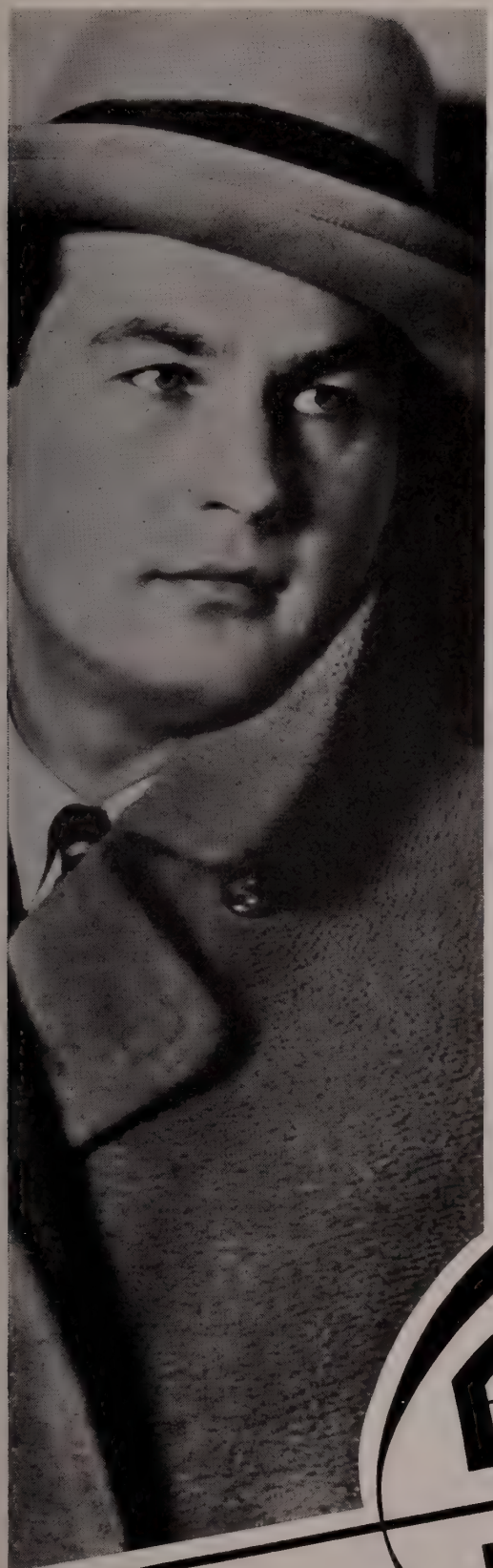
Two Telegrams Tell "Gift of Gab" Triumph

J J SPANDAU LINCOLN NEB
OMAHA NEB OCT 13 1934

GIFT OF GAB OPENED TO EXCEPTIONAL BUSINESS YESTERDAY AT LINCOLN THEATRE STOP HOUSE CROWDED TO CAPACITY ALL EVENING STOP PICTURE VERY WELL RECEIVED AND COMMENTS MOST ENTHUSIASTIC REGARDS—
JERRY ZIGMOND

E T GOMERSALL OMAHA NEB
NEW YORK OCT 13 1934

OPENING GIFT OF GAB LINCOLN THEATRE YESTERDAY BEST THIS THEATRE HAS HAD FOR LONG TIME OUTGROSSED THE STUART BY FIFTY PERCENT STOP COMMENTS EXCEPTIONALLY FINE EVERY ONE VERY ENTHUSIASTIC ABOUT THIS FINE PICTURE REGARDS—
J J SPANDAU UNIVERSAL FILM EXCHANGE



MUSICALS

have the call on the big money these days, and one of the most successful of all musicals is—

BE MINE TONIGHT

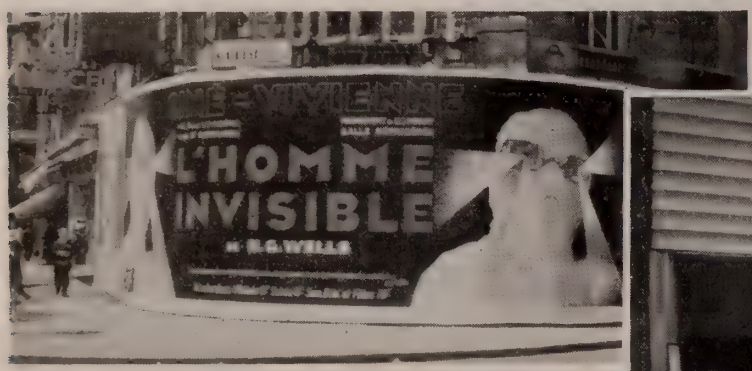
Starring
The Singing Hero
JAN KIEPURA

French Government Gives "Invisible Man" Special Permit On "Artistic Merit"

"UNDER present quota restrictions in France, Foreign language pictures can play in a maximum of five houses in Paris and ten in all the rest of France. On the theory that "INVISIBLE MAN" is an extraordinary artistic production, the Government agreed to let it be shown in ten theatres in Paris and immediate suburbs, and thirty in the rest of France."

—VARIETY

N. B. This is the first time this has ever happened.



Two exploitation pictures taken in front of the Cine Vivienne, the Paris house where "The Invisible Man" had its real Paris premiere. It also played in nine other first-run theatres in Paris and in thirty outside Paris.

"Little Man What Now," London Smash

(Continued from Page 14)

Douglasses in films.

After he had made good, Kent Douglass secured a starring engagement on the New York stage — as Douglass Montgomery. When he returned to Hollywood he was strong enough to insist on using his own name in films.

These two artists are admirably teamed in "Little Man, What Now?" In their depiction of these two victims of circumstance, Margaret Sullavan and Douglass Montgomery achieve a really affecting realism.

We feel that we are seeing not individuals but Man and Woman up against the problem of the future, the problem posed by the young couple to their first-born in the phrase, "Little Man, What Now?"

There are two outstanding humorous characterizations: DeWitt Jennings as the corn dealer, and Alan Hale as a gentleman adventurer who in the end goes to prison singing merrily because he has given the young couple a dinner and the girl a new dress.

With all its rich comic background "Little Man, What Now?" is fundamentally a story of sentiment, and it is by the touching realism of its picture of the boy-girl lovers in their fight against the world that it will appeal most strongly.

This is, in fact, a very clever film of a very clever book. Artistic direction and skilful characterization could safely have been assumed from the name of Frank Borzage. And Hans Fallada, the farmer-author of "Little Man, What Now?" has provided a theme of Universal application and a positively embarrassing wealth of picturesque characters.

Cast of "Strange Wives" Grows

(Continued from Page 12)

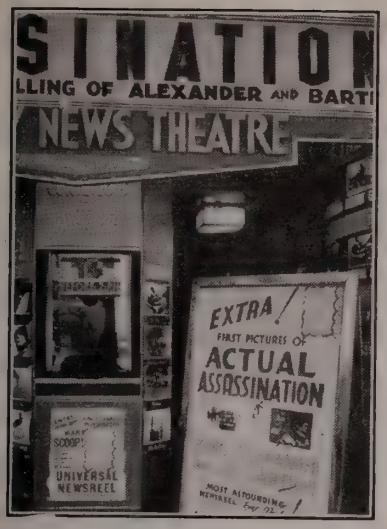
this country and finding openings and matrimonial prospects for them. In the end all of these "promotions" worked out so well that the American business man found himself sitting on the top of the world. Nicholas Koplansky who was the technical director of the Russian scenes of "British Agent" has been engaged for this technical work on "Strange Wives."

Four Hundred In "Good Fairy"

(Continued from Page 13)

tion to some of the daring scenes Preston Sturges is writing the script for the production only a day or so ahead of William Wyler's shooting schedule.

The great influx of extras is due to the scenes in a Hungarian department store supposedly in Budapest which were reproduced in Universal's largest sound stage. The entire production has a Hungarian background.



Embassy Newsreel Theatre, N. Y.

THE UNIVERSAL WEEKLY
SHOWMANSHIP
SECTION
A DIGEST OF THE BEST
EXPLOITATION IDEAS OF THE WEEK

CONVERT GREAT NEWSREEL DRAMA INTO B. O. CASH

Smart showmen all over the country grabbed a lot of extra money for their theatres by playing up big, Universal's King Alexander assassination pictures in their lobby displays and in newspaper advertising. Other less alert showmen gave no emphasis to these unusual pictures and therefore did not bring in any extra money on this unusual newsreel.

There are many times during the year when special newsreel subjects can draw FEATURE money at your box-office if you put them over right. Wise showmen are wide-awake and watching eagerly for such opportunities. The World Series, the Morro Castle disaster, the assassination of King Ferdinand were happenings that caused tremendous excitement everywhere and made people rush to theatres THEY KNEW WERE SHOWING PICTURES OF THE EVENTS. They KNEW because the live wire manager ADVERTISED the specials.

WATCH YOUR NEWSREEL SYNOPSIS SHEETS. Have special boards for your lobby ready to play up newsreels of a special local interest.

WATCH YOUR NEWSPAPER HEADLINES! Have your lobby artist ready to turn out some smash banner copy the minute you hear of a big event breaking which the newsreels are bound to cover!

Make a habit of cashing in on your newsreel. It costs Universal a fortune to bring you some of the shots that run on your screen only a few minutes. They are precious. And they are box-office—IF YOU ADVERTISE THEM QUICKLY!

JOE WEIL

N. Y. RIALTO FEATURES ACE FRONT FOR "GAB"

NO place knows or uses the 'gift of gab' better than Broadwayites. Consequently when Arthur Mayer of the Rialto Theatre set in "Gift of Gab" he decided to give the picture a real whirl.

In fact he gave it two speedy whirls right on the bang-up front, pictured below. In the upper corners of the panel over the entrance he arranged vivid color drums and moving belts that rotated constantly and were illuminated from within with flasher lights. The effect stopped the huge crowds passing the theatre and drew their attention to the rest of the showman-like front where Mayer capitalized on the thirty stars angle, and stressed the four hit song numbers. The photo above shows one of the fifty shirt windows tied up through the Edmund Lowe shirt promotion.

You tell 'em, Herald!

Stranger Than Fiction
(Universal)
Interesting

There is considerable general interest in this subject, number three of the series, with James Wallington, popular radio announcer, supplying the accompanying descriptive material. Pictured: alligators having teeth pulled; a young negro turned white; the activity of a Paris fish hospital; the pair of zebras, used by a St. Louis milk company to draw a wagon; the Canadian who uses steel hands with remarkable skill; a girl who uses her toes in uncanny fashion; the Arizon woman who catches snakes for a living—and a good one. Diversified, and of general interest.—Running time, 8 minutes.

The eye and ear-catching ballyhoo put on the street by Gus Lampe, Manager, Eckel Theatre, Syracuse through the co-operation of Wurlitzer's.

"GIFT OF GAB" GETS FINE ECKEL, SYRACUSE SEND-OFF

ON "Gift of Gab," Gus Lampe, manager of the Eckel Theatre, gauged his campaign to pull out all the radio stay-at-homes as well as the movie fans.

The radio was one of his best bets. For three weeks in advance of the opening the most popular bands on the air broadcast the four hit song numbers. Six window displays in the city's finest music stores, featured the sheet music and records.

Here is the big flash "Gift of Gab" front at the Eckel Theatre, Syracuse, N. Y. Note the giant electric sign used to sell the picture.

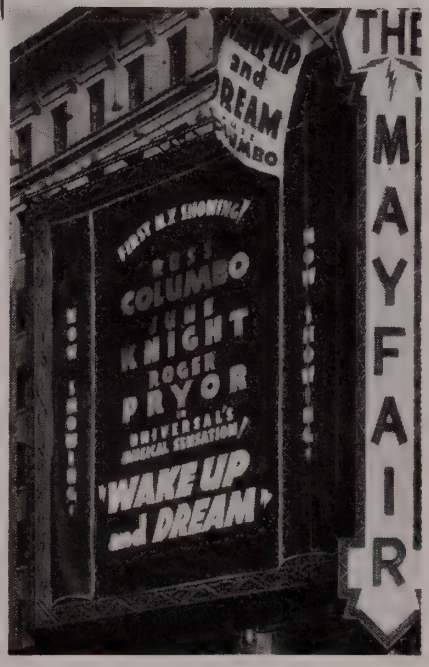
Because Phil Baker uses a Wurlitzer accordion, the local stores co-operated by providing a flash street ballyhoo, window displays and newspaper ads. The ballyhoo, as can be seen in the photograph above, featured a group of accordion students supplied by the Wurlitzer School of Music.

Other tie-ups which Lampe used to good advantage were: the Edmund Lowe shirt—6 windows; Gloria Stuart fashions—2 displays; Armour's—snipes on 12 dealer windows; Union Leader tobacco—100 cards for window and counter displays. Postal Telegraph, took advantage of several flash scenes in the picture showing the time in different parts of the world on Postal clocks. They arranged a lobby display of similar clocks showing the time in Syracuse as compared to the time in other important world cities. They also distributed 3,000 heralds tying up their service and the picture.

The front was exceptionally attractive, using special art, posters, enlargements, stills and electric signs to sell the 30 Star Sensation and the great cast. The songs from the picture were played over an amplification system on the marquee. Albert Nathan, Universal exploiteer assisted.

PALACE, CHICAGO, PLUGS "GIFT OF GAB" MUSIC

FRANK SMITH, Manager and John Joseph ,Publicity Manager for the Palace Theatre, Chicago, Ill., realizing the selling power of the catchy tunes in "Gift of Gab" made a concentrated drive to get them plugged by all radio stations and hotel orchestras. They did this in two ways, through the radio station and hotel orchestras, and the many music stores. Arrangements were made with the radio station announcers to mention the title, theatre and play dates whenever the numbers were broadcast. The co-operation of the music stores netted Smith and Joseph flashy window and counter displays.



This "Wake Up and Dream" banner covers the entire Seventh Ave. front of the Mayfair Theatre, New York City. Brightly illuminated, it was visible for blocks up and down Broadway. Credit Leo Justin, Manager and Stockton Leigh, Publicity Manager.

"WAX" FIGURE MAN HELPS SELL "WAKE UP"

A TIE-UP that incurred no expense but brought excellent results for the showing of "Wake Up and Dream" at the Virginia Theatre, Champaign, Ill. was one of the outstanding features of the campaign conducted by Grant A. Martin, Manager. As part of the Roger Pryor shirt tie-up two of the city's biggest haberdashery stores employed Renaude LeClair, the "wax figure" man as a ballyhoo for both the shirt and the picture. LeClair paraded the streets with mechanical movements, carrying a sign announcing the showing of the picture and the store's display of the shirts.

GOOD SHOWMANSHIP IN THESE ADS

(1.) Smart star ad in 2 columns x 9" from Lyceum, Winnipeg, Canada. (2.) Attractive single column x 3½" from Rialto, Louisville, Ky. (3.) Two column x 3½" from Stanton, Philadelphia, Pa. with excellent layout and plenty of class. (4.) Three column x 3½" from Mayfair, New York City. (5.) Punchy copy sells this 2 column x 10" ad from Granada, Sioux Falls, S. Dak

Coming!

CLAUDE RAINS

in

The

MAN WHO RECLAIMED HIS HEAD

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

NEW BABY FACE ON SCREEN

—

Baby Jane

Who was selected by John Stahl for an important role in "Imitation of Life" and signed by Carl Laemmle, Jr. to a long term contract.

•

Larry Edmunds Bookshop
6658 Hollywood Blvd.
Hollywood, Calif. 90028
HO 3-3273
World's Largest Collection
Of Books on Motion Pictures

Printed in U.S.A.

UNIVERSAL WEEKLY

BRITISH EDITION
VOL. 36 • No. 3
DECEMBER 1, 1934

Best luck
Edmund Lowe

EDMUND LOWE
in
"Gift of Gab"

NIGHT LIFE of the GODS

A Comedy Colossus!

IMAGINE

what the boys are going to say when HEBE (the filler of the pitcher) comes to life on Broadway to give them a new thrill! . . . Whoopee . . . she's changed her pitcher for a high hat...and does she step out? . . . Wait and see!

•

THORNE SMITH'S
Great Novelty Comedy

•

A
LOWELL SHERMAN
PRODUCTION

COMING SOON!!

Gale

Universal's brilliant adaptation of John Galsworthy's "Over the River" introduced Jane Wyatt to the screen. Now see her as Estella in "Great Expectations." A sensational newcomer.

THERE IS ONLY ONE

No. 741 Straight-from-the-Shoulder Talk by Carl Laemmle, Chairman of Universal Pictures, Ltd.

There can be only one "best newsreel in the world"—and Universal makes it.

The whole trade knows it.

Universal has always had a smart newsreel. It has always been the leader.

But when sound came into the picture business, Universal took a sudden extra leap which has kept it ahead of the pack for several years.

Frantic efforts have been made (and will be made) to catch up with the Universal newsreel. Some of them may almost succeed, but never quite! No imitation in the world is on a par with the real thing.

Universal was the first to solve the newsreel problem when sound came to the business—the problem of how to use

"BEST" NEWSREEL!

sound and yet make no sacrifice of speed. A newsreel without speed is not worth a tinker's damn.

Efforts have been made to ape Universal's method and, as I said before, more efforts will be made to ape it more closely — but an ape is always an ape, and an original is always an original.

Those of you who are using the Universal newsreel year after year must derive a tremendous satisfaction from knowing that you are always a leader.

And that is what you will always be in the newsreel field as long as you stick to the leading newsreel—the only one that is always the best.

Speed . . . action . . . humour . . . humanness . . . newsiness . . . good taste . . . : progressiveness . . . . . all these you get in the Universal newsreel, twice every blessed week in the year!

Carl Laemmle

"GREAT EXPECTATIONS" COMES TO

Universal's Super Production Shown on Walls of Author's London Study

Modern Miracle of the Talkies

WITH innumerable portraits of the great author himself looking down upon the scene from the wall, the study of the Dickens House, Doughty Street, London, W.C.1, became the scene of the strangest first presentation a motion picture has yet received.

There, in the room where Charles Dickens created many of his immortal characters, the men and women, boys and girls of "Great Expectations" came to life through the medium of Universal's super production of the famous story. Such a screening was undoubtedly a showmanship masterstroke, being unquestionably the finest piece of exploitation seen in this country since the advent of talking pictures.

Space for the screening in the study was so limited that only 16 of the most eminent Dickensians could attend the show. Surrounded by prints, busts, portraits, and etchings of both the author and the beloved people his pen created, they watched, fascinated, as Magwitch, Pip, Estella, bluff Joe Gargery, the shrewish Mrs. Gargery, pitiful Miss Havisham and the many other dearly-loved people of "Great Expectations" told their dramatic and thrilling story.

When the curtain was at last rung down in the study, the spontaneous outburst of applause told its own story vividly enough that Universal's picture had passed the acid test.

The Dickensians present included Sir Andrew Taylor, Chairman of the Dickens Trustees, Mr. A. W. Edwards, Hon. Secretary of the Trust and the Dickens Fellowship, Mr. Walter Dexter, Hon. Editor of the "Dickensian," Major-General H. S. Neville White, C.B., M.V.O., and others, who gave it as their opinion that not only does "Great Expectations" provide magnificent screen entertainment, but the whole picture is carried through in the true Dickensian tradition, and will certainly give complete conviction everywhere it is shown.

Actual scene in the study of the Dickens House, London, during the screening of "Great Expectations."

Universal's Brilliant Royal Wedding Scoop

Exclusive Newsreel Recording of Abbey Ceremony

Voices of the Duke and Duchess

A BRILLIANT scoop for the Universal Talking News over the Royal Wedding is announced by S. F. Ditcham, who states that the Universal newsreel was the only one to contain the wedding ceremony at Westminster Abbey, with the actual voices of Their Royal Highnesses the Duke and Duchess of Kent as part of the recording.

The full story of the scoop, as given to us yesterday by Mr. Ditcham, is as follows :

The recording of the ceremony is one of the greatest newsreel triumphs of modern times. Every word of the responses by the Duke of Kent and Princess Marina, and the individual plighting of their troths, is heard with exceptional clarity, as are the words of the Primate conducting the ceremony.

Completing this remarkable achievement is the recording of the magnificent Abbey organ during other parts of the ceremony.

The pictorial side of the actual wedding is covered by many shots of the only official picture to be taken in the Abbey. Long shots, close-ups of the bride and bridegroom, the bridesmaids, the King and Queen, and the Prince of Wales, give a wonderful impression of the brilliant scenes in the Abbey.

Mr. Ditcham further stated that Universal sent every newsreel subscriber a Stop Press edition of the wedding on Thursday, while every release customer received a full-length film, including the Abbey ceremony, by yesterday (Friday) morning.

The Abbey scenes were in addition, of course, to the complete record of the wedding procession, both to and from Westminster.

THE SCREEN IN DICKENS HOUSE!

Press Declares First Great Dickens Talkie "Excellent Entertainment"

Following the screening of "Great Expectations" at the Dickens House, this being the first time the film was shown in this country, the Universal-Dickens picture was trade shown at the Adelphi Theatre, London, to a representative audience which packed the theatre to the doors. In the audience as a guest of Universal was Phillips Holmes, who plays the part of Pip as a young man in the picture.

Rave reviews by all the critics were printed after the screening. These reviews are quoted on another page of this issue of the Universal Weekly, but a few extracts will show the triumphant praise given to "Great Expectations" in the Press.

"The Star" said : "Makes excellent screen entertainment . . . . all the characters live and the story has suspense value throughout seldom seen in a film." The "Morning Advertiser" critic wrote : "Ideal entertainment for young and old. I recommend all to see this."; while the "Impartial Film Report" said : "A delightful screen interpretation of Charles Dickens' famous novel . . . . a credit to all concerned." "Delightful entertainment with obvious box-office possibilities," wrote "The Cinema," adding "the picture came in for sustained applause," and the "Daily Film Renter" commented "Offers abundant drama making attractive entertainment . . . a thoroughly competent piece of work."

Famous Dickensians photographed outside the Dickens House after the "Great Expectations" screening. Group includes Sir Andrew Taylor, Chairman of the Trustees, Mr. A. W. Edwards, Hon. Secretary, and Mr. Walter Dexter, Hon. Editor of "The Dickensian."

"Imitation of Life" Smashing Roxy Records !

"Imitation of Life," the Universal super of supers, starring Claudette Colbert and Warren William, which will soon be seen in this country, has scored a triumphant hit on its premiere screening in New York. Details of this are contained in a cable to Universal from the New York office.

The cable reads as follows :—

" 'Imitation of Life' a smash hit at the Roxy. Opening sensational. Fans, critics raving here. Few samples : TIMES : Gripping, powerful. SUN : Audience eating it up. AMERICAN : Packed with tear-drenched, poignant drama daringly done. Colbert approaches perfection. DAILY NEWS : Perfectly corking performance. TRIBUNE : Played admirably. MIRROR : A treat for the women. Handsomely made. Splendidly acted. DAILY VARIETY : Should rate high in box-office strength. Surefire for audiences."

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors of the U.K.

Published by Universal Pictures Ltd., Film House, Wardour St., W.1
Carl Laemmle, Chairman
S. F. Ditcham, Managing Director

Editors :
J. Leslie Williams
David Bader

Vol. 36 Dec. 1, 1934 No. 3

Get Ready For A

It's bigger than "Back Street"— bigger than "Only Yesterday" —bigger than any other picture you've had for many, many weeks or are likely to get in many, many more!... The perfect BIG-CROWD attraction from star, story, author, director and every other possible standpoint . . .

Starring

CLAUDETTE COLBERT

with WARREN

WILLIAM

ROCHELLE HUDSON

Ned Sparks Henry Armetta

Presented by CARL LAEMMLE

A

JOHN M. STAHL

Production For

UNIVERSAL

Screen Sensation!

Margaret Sullavan Weds Her Director

Margaret Sullavan

Thriller Revivals Good

Prominent Exhibitor's Successful Screening of "Old Dark House"

Support for the revival of famous thrillers is forthcoming from P. E. Giles, General Manager of the Scala, Liverpool, who states that the revival of Universal's Karloff thriller, "The Old Dark House," was a decided success. "The film was accorded a wonderful reception," Mr. Giles writes, "and in spite of bad weather, the opening of a new super cinema close by, election time, and the fact that the film has played the territory before, business was well above average and the picture still stands as a good money-maker."

WATCH FOR "CHEATING CHEATERS"!

WILLIAM WYLER

Romance of "The Good Fairy"

ROMANCE with a capital "R" came on to "The Good Fairy" set the other day when Margaret Sullavan, star of the picture, and William Wyler, the director, linked arms, and, after a romantic aeroplane dash to Yuma, Arizona, became man and wife.

This studio romance came as a complete surprise to Universal executives, both in America and London, who were astonished to find front page splash stories the following morning in all the national dailies detailing the marriage of the happy couple.

Two months ago Margaret Sullavan and William Wyler had not met. Then Wyler was assigned to direct Miss Sullavan's third starring picture, "The Good Fairy," and, from that moment, it appears, the studio romance was born. But even Cupid's work had to wait upon studio activities, and it was not until the last shot was taken on "The Good Fairy" that director and star stepped into an aeroplane bound for Yuma—and arrived back, as Mr. and Mrs. Wyler, by 'plane the same evening at Universal City!

(*Continued from Col. 3*)

The "Hollywood Filmograph" selects Gladys Unger, the adapter, for special praise, saying: "For those who know their Dickens, who never spared words even when writing about a chimney-pot, too much praise cannot be lavished upon Miss Unger for keeping the screen story so close to the original that it lost nothing by the transcribing and, in fact, added to one's interest by holding the mystery with a delicate touch. Stuart Walker showed infinite care in his direction and deep study as to his characters, which he played across the screen to the profound interest of the audience.

"GREAT EXPECTATIONS" TRIUMPHS IN U.S.

"EXCELLENT ENTERTAINMENT" says "VARIETY"

THAT Universal, in producing the first of the current cycle of Dickens films, has scored an outstanding success with "Great Expectations" is shown by the praise showered unanimously on the film by the American Press.

Calling the picture "a well-rounded entertainment that leaves a memorable impression," "Variety" goes on to state that " 'Great Expectations' offers excellent entertainment, and looks headed for important grosses. Henry Hull as the convict and Florence Reed in the role of the loveless woman who plants hatred and selfishness in young hearts like dragon's teeth, vividly and superbly dominates the cast. Phillips Holmes interprets the role of Pip with conviction, and Jane Wyatt tellingly enacts the part of Estella. Stuart Walker's direction is highly commendable for its sincerity, its persuasive mood and deft handling of character interplay—in fact, every name connected with the production makes a definite contribution."

"A Credit To All"

"The picture is a credit to Universal and all those who had anything to do with its making," says the "Hollywood Reporter." "Universal has romped home with the first Dickens' picture of the year, which scores a well-earned victory in every department of its production. There is perhaps more audience appeal in this particular Dickens' story than in a great many of his more familiar works, due to the fact that there is a great mystery in it, so that active audience interest is created and held right from the opening scenes to the end. Henry Hull and Florence Reed are superb in their parts, Phillips Holmes comes through with the performance we always knew he could give, Jane Wyatt is very good and utterly believable, and don't forget the children, who play the hero and heroine as kids. George Breakston and Ann Howard are really child ACTORS."

(*Continued in previous column*)

"Are You a Mason?" on Broadway

Universal-Twickenham Production at the Westminster

Another Broadway triumph for a Universal-Twickenham production has been achieved in the booking of "Are You A Mason ?" for a premiere run at the Westminster Theatre, Broadway. This follows closely on the heels of the Universal-Twickenham Edgar Wallace thriller, "The Man Who Changed His Name," also at the Westminster.

"Are You A Mason?" is the Sonnie Hale-Robertson Hare comedy, based on the famous stage success. It played the Empire, Leicester Square, for its premiere, and followed at the Marble Arch.

Universal in Colour Cartoon Field

"JOLLY LITTLE ELVES"

Universal's contributions to the coloured cartoon field this season will take the form of a series of "Cartune Classics in Colour," the first of which, "Jolly Little Elves," was screened with "Gift of Gab" at the Prince Edward Theatre trade show, in November.

The colour work, executed by the Technicolour process, is reported to be perfect, while Universal prophesy that the theme song of the cartoon, "The Dunking Song," will be a hit of the pantomime season.

Reprinted from "The Star," Tuesday, November 20, 1934.

Film Box-Offices Will Welcome Dickens

"Great Expectations" a Fine Picture. By Richard Haestier

Had Charles Dickens been alive to-day, he would have been in great demand as a writer for the films.

I have come to this conclusion after seeing Universal's production of "Great Expectations," which I confess I was a little surprised to find makes excellent screen entertainment.

The picture is not to be put into a programme anywhere immediately, but the producers are so proud of their achievement that they showed it to the critics and members of the Dickens Fellowship at the first opportunity and with as much Dickensian atmosphere as possible.

In Dickens's Study

This was achieved first by an old English lunch at the Cheshire Cheese and then the screening of the picture in the room which Dickens used as a study when he lived in Doughty-street, W.

Had the famous novelist's ghost been present I do not think he would have rattled his chains or made any manifestations of his disapproval.

That, I think, is the highest praise one can give the producers.

Universal have treated Dickens with respect — which is more than Hollywood usually accords the great.

If anyone doubts that Dickens was a grand story teller this film should correct the error, for even in the guise of a talkie all the characters live and the story has suspense value throughout, seldom to be seen in a film. It is well acted and photographed.

Henry Hull, Convict

Honours, I think, go to Henry Hull, who plays the convict Magwitch vigorously but without strain. Phillips Holmes is Pip as a young man. He gives an intelligent and highly satisfactory performance.

Francis L. Sullivan, who went to Hollywood a few months ago, is the lawyer.

More to Follow

The outstanding performance by women are those of Jane Wyatt as Estella and Florence Reed as Miss Havisham.

"Great Expectations" is the first of a batch of Dickens's works that are being filmed. If all the other productions are as good as this, cinema proprietors will be glad to see them because they will have a unique box-office appeal that should prove satisfactory to audience and exhibitor alike.

Claudette Colbert and Rochelle Hudson in a scene from "Imitation of Life" which is now rocking records at the Roxy, New York.

Carol Coombe Cast

Carol Coombe, who created the leading role in "Madchen in Uniform" in the stage version in London, will make her American debut in "Straight from the Heart."

It will star Baby Jane who is the discovery of Carl Laemmle, Jr., and John Stahl, and who played her first Universal role in "Imitation of Life" with Claudette Colbert. At the present moment she is playing with Claude Rains in "The Man Who Reclaimed His Head."

"Straight from the Heart" is now in production. Its cast will include Roger Pryor, Mary Astor and the always necessary Henry Armetta.

"NOT A DULL MOMENT! EN

"Vastly Entertaining, loaded with appealing sentiment, crackling good humour, and ocular appeal. Victor Moore . . . is a comedy joy."
—*The Cinema*

• •

"Merry, romantic comedy . . . a diverting show which should have no difficulty in bringing enjoyment. Victor Moore, a real discovery, is great in a comedy character role"
—*Kine Weekly*

Watch for

"IMITATION OF LIFE"

starring

CLAUDETTE COLBERT
WARREN WILLIAM

ROMANCE

ERTAINMENT FOR ALL TASTES"

says *"The Era"*

starring

HEATHER ANGEL
ROGER PRYOR

with

VICTOR MOORE
ESTHER RALSTON
RUTH DONNELLY
PAUL KAYE

Directed by

STUART WALKER

Coming!

"NIGHT LIFE of the GODS"

Screen's Merriest, Maddest Mirthquake

in the RAIN

A Stanley Bergerman Production
Presented by CARL LAEMMLE

Two Letters Important to All Exhibitors

THE DICKENSIAN

The Dickens House,
48, Doughty Street,
LONDON, W.C.1.
19th November, 1934.

S. F. Ditcham, Esq.,
Universal Pictures Ltd.

Dear Sir,

Will you please convey to your American company my heartiest congratulations on their "Great Expectations" film which I saw this morning screened in Dickens' old study here.

It is the most faithful reproduction of Dickens which I have yet seen on either stage or screen. It is no small task to reproduce the atmosphere of both time and story, but your people have managed this most successfully, and the highest praise is due to them for the care with which they have carried out their work.

In choosing "Great Expectations" as their first Dickens film, your company made a very wise choice, for in its simple story (as compared with the many involved plots of Dickens' better known works) it presents all the attributes necessary for a successful screen play, and I am confident that the public, whether they be Dickens lovers or not, will welcome "Great Expectations" for the excellence of its story, its acting, its direction and its production in general, and I wish you every success with it.

Yours faithfully,
(signed) WALTER DEXTER,
Hon. Editor.

THE DICKENS HOUSE

48, Doughty Street,
LONDON, W.C.1.
20th November, 1934.

Frank S. Ditcham, Esq.,
Universal Pictures Ltd.,
Film House,
Wardour Street,
London, W.1.

Dear Sir,

I cannot claim to be a Film Critic, no doubt the Press experts will express their views, but I wish to give my impression of the "Great Expectations" film as screened at the Dickens House yesterday, by the Universal Pictures Ltd.

I was greatly impressed by the faithful representation of the incidents recorded from the book, the naturalness of the actors, the cohesive and coherent manner in which the story was knit together, and the delightful photography of the film gave one the utmost pleasure. I would compliment "Universal Pictures" on a production which I am convinced will make a tremendous appeal to Dickens lovers, wherever the picture is shown.

Wishing you every success,
Yours very sincerely,
(signed) A. W. EDWARDS
Hon. Secretary.

"Kentucky Minstrels" on the Air

The B.B.C. have announced that one of the highlights of this year's Christmas wireless programmes is to be the finest "Kentucky Minstrels" radio show that has ever been put on the air. A particularly strong cast is being lined up by John Watt, C. Denier Warren, Harry S. Pepper and the other B.B.C. personalities responsible for these shows, and some grand Christmas entertainment can be confidently anticipated.

Such a show provides excellent publicity for Universal's Twickenham production, "Kentucky Minstrels," the cast of which includes all the stars of the wireless show, in addition to a great many other box-office favourites such as Nina Mae McKinney, Debroy Somers and his Band, and many more.

Junior Laemmle Sails for Europe

Combining pleasure with business, Carl Laemmle, Jnr., Universal's 26-years-old General Production Manager, is now in Europe, having sailed from New York on November 23rd on the "Comte de Savoia." While on this side of the Atlantic he intends making a survey of the film and stage situations in Northern Africa, Palestine, Greece, Italy, Switzerland, Austria, Hungary, France, Spain, and England, before sailing back to New York in February. With him is Harry H. Zehner, his assistant.

Carl Laemmle, Jr.

Mr. Laemmle, Jnr., is the only studio head actually "born to the film business," for his birth followed his father's first venture in the movie field by only a few months. Appointed Production Manager of Universal on his 21st birthday, he at once showed his mettle with "All Quiet on the Western Front," which won more international awards for merit than any other picture in film history. Since then he has put a long line of successes to his name, among them "Frankenstein," "Seed," "Back Street," "The Invisible Man," "Only Yesterday," "Little Man, What Now?" and "Over the River."

There can be no gainsaying the fact that Mr. Laemmle has earned his holiday. He reads more than 1,200 books, plays, short stories, and screen scenarios each year, his average working day is 15 hours, and this is his first holiday trip for six years!

While in Europe, Mr. Laemmle intends to interview actors, directors, and writers qualified to go to Universal City and make pictures for the world market.

TAKES OVER PRODUCTION REINS AT 67: SIX PICTURES BEING SHOT

CARL LAEMMLE, SNR., at the age of 67, has again taken over active charge of production direction at Universal City while his son, Carl Laemmle, Jnr., the youngest production manager in the film business, is away in Europe on his first holiday for five years.

Meanwhile Carl Laemmle, Snr., now has six pictures in production at Universal City. These are "The Man Who Reclaimed His Head," in which Claude ("Invisible Man") Rains makes his first visible screen appearance for Universal; "The Good Fairy," Margaret Sullavan's third starring vehicle, the cast of which also includes Herbert Marshall, Frank Morgan, and Hugh O'Connell; "Night Life of the Gods"—one of the most fantastic stories ever brought to the screen, in which the gods and goddesses of Greek mythology play leading roles; "Strange Wives," starring Roger Pryor and June Clayworth, the latest Laemmle "discovery"; "I've Been Around," with Chester Morris in the leading role, and "Straight From the Heart," Baby Jane's first starring vehicle, in which Universal's clever 3-year-old star appears with Carol Coombe, the young British star recently signed on a long-term contract by Universal.

★ ★ ★

FRANCIS L. SULLIVAN FOR ENGLAND AT XMAS

FRANCIS L. SULLIVAN, the famous young English character star, recently signed on a long-term contract by Universal, whose performance as "Jaggers" is one of the outstanding features of "Great Expectations," is finding the call of an English Christmas very strong away in Universal City—so strong, in fact, that he is planning to return to London for Christmas if his picture schedule can be so arranged.

At present Sullivan is working in "Strange Wives," the film adaptation of Edith Wharton's "Bread Upon the Waters," in which Roger Pryor and June Clayworth have the romantic leads, and he expects to complete his role in this within the next two weeks.

Prior to his appearance in "Strange Wives," and following his role in "Great Expectations," Sullivan played the part of one of the gentlemen crooks in "Cheating Cheaters," a print of which has now arrived in this country. Fay Wray heads the cast in this picture, other members of it being Cesar Romero, Minna Gombell, Hugh O'Connell, and Henry Armetta.

By an interesting coincidence Francis L. Sullivan was a classmate of Charles Laughton, whom he greatly resembles both in appearance and versatility. The two are still fast friends.

"IMITATION OF LIFE" IS UNIVERSAL'S MOST POWERFUL PICTURE, CABLES LAEMMLE

FURTHER news concerning Universal's super production of Fannie Hurst's "Imitation of Life" has been received by S. F. Ditcham in a cable from Carl Laemmle, Snr., who is now in active control of all production at Universal City.

"GET READY FOR THE THRILL OF A LIFETIME," stated the cable, "RUSHING ANOTHER GREAT PRODUCTION TO YOU—'IMITATION OF LIFE'—MOST POWERFUL PICTURE EVER HANDLED GRIPPING STORY MASTERFUL DIRECTION PERFECT CAST BRILLIANT COMBINATION THAT WILL SEND PICTURE INTO WORLD BEATERS CLASS CLAUDETTE COLBERT WARREN WILLIAM UNQUESTIONABLY BEST WORK THEIR CAREERS. . . . LAEMMLE."

It is anticipated that a copy of the picture will be shipped almost immediately for trade showing in London before Christmas.

★ ★ ★

"U" TWICKENHAM THRILLER TRIUMPHS IN U.S.

DURING the Provincial trade shows of Universal's "Kentucky Minstrels," it is interesting to notice the success scored by another Universal-Twickenham production in America—"The Man Who Changed His Name."

This Edgar Wallace screen thriller has found immediate favour with American cinemagoers, being held over for a second week after a triumphant opening at the Westminster Theatre, New York, and is thus well in the van of the overwhelming successes scored recently by British pictures in the 'States.

The American critics, too, have been loud in their praises of "The Man Who Changed His Name." The "Motion Picture Daily" wrote: "An engrossing mystery drama from the pen of Edgar Wallace. Well directed, finely acted, and provided with rich and tasteful settings, it ought to click with American audiences.

"The story strikes an original note and it is a tribute to the film that it fools the audiences completely until the last few minutes. Betty Stockfeld possesses as exquisite a voice as has been heard on stage or screen. The picture should make a tremendous hit."

In a long review the "Hollywood Reporter" said: "Edgar Wallace's name has become so associated with murder mysteries that with this picture one necessarily feels here is another of that ilk. But such is not the case. It is quite different from the average run of Edgar Wallace's literary efforts.

"The picture's adaptation and good cast keep one interested. The direction and acting are good, and the photography shows a vast improvement over some recent English productions."

ONE Exciting
ADVENTURE
starring
BINNIE BARNES
•
Cash in on the brilliant star's
new and greater popularity
and play this smart
comedy romance.
•

UNIVERSAL'S BIG SIXTEEN FOR THE NEW YEAR: ELABORATE PLANS

"The Great Ziegfeld" Now Being Cast

ELABORATE plans for the production of sixteen exceptionally important films between this month and the early part of 1935 are now receiving the finishing touches at Universal City, Mr. S. F. Ditcham announces to-day.

"Carl Laemmle, Jnr., chief of all Universal production, is supervising the preparations which are on such a lavish scale," states Mr. Ditcham, "that it can safely be announced that next year's output will be by far the most impressive and entertaining in Carl Laemmle's career.

"The schedule embraces every type of production from the music, drama, and spectacle of 'The Great Ziegfeld' and 'Show Boat,' to the shocks and thrills of the combined Edgar Allan Poe works: 'The Raven' and 'The Gold Bug,' both of which will feature in one film, and 'The Return of Frankenstein.'

"Edwin Drood"

"Probably of greatest interest from the British viewpoint is the fact that, following the big success scored by 'Great Expectations,' Universal is planning to transfer 'The Mystery of Edwin Drood' to the screen, thus adding to the Dickens' cycle which is a feature of the current movie season.

"Already lined up to play roles in this production are Heather Angel, Claude Rains (of 'Invisible Man' fame), and Francis L. Sullivan, the young British star who has already a big success to his name in 'Great Expectations.' Perhaps the most interesting feature of this production, and the one most keenly anticipated, will be the finish, for Dickens died before completing the novel. To two thoroughly experienced screen-play writers, Leopold Atlas and Bradley King, was assigned the momentous task of completing the story in the way likely to please everybody—even ardent Dickensians! Their solution of the mystery is being kept a closely-guarded secret, only to be revealed to the general public when the picture is screened.

William Powell as Screen Ziegfeld

"A huge studio concentration is to take place at Universal City on another production now in preparation —'The Great Ziegfeld.' No pains are being spared to make this picture a remarkable screen record of the life of the world-famous showman. William Anthony McGuire, who, besides writing many of Ziegfeld's smash hits, was a close personal friend of the brilliant impresario, has prepared the script, in collaboration with Billie Burke, Ziegfeld's widow. William Powell will create the role of Florenz Ziegfeld on the screen, and every effort is also being made to place under contract for this picture as many as possible of the stars who made the big Ziegfeld stage spectacles. Harriet Hoctor and Fanny Brice have already been signed up to play themselves, and announcements of the signing of other famous Ziegfeld stars can be expected shortly. In addition, much of the music of the great hits in past Ziegfeld shows will be heard as well as a number of brand new songs, one of which has been specially written by Irving Berlin.

"Another big concentration is due to take place on 'Sutter's Gold,' the remarkable story of the world's first billionaire, who died in poverty after the ups and downs of a stormy life. The screen-play for this production has been prepared by William Faulkner from the novel by Blaise Cendrars. Howard Hawks has been assigned to direct and the cast will shortly be lined up. Advance statements claim that 'Sutter's Gold' will be the biggest out-of-doors picture ever made.

"Showboat"—and Shocks from Karloff

A Better-Than-Ever "Show Boat"

"Carl Laemmle, Jnr., is personally to supervise the production of 'Show Boat,' which will bring to the screen in a new and lavish setting this famous story by Edna Ferber, the stage version of which was produced at Drury Lane, with great success, a few years back, and is still fresh in the minds of Londoners. No cast or director have yet been set for this picture, but Jerome Kern, the composer of all the song hits of the stage play, has already written some new numbers for the film.

Two Shockers in One!

"Chester Morris is to star in 'The Raven' with Karloff and Lugosi, who scored a big hit together in 'The House of Doom.' The screen-play for this is being prepared by Guy Endore, and, besides being based on the famous poem by Edgar Allan Poe, it will also incorporate the plot of Poe's story, 'The Gold Bug'—perhaps the most intriguing mystery story ever written. B. F. Zeidman will produce. Howard Hawks is to direct a Margaret Sullavan production based on an untitled story by Zoe Akins, and another picture shortly to go into production is 'Rendezvous at Midnight,' based on a story by Gaetano Sozio, which W. Christy Cabanne is to direct.

"Having recently completed 'Wake Up and Dream,' Roger Pryor is now about to star in 'Straight From The Heart' in which his leading lady is but three years old! She is Baby Jane, who has just completed her first screen role in 'Imitation of Life' with Claudette Colbert. So impressed was Carl Laemmle, Jnr., with her performance in this picture that she is being starred in her second screen part. B. F. Zeidman is producing 'Straight From The Heart,' which is a story by Doris Anderson. Camera-work is to start very shortly and then, advance reports have it, Shirley Temple will have to look to her laurels!

(*Continued on page* 18, *col.* 1)

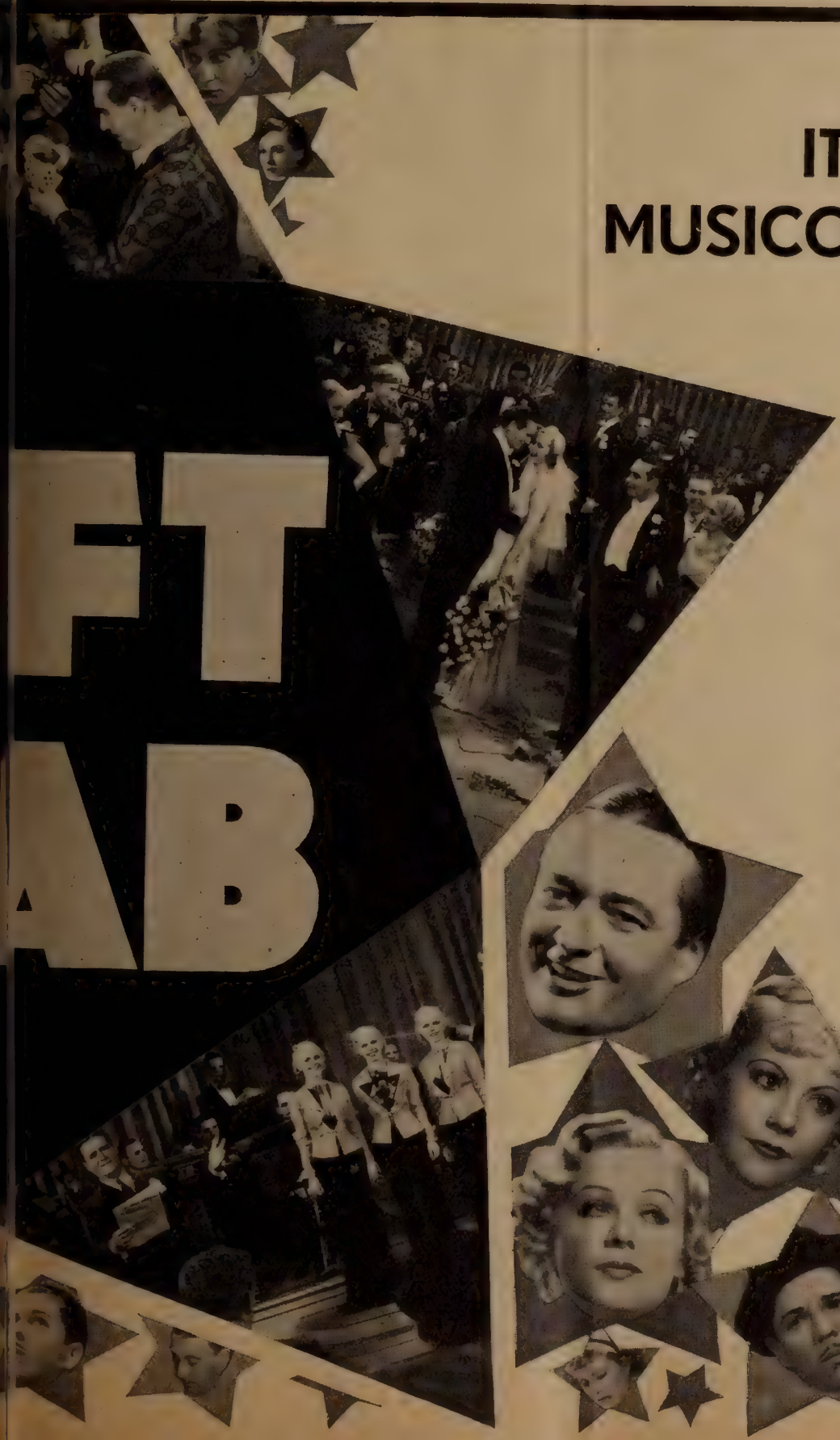
MORE STARS THAN YOU CAN

30 BIG STARS

Edmund Lowe
Gloria Stuart
Binnie Barnes
Paul Lukas
Chester Morris
Karloff
Graham McNamee
Alice White
Victor Moore
Hugh O'Connell
Sterling Holloway
Downey Sisters
Douglas Fowley
Helen Vinson
Alexander Woollcott

Story by Jerry Wald and Phil Epstein. Screenplay by Rian James. Produced by Carl Laemmle, Jr.

BILL ON YOUR THEATRE FRONT



IT'S MUSICOLOSSAL!

Ruth Etting
Phil Baker
Ethel Waters
Douglass Montgomery
Roger Pryor
Gene Austin
Bela Lugosi
June Knight
Andy Devine
Henry Armetta
Beal Street Boys
Wini Shaw
Candy and Coco
Three Stooges
Gus Arnheim's Orchestra

Associate Producer, Rian James. Directed by Karl Freund. Presented by CARL LAEMMLE.

Broadway Beauty Starred in "U's" 1935 Line-up

(*Continued from page 15, col. 2*)

"Another newcomer to the screen is to be seen shortly in 'Strange Wives,' which Stanley Bergerman is producing from an adaptation from Edith Wharton's famous novel, 'Bread Upon the Waters.' Her name is June Clayworth, and she is a well-known Broadway ingenue, who has recently signed a long-term contract with Universal. Resigning her part in 'Are You Decent ?' at the Ambassadors Theatre, New York, June Clayworth was at Universal City within 24 hours, and was given a test for the lead in 'Strange Wives'—that of a Russian girl. Four days later, producer Stanley Bergerman gave her the lead and production of the picture is scheduled to start very shortly. A brunette, and distinctive in style and personality, June Clayworth is reputed to be one of the smartest-dressed actresses Broadway has ever sent to Hollywood. Carl Laemmle, Jnr., is confident that in her he has a screen 'find' of the greatest importance.

"The B. F. Zeidman production, 'I've Been Around,' now in preparation at Universal City, will probably provide June Clayworth with another starring role, this time opposite Chester Morris. The story and screen-play for this production have been written by John Meehan, Jnr., and Kurt Neumann is already assigned to direct. I've Been Around' deals in a highly entertaining fashion with a young girl who runs away from home and finds success as the head of a big dress house on Broadway.

Karloff Again

"Two more productions already have the leading parts settled. These are 'The Joy of Living,' in which June Clayworth is to star with Douglass Montgomery, and 'The Return of Frankenstein,' the star of which is to be the one and only possible man for such a role—Karloff. James Whale is to direct the thriller maestro in this picture from an original screen-play by R. C. Sherriff and John L. Balderston, the clever director and adapter responsible for 'The Invisible Man' and 'Over the River,' thus coming together again for the third time.

"Other productions in preparation include 'Magnificent Obsession,' from the story by Lloyd C. Douglas, the screen-play of which is to be written by William Anthony McGuire; 'She Married a Million,' which is to be directed by Leonard Fields; 'Lady Tubbs,' from the best-seller of the same name by Homer Cory, and 'Within This Present,' taken from the story by Margaret Ayer Barnes, which may possibly provide Margaret Sullavan with another starring vehicle."

★ ★ ★

"Great Expectations" in the Provinces

Following the success scored by Universal's "Great Expectations" at its London trade show last Thursday at the Adelphi, S. F. Ditcham announces the following provincial trade screenings of this picture, the first of the current cycle of Dickens films :—December 4th, Tuesday, Queens Hall, Newcastle, 10.30 a.m., and at Glasgow, Picture House on Thursday, December 6th at 11 a.m.

LATE NEWS.

Duke and Duchess to see "Great Expectations"

During Honeymoon at Himley Hall

H.R.H. THE DUKE OF KENT HAS REQUESTED THAT A COPY OF UNIVERSAL'S "GREAT EXPECTATIONS" BE SENT TO HIMLEY HALL, STAFFORDSHIRE, TO BE AVAILABLE FOR SCREENING IN THE TEMPORARY THEATRE THERE, DURING THE HONEYMOON OF THE DUKE AND DUCHESS.

London Trade Shows

•

TUESDAY, Dec. 11
Phoenix Theatre • 3 p.m.

"THE HOUSE of DANGER"
"When a Man Sees Red"

★

TUESDAY, Dec. 18
Phoenix Theatre • 3 p.m.

"CHEATING CHEATERS"
"TERROR of the PLAINS"

★

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

MORE "AMMUNITION" FOR LATEST RELEASE

Lee Tracy's "I'll Tell The World"

Another issue of "Ammunition" is now available from the Universal Exploitation Department, devoted, this time, to detailing novel ideas and stunts for putting over the smashing Lee Tracy comedy, "I'll Tell The World."

Newspaper Serial

As in previous numbers of "Ammunition," there are to be found in the new issue all manner of interesting ways of publicising this wonderful box-office picture. Beginning by setting out in full a great many shop tie-ups found to be available, this valuable exhibitors' aid continues with some specially-devised stunts. Among these are an "I'll Tell The World" dance, a grand newspaper tie-up, a competition for amateur town-criers that should be a "roaring" success, a street stunt, and a laugh competition, full details being given in each case as to how these can be carried out. An unusual means of utilising the telephone—which plays a large part in the story of the picture—as a way of making patrons roll up in their hundreds to the box-office is also described, as well as a full account of an effective stage prologue that can be staged either as a trailer a week prior to play-date or to give added interest just before the screening of the picture.

Details of the posters available and the best method of arranging the most eye-catching canopy and lobby displays are also included.

It is obvious from this issue of "Ammunition" that "I'll Tell The World" is an exploitation natural, and it will be seen that the methods I advocated in my article in the last number of the "Universal Weekly" have been followed in drawing up the suggested stunts and ideas.

Yet, there are many more stunts to be worked, which I feel sure you will be originating. Write in and give us full particulars of what you do. There may be a Universal Showmanship Award awaiting you!

THE SHOWMAN

Great Snakes!

The stunt devised by Mr. S. F. Cunningham, of the Theatre Royal, Merthyr Tydfil, for putting over "Bombay Mail." A snake-charmer played beside a box labelled "Beware of the Cobra"—with astonishing effect!

HOT!!

BUTTON IDEA AIDS B.O. BUSINESS

Among the schemes available for publicising "The Red Rider"—as mentioned in the December Advertising Accessories Bulletin—is the distributing to children of specially-designed coat buttons advertising Buck Jones in the picture. These are available to exhibitors at the low price of 35/- per thousand.

In this connection a notable piece of work has been accomplished by Mr. D. Hourahane, Universal's Cardiff Branch Manager, and his staff of salesmen, who have sold three times as many as all the other branches put together. And not only have Mr. Hourahane and his men accomplished this excellent selling feat, but they have devised a novel method of utilising these buttons.

Advance Sales

They are suggesting to exhibitors that instead of selling admission tickets to children, the buttons themselves should be sold for whatever is the cost of admission, and then the children are admitted on presentation of the button. This scheme has been found to work very well, because frequently parents visit the cinemas alone in the evenings, leaving the children at home. As a consolation for the youngsters left behind in bed they purchase a "Red Rider" button, thus enabling the children to see the picture at one of the afternoon shows.

STAGE PROLOGUE for "GREAT EXPECTATIONS"

SMART EASEL

Four-foot lobby easel for "Affairs of a Gentleman," one of the new stylish Universal accessories. Hire fee 15/- for 14 days.

Publicity that Pays!

Now available from the Universal Poster and Accessories Department at Film House is the December issue of the Advertising Accessories Bulletin, detailing all kinds of unique lobby displays, throwaways, and other methods of putting over the Universal pictures released during this month.

For "Affairs of a Gentleman" there are available many framed coloured enlargements, complete with chromium chains, for hanging, of any desired length, a novel lobby easel display four feet high, and a three-colour throwaway of unusually attractive design. Coloured enlargements are also available for "Half A Sinner," "Let's Talk It Over," and "The Love Captive"—all outstanding December releases. For the last-mentioned there is a photographic 4-ft. lobby display made from coloured stills—particularly valuable to exhibitors because it is not only very original but is a sample of what patrons will actually see.

What The London Trade Show Proved

Designed in order to demonstrate to exhibitors one way in which the picture can be presented, a prologue was staged before the London trade show screening of "Great Expectations" at the Adelphi Theatre.

When the curtain rose Dickens was seen seated at a desk just finishing "Great Expectations." A librarian then entered and Dickens talked with him about his book and the characters to whom he was then saying goodbye.

Following this introductory scene, the centre of interest moved to the back of the stage, where was placed an enormous book, 12 feet by 8 feet, with "GREAT EXPECTATIONS" by CHARLES DICKENS written on the cover. The librarian moved over to the book and introduced six of the principal characters—Pip, Magwitch, Joe Gargery, Estella, Miss Havisham, and Compeyson—who made their entry by bursting through the different pages as the cover was opened and re-opened. Finally the librarian came to the front of the stage and announced that through the medium of the screen Dickens' famous characters would now live before the eyes of the audience.

With remarkable celerity the tabs were then lowered, the stage cleared, and the screening of the picture was started—all within a minute. When the names of the cast were already on the screen the theatre was still echoing to the applause of the audience, which gave a rousing reception to a very well-presented prologue. The popularity of the prologue, with such outstanding hits, was undoubtedly confirmed.

★ ★ ★

Perfume at the Pictures

Universal again proved to be first in the field in the matter of film presentation novelties, when the second Binnie Barnes starring vehicle, "One Exciting Adventure," was screened at the Prince Edward Theatre.

One of the earlier sequences in the picture depicts two detectives sleuthing Binnie Barnes by means of a particularly exclusive and expensive perfume which she is known to favour. Taking this as the cue, Universal arranged for waves of exclusive perfume to be wafted over the Prince Edward Theatre at the moment when the sequences featuring the perfume were being screened.

Binnie Going Back

The scheme was carried through with perfect success and was the subject of much favourable comment and congratulation at the conclusion of the trade show.

Incidentally, it was nice to have a word with Binnie Barnes who was at the show with her husband, Sam Joseph, the Charing Cross Road Book expert. In between accepting a barrage of congratulations, she told me that she is looking forward to returning to Universal City in February to continue her starring contract with the Laemmles. Apparently, no picture has yet been fixed for her, but the "U" literary brains and production experts are conferring good and heavy on a number of elaborate vehicles. I know that the Laemmles have every confidence in their new star and that they are giving her the biggest and best on their line-up.

Sign Please!

The fans were much in evidence at the Prince Edward to grab Binnie's autograph. How the news travels round, goodness only knows, but the autograph-hunters were outside the theatre well before the show started and a really nippy evening didn't prevent them waiting the two hours of the presentation till the star left.

J.L.W.

"Great Expectations" will fulfil your Greatest Expectations!

STRANGER THAN FICTION
One of the Biggest Single Reel Series on the Market . . . .
Not Comedy, Not Drama, Not Mystery — Not any of them — But ALL OF THEM, Staged by Mother Nature all over this Planet.
THE WORLD'S Oddities Brought to Your Screen for the Entertainment of Your Patrons.

Larry Edmunds Bookshop
6658 Hollywood Blvd.
Hollywood, Calif. 90028
HO 3-3273
World's Largest Collection
Of Books on Motion Pictures

RAWLINGS & WALSH LTD., PRINTERS, CHERTSEY

UNIVERSAL WEEKLY
VOL. 35 NO. 25
DEC. 1, 1934

JOAN BENNETT
co-starred with
CLAUDE RAINS
in
"The MAN WHO
RECLAIMED
his HEAD"

coming...and o-o-o-o-o-o-h!...what a comedy-romance!

The GOOD FAIRY

Margaret Sullavan

Herbert

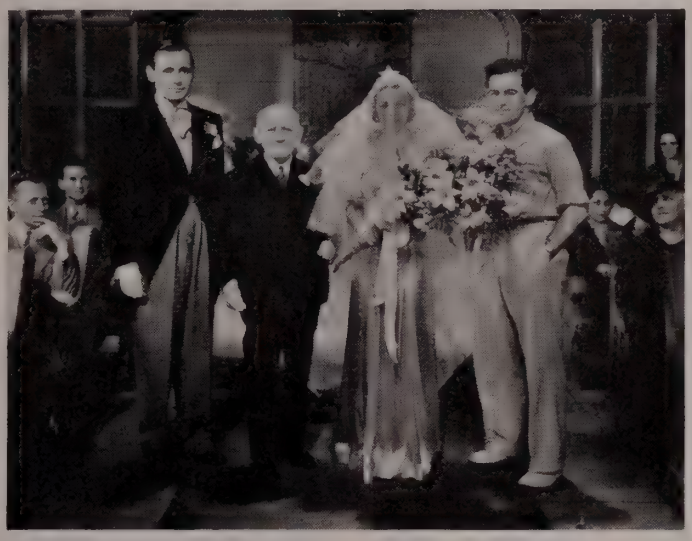
MARSHALL

FRANK MORGAN

in Universal's production of Ferenc Molnar's masterpiece of entertainment... Directed by William Wyler.

Margaret Sullavan Flies To The Altar

THE news of the week as far as moving pictures are concerned is the marriage of Margaret Sullavan and William Wyler, who was directing her in "The Good Fairy." Any elopement is news in Hollywood, and when Margaret Sullavan, whose insistence on her own independance of action at all costs, eloped, it made the front pages of every daily newspaper in the world. This, in spite of the fact that Miss Sullavan, in accordance with her invariable custom, endeavored to keep the wedding a secret until after the picture had been finished.



Here is a press agent's darb of a photograph. A picture of Margaret Sullavan in bridal costume, and William Wyler, the director to whom she was married on Saturday, posing for a publicity photograph at Universal City several weeks before the elopement. In the photograph are Herbert Marshall, her leading man in "The Good Fairy," and Carl Laemmle, President of Universal Pictures.

Like a good trouper, she worked on Saturday night until 11.30 and then she and Mr. Wyler eloped to that Gretna Green of the West, Yuma, where they were married by Justice E. A. Freeman. As soon as "The Good Fairy" is completed, the newlyweds will come to New York, arriving here about December 20th for the Christmas holidays.

Universal Weekly congratulates the happy couple.

Buffalo Times Sponsors Newsreel

LAST week another important link was forged in the chain of newspaper sponsorship which girdles the United States with Universal Newsreel dominance. Its issues of November 22nd and 23rd carried huge advertisements and news stories announcing the sponsorship of the Universal Newsreel in the Buffalo territory by the Times. These advertisements were headlined with this slogan:

"The Buffalo Times Covers the World News in Its Columns—and on the Screen."

The advertisement also specified the theatres in Buffalo and neighboring towns in which the Universal Newsreel is a feature of the program. There are twenty-five first run and subsequent runs in the territory which will be influenced by this Newsreel tie-up and will be publicized all the time in its columns. There are now a hundred and twenty-six papers in the nation wide tie-up with Universal Newspaper Newsreel.

✚ ✚ ✚

Daily News Writes Editorial About JANE WYATT, Actress

JANE WYATT was the subject of an editorial in the Daily News of Tuesday because of the fact that she, like Samuel Insull, had been dropped from the Social Register. Mr. Insull has been acquitted legally, officially and popularly of the charges which were brought against him. Jane Wyatt has been convicted of being a success. Because she has become a star of the stage and screen and a successful one, is the only reason that the Daily News editorial can assign for dropping her from the Social Register. The same thing was true of Whitney Bourne, an actress and the step-daughter of Harvey D. Gibson.

We quote from the editorial;

"Since her aristocratic father's death in 1931, Miss Wyatt has made the stage her career, as against the little Junior League playlets and sim-

(Continued on Page 28)

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, New York City
Universal Pictures Corp.
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DECEMBER 1, 1934
Vol. 35 No. 25

"Imitation of Life" *Smash Roxy Hit*

THE big news from Universal this week is the expected, but astounding success of "Imitation of Life" at the box-office. The Roxy Theatre issued a statement on Monday announcing the breaking of a five-year attendance record by the crowds which flocked to the Roxy Theatre on Friday, Saturday and Sunday. On all of these days the police and fire departments ordered, and justifiably so, the theatre to stop selling tickets for more than an hour.

A telegram attesting this remarkable feat, accomplished against the toughest kind of competition, will be found on page 19. It was sent to J.R. Grainger by Howard S. Cullman.

"Imitation of Life" is knocking them dead everywhere it is opening, and the critical praise in most cities is on a par with the crowds that jam

(Continued on Page 28)

COAST SCOUTS "GRAB THI

No. 798 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The electric news has spread throughout the trade that "Imitation of Life" is not only big, but so much bigger than anyone anticipated that it is sensational.

The Hollywood scouts who keep track of what is going on in the studios in order to give advance information to the big theatre circuits have been trying to scoop each other in getting the word to their bookers:

"This picture is big in every way."

Big in star value. Big in direction. Big in settings. Big in author value. And almighty big in story!

John Stahl directed it and as I hinted to you before, it tops his whole career as a director.

Claudette Colbert and Warren William head the cast. And in this same cast you are going to discover a brand new screen light in Baby Jane.

TELL CIRCUITS S, IT'S BIG!"

Fannie Hurst poured a world of humanness into her story and, in my opinion, wrote the greatest book of her career. It is big in its utter simplicity.

There are many good pictures on the market this season but not many really BIG ones.

This is one of the very few BIG results of excellent work in any studio.

The story itself has such popular appeal that it would be good with almost any cast — but with the cast which we have used, it is lifted to the heights.

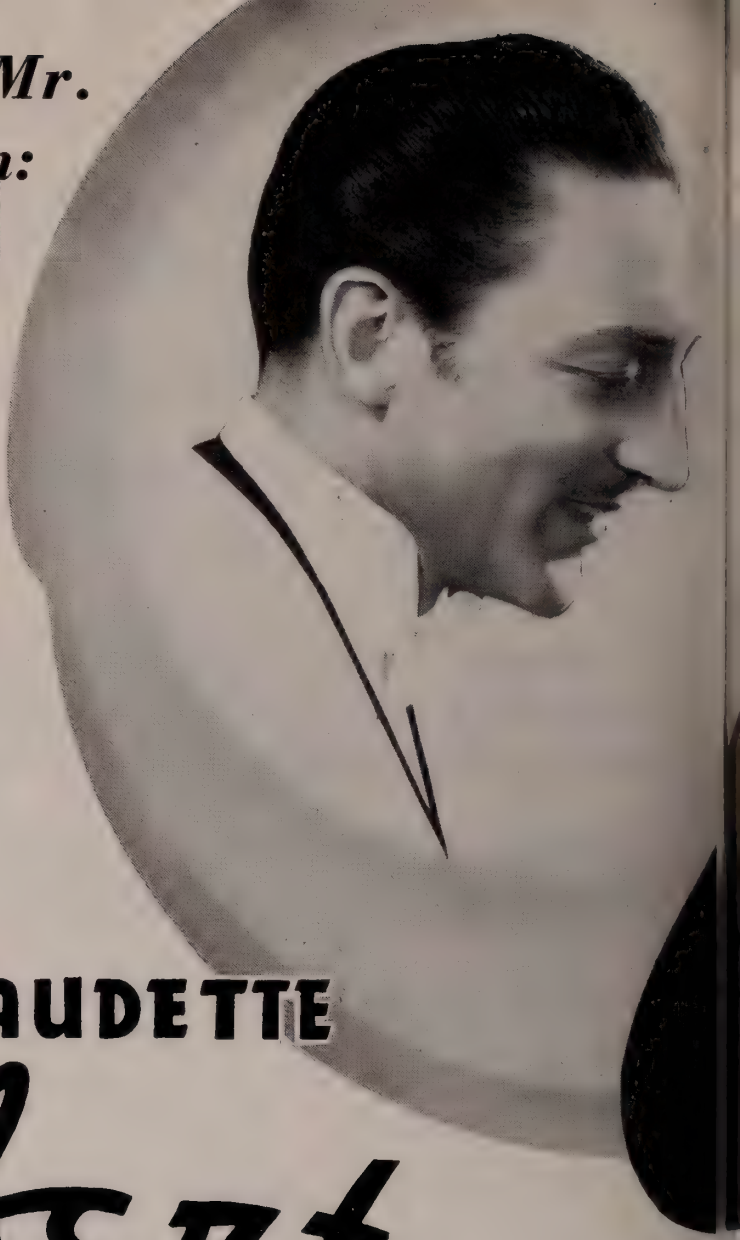
Warn your patrons not to miss it. Tell them they will be hearing it discussed for a long time to come.

It's a dramatic treat — a slice of life — and BIG!

Carl Laemmle

Take it from Mr. Howard S. Cullman:

"ON OPENING DAY IT ROLLED UP THE LARGEST GROSS OF ANY FIRST-RUN PICTURE IN SEVERAL YEARS AT THE ROXY THEATRE (N. Y.)"!



CARL LAEMMLE
presents

CLAUDETTE Colbert

in FANNIE HURST'S

IMITATION

with

WARREN WILLIAM

Ned Sparks, Henry Armetta, Baby Jane, Alan Hale

A JOHN M. STAHL Production

N OF LIFE

ONLY UNIVERSAL

COULD HAVE MADE IT!

HT LIFE GODS

"Funny, Colossal, Exciting? . . . . . Brother, That's Only the Half of It!"

Says Carl Laemmle of this Lowell Sherman Production.

Photoplay Likes 'Em and they're all Universal

MILLION DOLLAR RANSOM — Universal. — In the role of a former liquor baron trying to go straight, Edward Arnold is superb. Phillips Holmes and Mary Carlisle do nice work, too. (*Oct.*)

* * *

AFFAIRS OF A GENTLEMAN—Universal. Cleverly handled murder mystery film, with Paul Lukas as the author who makes women in his life characters in his stories. Good cast includes Dorothy Burgess, Sara Haden. (*July*)

* * *

★ LITTLE MAN, WHAT NOW? — Universal. — Touching and very real is this story of a young couple's struggle with life. Margaret Sullavan is superb, and Douglass Montgomery's role fits him like a glove. (*Aug.*)

* * *

ROCKY RHODES—Universal. — Good fare for Western devotees, with fist fights and lots of fast riding by Buck Jones. (*Nov.*)

* * *

★ GLAMOUR—Universal.—The well-directed Edna Ferber story will have great appeal. Constance Cummings, chorine who became a star, Paul Lukas, her composer husband, and Phillip Reed, her leading man, all add to the films merit. (*June*)

* * *

EMBARRASSING MOMENTS—Universal.—In the role of a practical joker, Chester Morris does an excellent acting job, and there's never a dull moment. Marian Nixon, Walter Woolf. (*Aug.*)

* * *

★ ROMANCE IN THE RAIN — Universal. — An amusing fantastic semi-musical with Roger Pryor, Victor Moore and Heather Angel, handsomely mounted and uproariously funny. (*Oct.*)

* * *

THERE'S ALWAYS TOMORROW—Universal.—Frank Morgan turns in top-notch job as taken-for-granted father. Binnie Barnes, Lois Wilson. (*Nov.*)

* * *

★ HUMAN SIDE, THE—Universal.—Accurately titled—a family story that is entertaining from start to finish. Adolphe Menjou, Doris Kenyon, Reginald Owen. (*Nov.*)

I'LL TELL THE WORLD—Universal.—Lots of action as reporters Lee Tracy and Roger Pryor hop about the globe trying to beat each other to the big story of the hour. Gloria Stuart lovely. (*June*)

* * *

WAKE UP AND DREAM—Universal.—A field day for June Knight, Roger Pryor and Henry Armetta, despite the late Russ Columbo's unsurpassed vocalizing. (*Nov.*)

The Preview Parade of Universal Pictures

CLAUDE RAINS

. . . dominates drama of the dealers in death . . .

★★★★ A man who put a price on his own head and bartered his love in the bargain!

★★★★ A man who saw all that he hated—bloodshed, anguish, carnage, WAR—as the doing of his own red hand!

★★★★ A man who turned at last and vindicated himself with terrible vengeance—reclaimed his honor, his heart, and his head, with a single desperate stroke!

JOAN BENNETT

★★★★ Such is the story of the "MAN WHO RECLAIMED HIS HEAD" and the *voice* of the "Invisible Man" is the now victorious victim of a crime *with* passion!

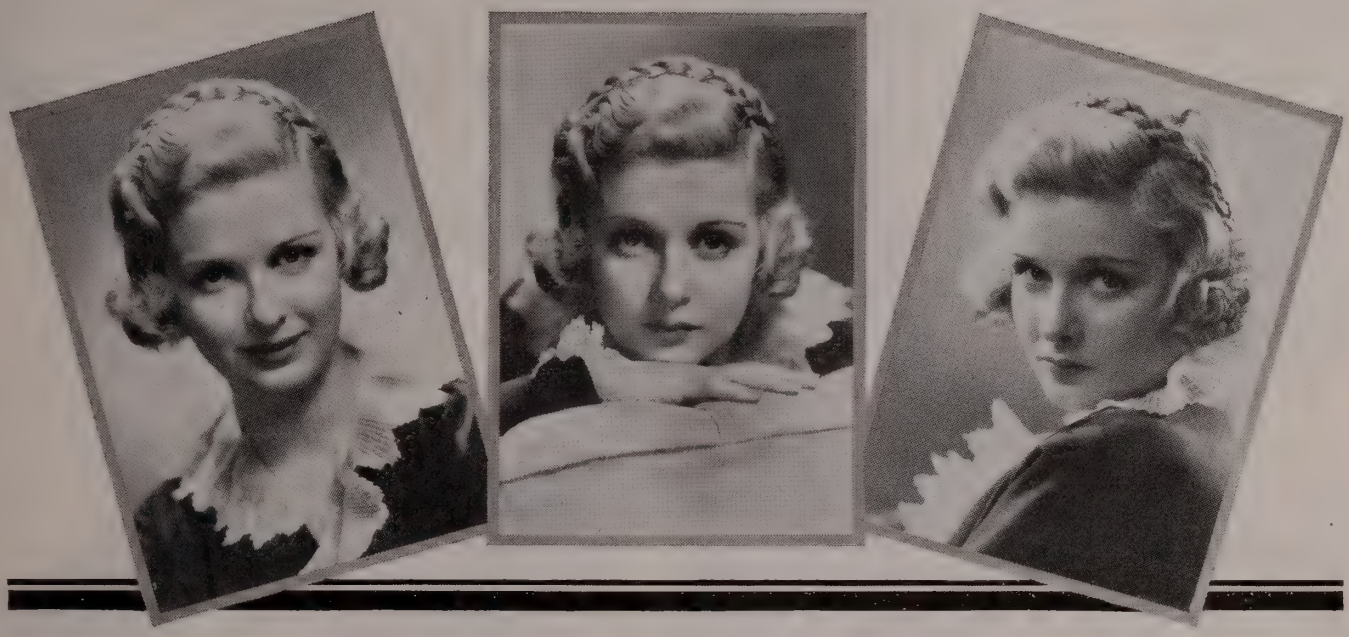
★★★★ CLAUDE RAINS dominates this drama of the dealers in death who enslave those who serve them best — gutting their minds and shattering their lives!

★★★★ Jean Bart's Theatre Guild play comes to the screen, more sensational than it was on the stage, touching a theme as timely as tomorrow's front page!

★★★★ Producers of the extraordinary in entertainment, Universal proudly presents another cycle-starter in "THE MAN WHO RECLAIMED HIS HEAD!"

JACTHALL

JOAN BENNETT, Feminine Appeal



of the
MAN WHO RECLAIMED HIS HEAD

"The Man Who Reclaimed His Head" is the second picture in which beautiful Joan Bennett has played for Universal. The first one was "The Mississippi Gambler." In "The Man Who Reclaimed His Head," Joan Bennett exerts to the full that subtle influence which is variously called sex appeal, feminine appeal, or feminine personality.

JOAN BENNETT has it. We do not mean the kind of "it" which Elinor Glyn made famous as a phrase to describe sex appeal. We mean something the same but a little bit different. We mean feminine appeal, the fragility and delicacy that makes strong men swell out their chests and their biceps and feel very manly and protective. Feminine appeal makes them think of cradles and their slippers by the fire and home made pie and they are soon caught in wedlock. That is the kind of "it" which Joan Bennett has. That is why she was chosen by Universal for the feminine lead in "The Man Who Reclaimed His Head," opposite Claude Rains.

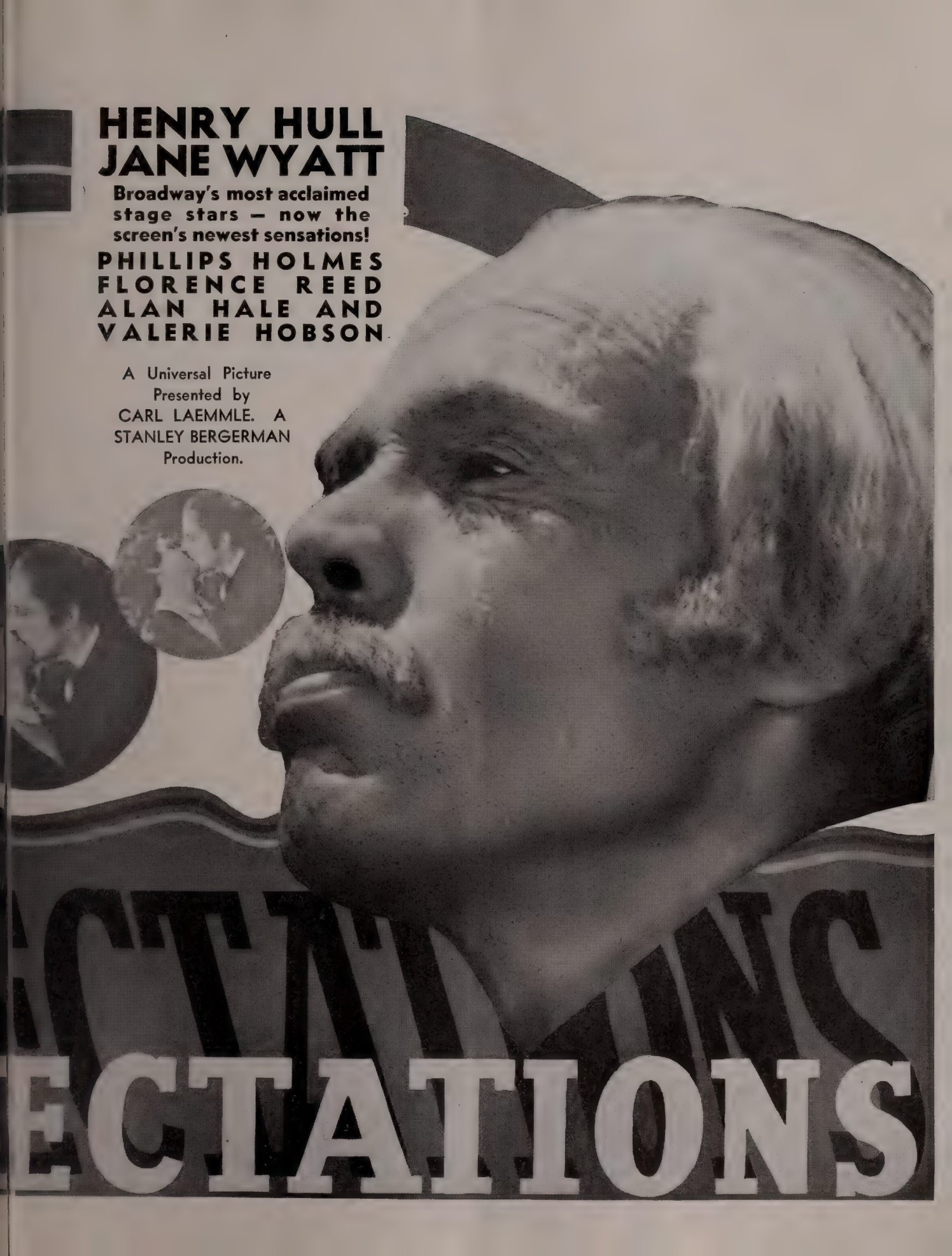
This feminine appeal can be very misleading. Sometimes it covers a very determined character. This is the case with Joan Bennett. She is just a little slip of a girl very blonde with large eyes of the melting type. She looks like a high school girl and in fact she is not much beyond that age. But in addition to being one of the most capable troupers in Hollywood she is one of the most competent housewives in the movie colony. She plans her own menus and budgets her grocery bill. She will not spend a dime over that set amount. Although she makes a spanking big salary and her husband Gene Markey is a highly paid scenarist, she recently found that a second maid was superfluous for their small household. She has established a trust fund. Markey gets plenty of home made pies and can always find his slippers by the fireside. During their recent trip abroad, Markey said in an interview that she made a trans atlantic phone call almost every night to inquire about her little daughter Adrienne.

Though only twenty-three, Miss Bennett has been in pictures since 1929. She broke in as a star. She was playing on the stage in "Jarnegan" with her father Richard Bennett when Hollywood scouts signed her to act opposite Ronald Colman in "Bulldog Drummond." Following that came her first Universal role in "Mississippi Gambler." Then came leads for Warners and Fox. Her latest screen appearance was in "The Pursuit of Happiness."

Miss Bennett is quite alive to the feminine appeal she exerts. Her clothes are chosen with that end in view. She will not wear a gown unless the sleeves are tight. These she claims emphasize daintiness. Full sleeves are for tall women. She never wears cheek rouge off set. Every day her hair must receive a hundred brush strokes.

In "The Man Who Reclaimed His Head" she plays Adele, the lovely young blonde, who marries Paul Verin, the character play by Rains a brilliant young French journalist whose ideas are stolen by the editor of his paper. This editor is impersonated by Lionel Atwill. Dumont also steals the love of Adele from Paul.

Magnificent Portrayals
GREAT EXP
GREAT EXP


HENRY HULL
JANE WYATT
Broadway's most acclaimed stage stars — now the screen's newest sensations!
PHILLIPS HOLMES
FLORENCE REED
ALAN HALE AND
VALERIE HOBSON
A Universal Picture
Presented by
CARL LAEMMLE. A
STANLEY BERGERMAN
Production.
ECTATIONS

Margaret Sullavan USHERS IN THE "ONLY

Margaret Sullavan in the role she plays in "The Good Fairy," which because of her marriage last week, is also so appropriate in real life.

THE theatre inspired Margaret Sullavan with a desire to amount to something on her own initiative. The theatre induced her to run away from home twice to go on the stage. It was the theatre that made Margaret Sullavan a world wide figure of joy and interest to millions of people.

In "The Good Fairy," in which Margaret Sullavan is starred with Herbert Marshall, the character that she plays, Lu, was inspired by looking at romantic and heroic motion pictures to become "The Good Fairy." You see, Lu is a theatre usherette. Her outlook on life is very much circumscribed, but the screen opens to her a world of opportunity to do good deeds. While the flicker romance is on the screen, a tremendous determination to help others grows in Lu's heart, until she is inspired to do the most amazing, most unconventional and most dangerous things, all for the good of other people, and all without any selfish interest or thought of the position in which she might be placed.

THIS coy idea was coined by Ferenc Molnar, famous European author. It was played on the stage with great success by Helen Hayes. It is being brought to the screen by Margaret Sullavan under the direction of William Wyler, to whom she has also entrusted her future happiness.

William Wyler has given to these theatre sequences a gorgeous production. Most of them were taken in the Carthay Circle Theatre, in which Margaret Sullavan's first picture, "Only Yesterday," had its world famous premiere. The scenes could very well have been taken in the day time, because the theatre is closed. Nevertheless, a corps of trained usherettes had to be assembled and a number of these usherettes were employed in other theatres during theatre hours. Under these conditions, Margaret Sullavan very willingly consented to make the scenes which are shown in these two pages after theatre hours. For that reason, work in the theatre started at eleven o'clock and finished at five A. M.

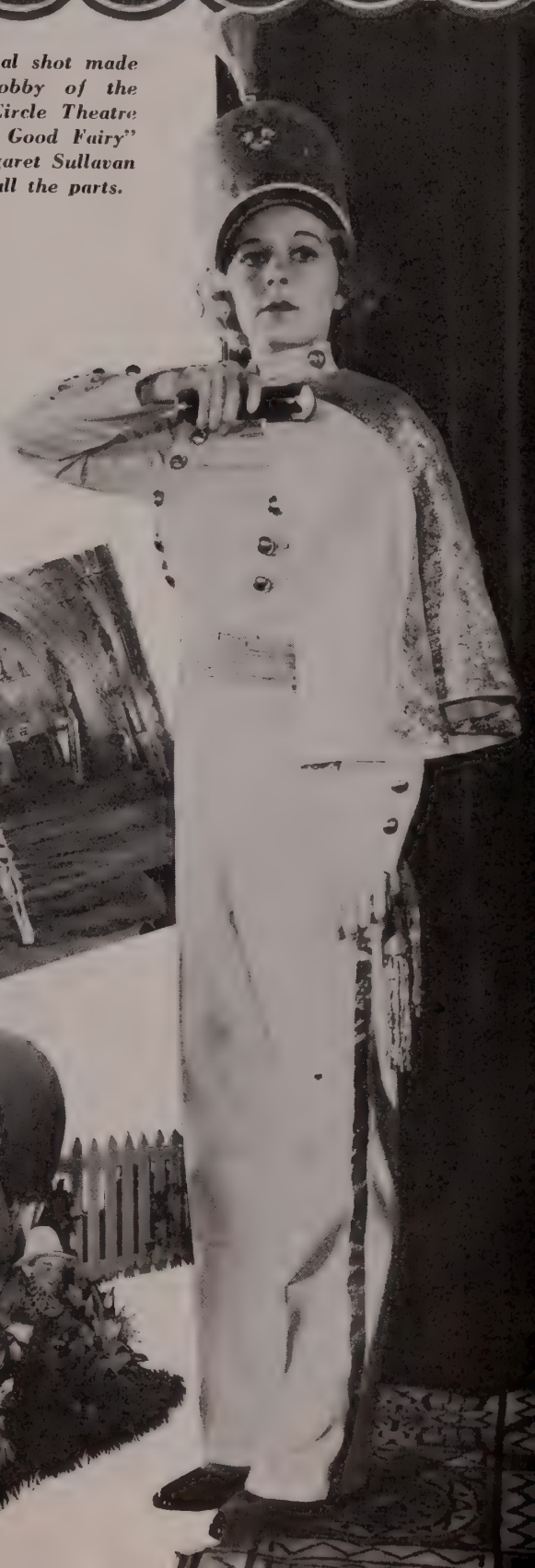
The psychology of "The Good Fairy" is the same psychology that Margaret Sullavan has always exhibited, anyway. No deserving person has ever applied to her without awakening a warm response.

"The Good Fairy" contains a cast of superlative actors. Herbert Mar-

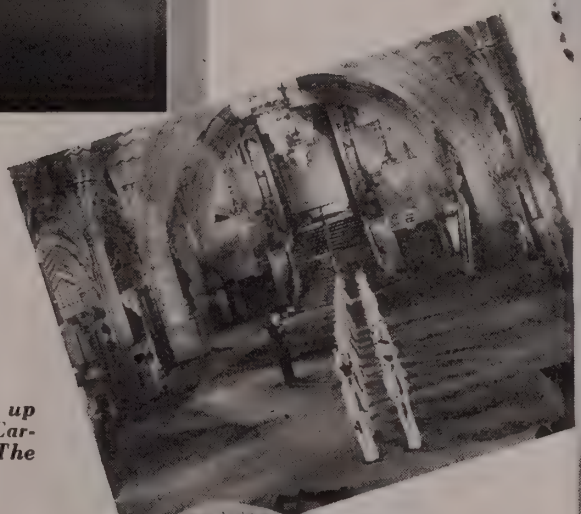
A scene from "The Good Fairy"

"THE GOOD FAIRY" in SAME THEATRE WHERE YESTERDAY" WAS PREMIERED

An unusual shot made in the lobby of the Carthay Circle Theatre for "The Good Fairy" with Margaret Sullavan playing all the parts.



shall plays Dr. Max, for whom she plans many of her desperate good deeds. Frank Morgan plays Konrad. Reginald Owen, Alan Hale, Hugh O'Connell, Beulah Bondi, June Clayworth, Al Bridges, George Davis, Cesar Romero, Matt McHugh, Frank Moran, Dick Winslow, Anne Darling.



Theatre ushers line up in the lobby of the Carthay Circle for "The Good Fairy."

Reginald Owen and Margaret Sullavan in "The Good Fairy."

The stars of "The Good Fairy," Margaret Sullavan, Herbert Marshall.

Universal City Merry-Go-Round

Henry Hull back in Universal City after his triumph in "Great Expectations," finds himself a Kentucky Colonel. Hull was born in Louisville, Kentucky, and it is no wonder that Governor Ruby Laffoon conferred this honor upon such a distinguished native son. Henry was also named after Marse Henry Watterson of the Louisville Courier-Journal.

A La Follette Tries the Movies

AMONG those who have applied for parts in "The Great Ziegfeld," which William A. McGuire is preparing to make at Universal City, was Marion La Follette. Miss La Follette has just arrived at Universal City to determine for herself if she can crash the gates to screendom or whether she will take up a political career. Her father, Warren E. La-Follette, who recently retired from eighteen years in the aviation section of the Department of Commerce, is anxious for her to go into politics as are her cousins, U. S. Senator, Robert M. La Follette and Governor William La Follette of Wisconsin. She will if the movies don't want her. Incidentally, on December 1, Miss La Follette comes into her share of a vast French estate bequeathed by her mother, who was a descendant of Marie Antoinette. "The Great Ziegfeld" stars William Powell. Fanny Brice and Harriet Hoctor are already signed and important announcements about its cast will be forthcoming this week.

Here's Marion La Follette, who has deserted politics to carve out a career for herself in the movies. All the La-Follettes are fighters and this young lady looks as if she had the qualities it takes to become a success in moving pictures. She is up for a role in "The Great Ziegfeld."

● *All California was excited about the last election. Universal City was no exception. Henry Armetta placed an unusual bet. The bet was a spaghetti dinner, and here the busiest actor in Hollywood is shown entertaining his guests at a really and truly Italian repast made in the good old Italian way.*

At the right, Henry is shown welcoming Carl Laemmle, while June Clayworth and Stanley Bergerman supervise from the doorway.

In the photograph above, reading from left to right, the following personages will be discovered: Standing, Alexander Pantages, proprietor of Pantages Theatre, where so many Universal pictures are shown; Frank Mastroly, executive studio manager; Maria Gambarelli, the ballet dancer, Dan Kelley, Eoli Galli, Universal's new Italian singing star, and sister of Miss Gambarelli, Henry Hull, June Clayworth, Mrs. Henry Armetta, Henry Armetta's daughter, and the redoubtable Henry himself. Henry Armetta has just been thrust into the cast of another picture, "I've Been Around," with Chester Morris and Rochelle Hudson. Henry's acting is as good as his spaghetti, and both are in high demand.

The Actor Who Reclaimed His Head!

CLAUDE RAINS has one of the finest heads on the screen; a broad high forehead topped with a great unruly shock of dark hair, magnetic eyes and a firm, expressive mouth. It is the head of a great actor which he is. But when Rains broke into the movies, he didn't have any head at all as far as the screen was concerned. His first role was in the Universal production of H. G. Wells' "The Invisible Man." Rains in the title part was sometimes partly visible but his head was never seen.

Now he is back at Universal City in another dramatic thriller, "The Man Who Reclaimed His Head." This time his head will be with him just as it appears in the picture at the right. He plays the role of a brilliant French Journalist who exacts a terrible price for the treachery practiced upon him by his wife and another man. Joan Bennett plays the wife and Lionel Atwill business in bringing them to book.

Rains has been acting since he was ten years old. His first stage part like his first screen role was an invisible one. He was an offstage noise at the Haymarket Theatre in his native London. When he grew up he played for the famous Sir Herbert Beerbohm Tree. Later he starred in Australia. He fought through the whole four years of the World War in the British Army. After the Armistice he came to New York to star for the Theatre Guild and then left for Hollywood to do "The Invisible Man." His next for Universal will be "The Mystery of Edwin Drood."

Claude Rains, whose magnetic eyes and forceful face had no chance to register in "The Invisible Man," but which will be seen with full force in "The Man Who Reclaimed His Head."

A scene from "The Man Who Reclaimed His Head," with Wallace Ford, Joan Bennett and Lionel Atwill.

Full of Timeliness

"THE MAN WHO RECLAIMED HIS HEAD" is as timely as a calendar. A pitiless exposure of the armament racket it comes at the exact moment when the world is scrutinizing the plots of the munitions makers to set peaceful nations at each others' throats. The picture will be shown just when Congress is preparing to assemble for the purpose of making a complete investigation of the profits of these merchants of death and show Sir John Simon and the other functionaries of the League at Geneva that America means business in bringing them to book.

The hero of "The Man Who Reclaimed His Head" played by Claude Rains is a clever French journalist with leanings toward international amity. He finds his ideas distorted by his editor at the behest of the armament makers. Drafted to fight in the World War, his wife's love stolen by the editor, he returns to take revenge. The picture is from a Longacre Theatre play by Jean Bart and was directed by Edward Ludwig.

WHEN YOU TELL THEM...

that the star of "The Invisible Man" is SEEN in this dramatic powerhouse — that means the utmost in thrills!

ON'T FORGET TO TELL

. .that it is MORE than a picture of thrills
lorious story affects all human life and all
!

EMMLE PRESENTS

5 • Joan Bennett

in

an WHO aIMED his HEAD

A UNIVERSAL PICTURE WITH

Lionel Atwill • Baby Jane

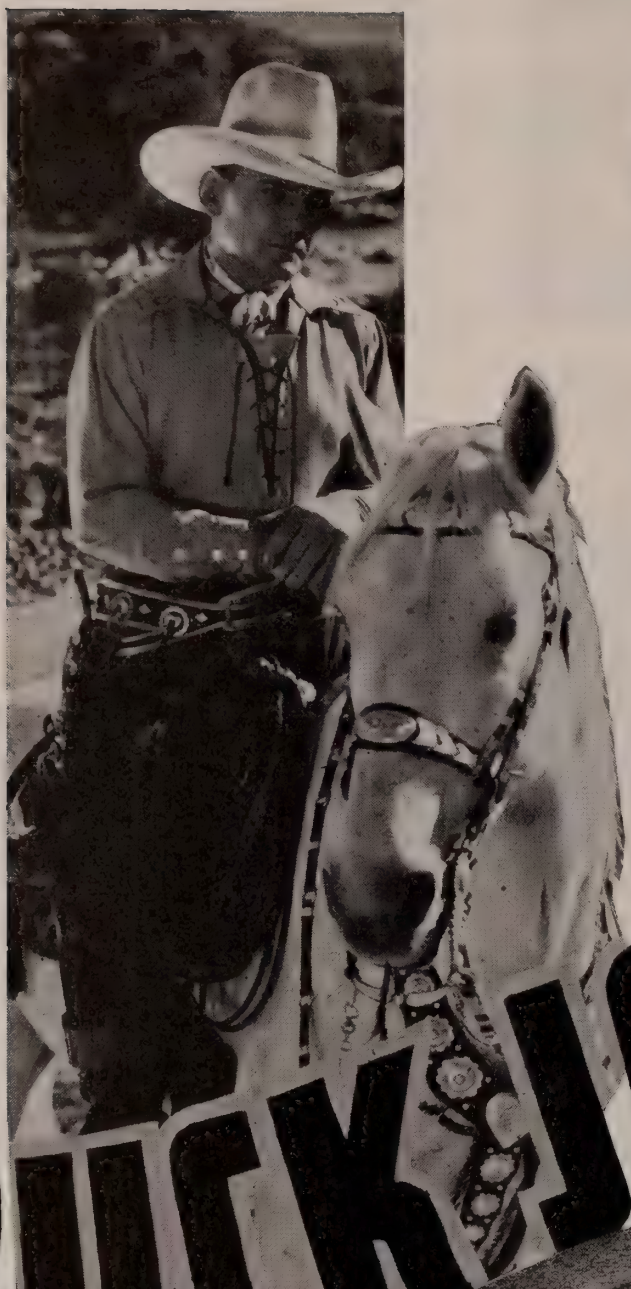
HENRY O'NEILL

HENRY ARMETTA · LLOYD HUGHES

BESSIE BARRISCALE · CAROL COOMBE

Directed by EDWARD LUDWIG. *From the play by Jean Bart*

Produced by CARL LAEMMLE, Jr.



WHEN AN EXHIBITOR "SEES RED" ON HIS BOOKS... IT'S HIGH TIME HE BOOKED THIS AND OTHER UNIVERSAL WESTERN WHOPPERS!

BUCK JONES

in

WHEN A MAN SEES RED

"IMITATION OF LIFE" Breaks Five Year Record

TELEGRAM

NHI 100-BZ..NEWYORK NY NOV 26 1047A

JAMES R GRAINGER.. UNIVERSAL PICTURES —

MY CONGRATULATIONS TO UNIVERSAL ON IMITATION OF LIFE STOP... IT IS THE BIGGEST BOX OFFICE ATTRACTION ROXY THEATRE HAS HAD IN ALMOST FIVE YEARS STOP IN ITS FIRST THREE DAYS THIS EXTRAORDINARY PICTURE BROKE ALL ATTENDANCE RECORDS AND ON SUNDAY AT OUR PEAK HOUR BETWEEN SEVEN AND EIGHT OCLOCK POLICE AND FIRE DEPARTMENT QUITE PROPERLY FORCED US TO STOP SELLING TICKETS FOR ONE FULL HOUR BECAUSE OF EXTRA CAPACITY CROWDS INSIDE STOP IF YOU CONTINUE TO PRODUCE PICTURES OF THIS QUALITY AND MASS APPEAL WE WILL NEED A FIFTEEN THOUSAND SEAT HOUSE INSTEAD OF A SIXTY TWO HUNDRED SEAT HOUSE

HOWARD S CULLMAN

From Variety

"Imitation of Life" Shooting Roxy to Big $45,000

ONE of the best theatre holidays of the year, Thanksgiving, comes around this week, and most New York theatres are fortunate enough to have attractions that should mean something at the holiday scales.

Current smash is "Imitation of Life" at the Roxy. With Thursday (29) to help, house has a chance to hit a terrific $45,000 this week. On Sunday (25) the Fire Department made the theatre stop selling tickets between 7 and 8 P. M. Picture holds over.

Roxy (6,200; 25-35-55)—"Imitation of Life" (U) and stage show. Opened very strong and $45,000, with holiday, will be best house has had in a long time. Stays a second and maybe a third week. "Evensong" (GB-Fox) last week turned out pretty good $26,100.

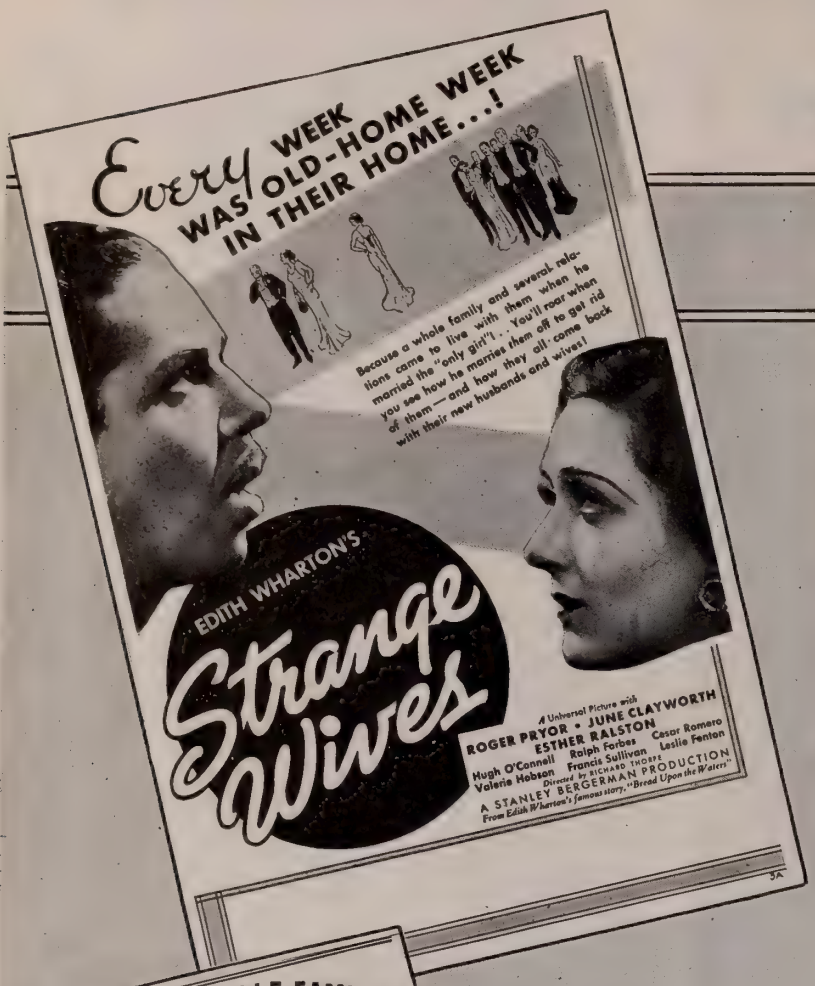
From Hollywood Reporter

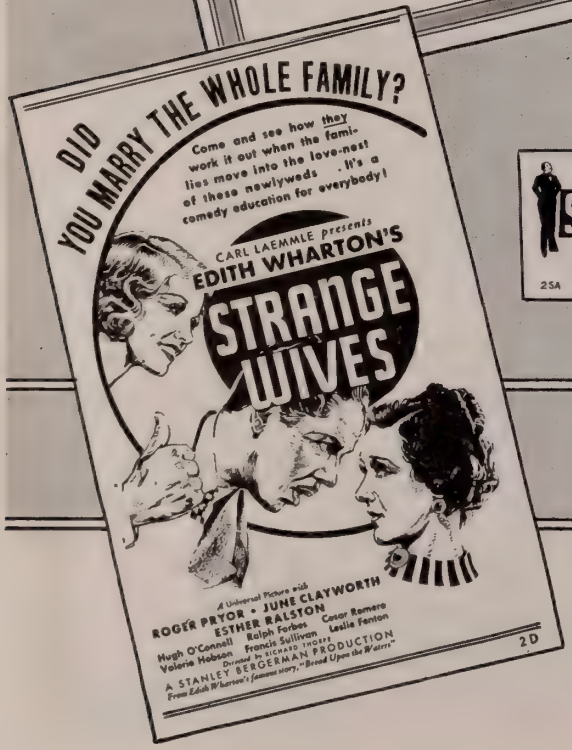
U HAS GREAT PICTURE IN "IMITATION OF LIFE"

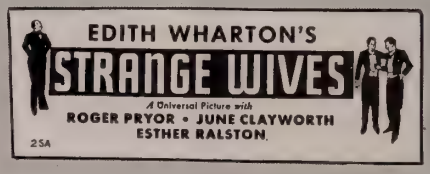
SO simply poignant, so beautifully told, so honestly acted, and so magnificently directed, this picture tears your heart out and gives you one of the loveliest hours you can spend in a theatre. To give the commercially interested the right answer right away . . . it's one hundred per cent box-office and John Stahl chalks up another terrific winner for himself, Universal and every exhibitor fortunate enough to book it.

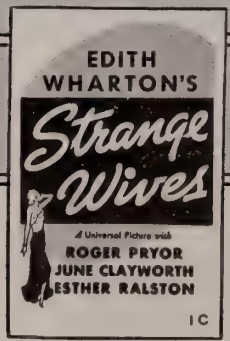
Taken from Fannie Hurst's tribute to the trials and tribulations of the negro race, William Hurlbut in his screen translation and John Stahl in his direction bring forth a quietly dramatic and tragic story of motherhood that presents a new version of the theme and an intelligent one.

A WOMAN'S CAMPAIGN

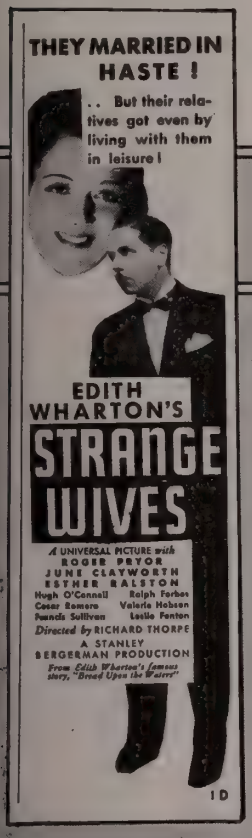


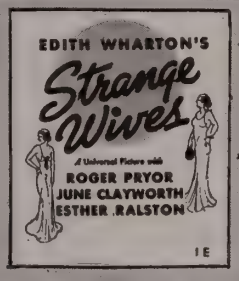


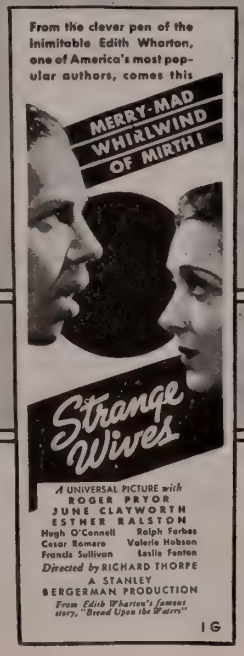




FOR "STRANGE WIVES"







"The Man Who Reclaimed His Head" Is Coming

NEWSREEL No. 305

PRESIDENT VISITS OWN FARM ON THANKSGIVING DAY TRIP

WARM SPRINGS, GA.—The Chief Executive inspects cattle and agricultural machinery on his Southern estate during a brief holiday.

FOOTBALL SEASON NEARS END

NEW YORK CITY.—The Notre Dame Ramblers upset the Army in a hotly-contested game.—At Madison, Wis., Minnesota clinches the "Big Ten" title with a victory over Wisconsin.—At Berkeley, Cal., Stamford defeats California.

NIPPON WATCHES WAR DAMES

MAYEBASHI, JAPAN.—The Mikado and high officials of the realm attend a stirring review of sections of the Imperial Army in a test of the Empire's land forces.

INSULL'S FETE 'VINDICATION'

CHICAGO, ILL.—The former utilities magnate, with his family, celebrates the acquittal.

SEAS POUND STRANDED BOAT

PANAMA CITY, FLA.—Forty-five men face death in a night of terror on a $750,000 Government dredge, beached by a storm during harbor improvement works.

HIGH LIGHTS IN THE NEWS

TENAFLY, N. J.—Capturing ten prisoners, the police seize complete counterfeiting equipment, including plates for $5, $10 and $20 bills.

BANGOR, ME.—A "Queen of Spuds" is chosen to celebrate a record potato crop.

MARIETTA, O.—Two old drillers whom nobody would hire strike oil in the backyard of the county poor farm where they took refuge.

OMAHA, NEB.—A terrific blast wrecks an 11,000,000 bushel grain elevator, killing one man and injuring many others.

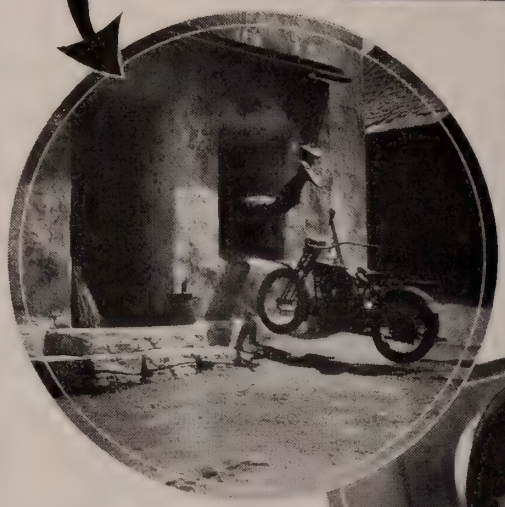
SHANGHAI, CHINA.—Sailors of the United States Asiatic Fleet commemorate Navy Day on board with an unusual acrobatic show.

NEW YORK CITY.—Bootblacks in the financial section greet better times with high hats and full dress suits.

NUTLEY, N. J.—Champion cyclists harden their muscles by strenuous training in preparation for the coming Six-Day Bike Race.

SODA SPRINGS, CAL.—The first heavy snow of the year blankets the Sierra Nevada.

Here Was The Stunt That Earned NOAH BEERY



Universal is sure that Noah Beery, Jr., is going somewhere. In the illustration, you see him going through a window off a motor cycle. Nevertheless, that is what earned for him a long term contract and star billing in his next picture.

Noah Beery, Jr. and Maurice Murphy as characters in the serial, "Tailspin Tommy," now current.

JULIUS ROSENWALD said success in life was 80% luck and 20% ability. If that is so, almost the whole 80% rode with Noah Beery, Jr. when he deliberately ran his motorcycle into this building and dived head first through the window for the big spectacular thrill of Episode No. 11 in the Universal serial, "Tailspin Tommy." Every episode of this serial, which was filmed from Hal Forrest's famous cartoon strip ends with a tremendous bang, and this bang ending is the bangiest of them all. It banged Noah Beery, Jr. right smack into a long term contract with Universal.

Noah Beery, Jr. started his movie career with Universal Pictures several years ago when he played in another serial called "Heroes of the West" with Onslow Stevens and Jacqueline Wells. He was good in that serial, but

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Big Time Papers Go For "TOMMY"

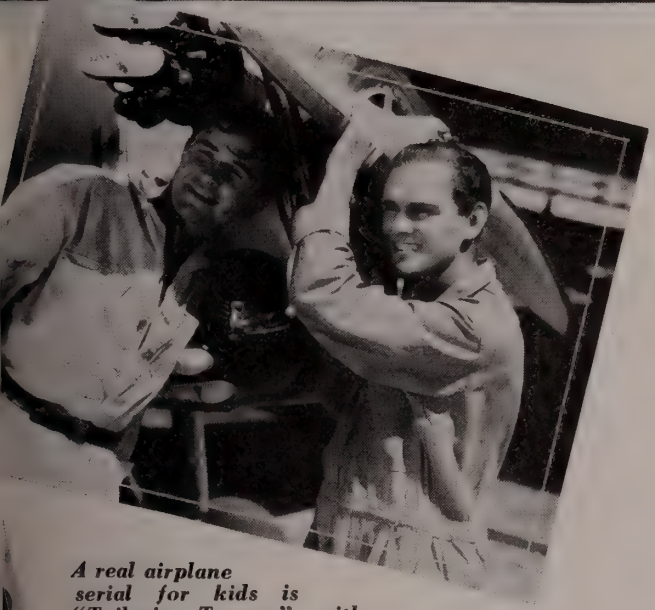
THE possibilities of worthwhile exploitation on serials made from popular cartoons have been definitely tested in the cast of "Tailspin Tommy"—and with amazing results.

The Baltimore Sun tie-up was the first when "Tailspin Tommy" went into the Keith theatre in that city for a splendid downtown first run. The tie-up made the first run possible, created fine grosses for the theatre each time it was shown, paved the way for more first runs for serials and SOLD ADDITIONAL RUNS in Baltimore and surrounding territory. Ed Heiber set this one.

Then came Chicago with its fine tie-up with the Chicago Daily Times, arranged by Henry Herbel. This deal

(Continued on Page 28)

"TAILSPIN TOMMY" Jr. A Long Term Contract



A real airplane serial for kids is "Tailspin Tommy" with Maurice Murphy and Noah Beery, Jr. and pretty Peggy Farr.

when it was over, no one had given the ingenuous looking young man more than a passing thought, and for a time Noah Beery, Jr., passed out of the Universal picture.

When Louis Friedlander was casting for "Tailspin Tommy," he needed a happy-go-lucky kid not too handsome of face, whose honesty was apparent in every lineament of his face and movement of his body to play Skeeter. He didn't have far to look. Noah Beery, Jr. filled all of these requirements and more than fulfilled Louis Friedlander's expectations. As the serial unwound in the movie houses, the rather stupid but humorously honest Skeeter advanced to equal importance with Tailspin Tommy himself and when the episode of the motor cycle was reached, there was no longer a chance that Noah Beery, Jr. would fade out of another Universal picture without a long term contract.

Here is the situation in the film which brought about this crackerjack film ending.

Skeeter had followed Tommy to Hollywood with Betty. Both were tremendously interested in Tommy's screen career. They hung about the

(Continued on Page 28)

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"JOLLY LITTLE ELVES" Booked Solid Over Lowe Met. Circuit For 160 Days

"JOLLY LITTLE ELVES" hops right into the LOEW METROPOLITAN CIRCUIT in New York for full time in the SIXTY THEATRES giving this COLORED CARTUNE CLASSIC 160 days of De Luxe playing time.

Leo Abrams of big U engineered.

"ELVES" is a top-notcher. It's a big time leader! This Classic is being routed over the big time majors like a headline veteran. Theatres report audience applause for this subject every time its shown. And that's a record for any short.

Just another reminder that Universal shorts have what it takes to make the grade. They are built for entertainment and tailored with showmanship.

NEWSREEL No. 304

GEN. BUTLER WARNS OF "PLOT" TO SEIZE U. S. GOVERNMENT

NEWTOWN SQUARE, PA.—Smedley Butler explodes a bombshell with his statement that certain interests asked him to head an army of 500,000 men in a "Fascist" march on Washington.

VIVID RITES MARK JUBILEE

CHICAGO, ILL.—The nation's churchmen gather for impressive ceremonies honoring George Cardinal Mundelein on his silver anniversary.

COLLEGE STUDENTS WALK OUT

NEW YORK CITY.—Undergraduates at the College of the City of New York stage a strike.

CARS CRASH IN WEIRD MEET

MEMPHIS, TENN.—Daredevil drivers race their automobiles into a head-on collision at forty miles an hour.

"JEEM" RETAINS MAT CROWN

NEW YORK CITY.—Swan dives into the customers laps feature a "groan and grunt" session at Madison Square Garden in which Jim Londos out-lasts Everett Marshall.

HIGH LIGHTS IN THE NEWS

MEXICO, D. F.—Trained athletes join in a monster demonstration of gymnastics at exercises commemorating the Mexican Revolution.

WONALANCET, N. H.—Malemute pups get their first lessons in sleigh-pulling for Arctic expeditions after an early snowfall.

SALINAS, CAL.—Japanese Buddhists perform ancient rites marking the thirty-fifth year since missions were established in North America.

PARIS, FRANCE.—Thousands of ex-servicemen march in a stirring parade with banners announcing their condemnation of war.

GENESEO, N. Y.—Children and grown-ups file before officials to have their fingerprints taken.

CORVALLIS, ORE.—State College students light up a bonfire 72 ft. high.

EDDYSTONE, PA.—The largest foreign shipment of locomotives since 1929 loaded for the Chilean Railways.

Chicago and Boston Both Praise "GREAT EXPECTATIONS"

(Chicago Tribune)

DICKENS STORY IS POIGNANTLY RETOLD IN FILMS

By Mae Tinee

GOOD MORNING!

Universal could be excused for getting a swelled head over "Great Expectations." Because it's GOOD!

No sinecure to adapt a Dickens story, with its plethora of characters, and plots within plots! There are enough of the latter in this photoplay to make at least three pictures. But the adapters have captured and skillfully interwoven the pith of them all without making "Great Expectations" either unwieldly or too long.

The action starts with Little Pip in the graveyard among the resting places of his departed family. A lonely little boy, telling those who had loved him about the things he has to endure from the vitriolic elder sister with whom he makes his home . .

Descends upon him the fearsome figure of Magwitch, escaped from a convict ship and ravenous with hunger.

The terrified Pip is dispatched to beg, borrow, or steal food, under threats of direct disaster if he fails in his mission—or tells whom he has encountered in the cemetery. Pip neither fails, nor tells . . .

The tears he sheds when he sees Magwitch finally captured and dragged away to serve the rest of his time—after a most hideous fight with another escaped prisoner against whom he cherishes a deep personal hatred, for reasons the picture shall reveal—are magic drops that influence his entire future . . .

Pip, the boy is played by that highly strung little fellow who did such marvelous work in "No Greater Glory," and is so wistfully appealing as Jimmy Wiggs in "Mrs. Wiggs of the Cabbage Patch." Here he gives another outstanding characterization. Phillips Holmes takes care of the character, later, with skill and sympathy.

Magwitch is unforgettably portrayed by Henry Hull. And Florence Reed plays the difficult part of the strange Miss Havisham, who for many years has never looked upon the sunshine, with art and comprehension. Stage training DOES tell, doesn't it!

Jane Wyatt is charming and aristocratic as Estella, grown. A uniquely interesting depiction of little Estella is provided by Anne Howard.

(From the Boston Traveler)

Great Expectations — Great Realization

Challenged to produce right pictures, movieland answers convincingly with Charles Dickens's "Great Expectations," which opens at Keith's Memorial Theatre next Thursday evening.

"Dickens?" say you. "Will the public like it?"

Will the public like it? Will the public be charmed by the liveliness of it all, and the exquisite artistry that deftly mixes action and day-dreams, beauty and felon-ships, romance and blighted love! And all in excellent taste, for all its thrill.

No mincing, primping dolls, the girls. No, indeed. Lovely is the heroine, with a loveliness you have seen in girls you know. Manly the hero, without a parade.

A picture, indeed, and more than a picture. A long forward stride of a great art; the cinema showing what can be done.

No press-agent plug this; but news welcomed by the public, that will be glad to have been told of it.

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Clever
CROOKS!
Ruthless
MURDERERS!
Dauntless
DETECTIVES!
Innocent
YOUNG LOVERS!
SECRET of the CHATEAU
With
Claire Dodd + Clarke Williams + Alice White + Osgood Perkins + Jack La Rue + William Faversham + George E. Stone + Ferdinand Gottschalk and DeWitt Jennings
Directed by Richard Thorpe
A UNIVERSAL PICTURE Presented by CARL LAEMMLE
KULZ

MENTONE *Shorts*

Big Time Vaudeville Stars! . . . Big Time Radio Stars! . . . At prices you can afford to pay!

FROM COCKTAIL TO DESSERT . . .

Let Universal serve your spiciest programs!

Exhibitors couldn't believe their own ticket machines at first - but it's a fact . . . This short has drawn ten times its cost in business!

STRANGER *than* FICTION

OSWALD
The Lucky Rabbit

When that hole in your program needs a real life-saver — quick, Mr. Showman, shout for OSWALD!

FROM SOUP TO NUTS...
Universal has everything to please everybody!

Novel, fascinating, adventurous!...With a personality your patrons know well, and a voice they can't resist!

GOING PLACES
with **LOWELL THOMAS**

"THE MAN WHO RECLAIMED HIS HEAD" IS COMING!

"TAILSPIN TOMMY"

(Continued from Page 23)

set until the director gave them parts. set so much that finally the director gave them both parts—Skeets that of Curier—who rode hell bent on a motor cycle with messages from headquarters in the war area. Having a message for Tommy he is riding through a village when he sees Tommy standing in a cottage room with Betty, who plays the part of his sweetheart. Without a minutes hesitation he dives off his motor cycle head long through the window, scrambles to his feet and gives Tommy a snappy salute.

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Jane Wyatt Editorial

(Continued from Page 1)

ilar amateur performances customary with debs and sub-debs. In other words, she has gone in for worthwhile work, the objects being money and a real stage career. So the veiled prophets who run the Social Register dropped Miss Wyatt, as soon as she achieved stardom on the stage, from their alleged list of Those Who Matter.

"As we see it, Insull and the Social Register are in the same picture—a picture of an age that is fading. Until the war, the Social Registerites did matter in New York City and elsewhere. They held onto a sort of phosphorescent glow of superiority until 1929. Since then, it has been less and less a symbol of achievement or worth to be listed in the Social Register."

GRANT MITCHELL COMPLETES CAST

WITH the signing of Grant Mitchell for the important role of "Austin," casting has been completed for "Straight from the Heart" at Universal.

Mary Astor, Roger Pryor and Baby Jane are featured in the film and Scott R. Beal is directing. Other members of the cast include Carol Coombe, star of the English stage version of "Maedchen in Uniform;" Andy Devine, who replaces Warren Hymer, Robert McWade, Henry Armetta, Willard Robertson, Clara Blandick, Douglas Fowley, Doris Lloyd, Hilda Vaughn and Louise Carter.

Mitchell's last appearance at Universal was with Binnie Barnes in "One Exciting Adventure."

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Papers Go For "Tommy"

(Continued from Page 22)

helped to set immediately many additional runs giving the theatres a chance to cash in on the great publicity break. Here again the tie-up not only got a great break for "Tommy," but built up in the minds of theatre managers the real importance of good serials.

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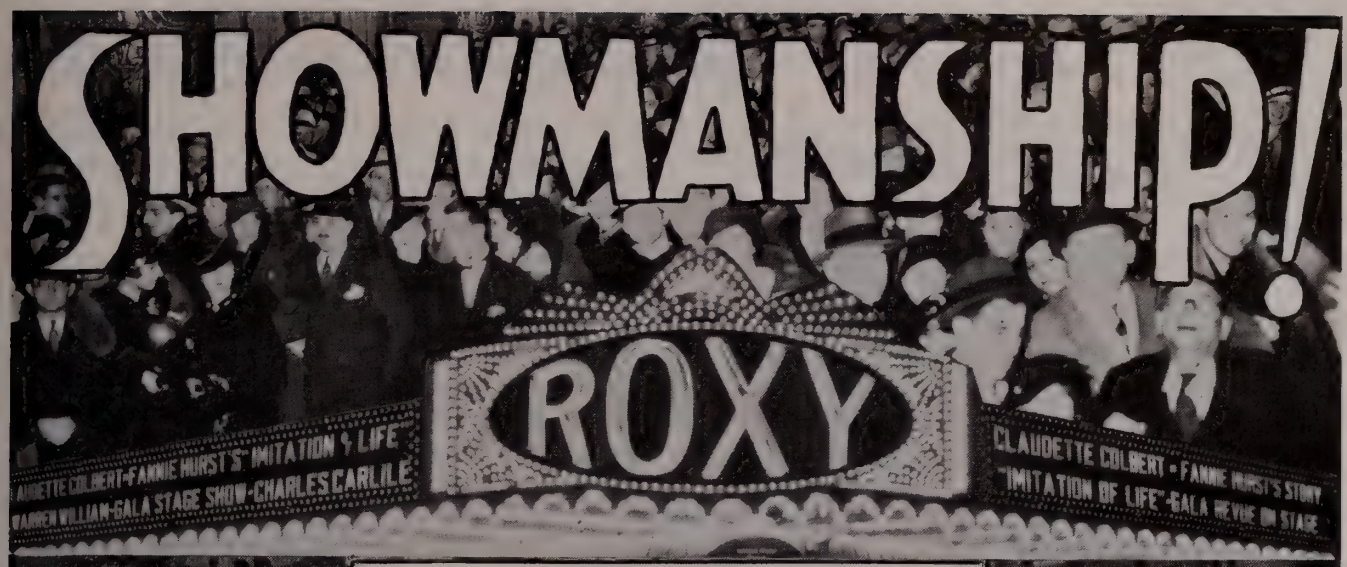
"Imitation of Life," Smash Roxy Hit

(Continued from Page 1

the theatres. This Fannie Hurst picture bids fair to be a candidate both for box office supremacy for the year and has already been mentioned as the most promising candidate for the award of the Academy of Arts and Sciences and the Photoplay medal.



The Pictures Tell the Story!

CROWDS! CROWDS! CROWDS!

A line five deep in the street stretching far down the block! Ten abreast in the rotunda waiting to get into the theatre! Orchestra and balconies packed to the last seat with crowds jamming the passageways and overcrowding into the aisles and on the stairways, until the firemen: called a halt and the box-office had to be closed twice!

That's news in any man's town; but on Broadway, New York, today, that's simply sensational and you'll have to accept that word for what it is—sensational!

The Roxy Theatre is smacking records of five year standing with "IMITATION OF LIFE."

Universal has given you a picture which is the talk of the show world! When you grab it for a run—that's good business! When you get it, key your campaign to smack records as the Roxy is doing! That's showmanship! And the pictures on this page prove it!

JOE WEIL

"EXPECTATIONS" CHICAGO CAMPAIGN

Two of the giant advance lobby displays selling the characters with life-sized cut-outs set against atmospheric backgrounds. The figures blown up from photos and colored were set away from the background.

HERE are pictured highlights of the Chicago campaign for the run of "Great Expectations" at the RKO Palace Theatre. Other items in the campaign included:

Co-operation of school board in plugging picture through high school principals and english teachers.

Five weeks advance showing of regular and special trailers.

The distribution of 26,000 roto heralds.

Posting of 25 twenty-four sheets.

A pick up by local schools of the NBC chain broadcast of "Great Expectations" playlet on opening day.

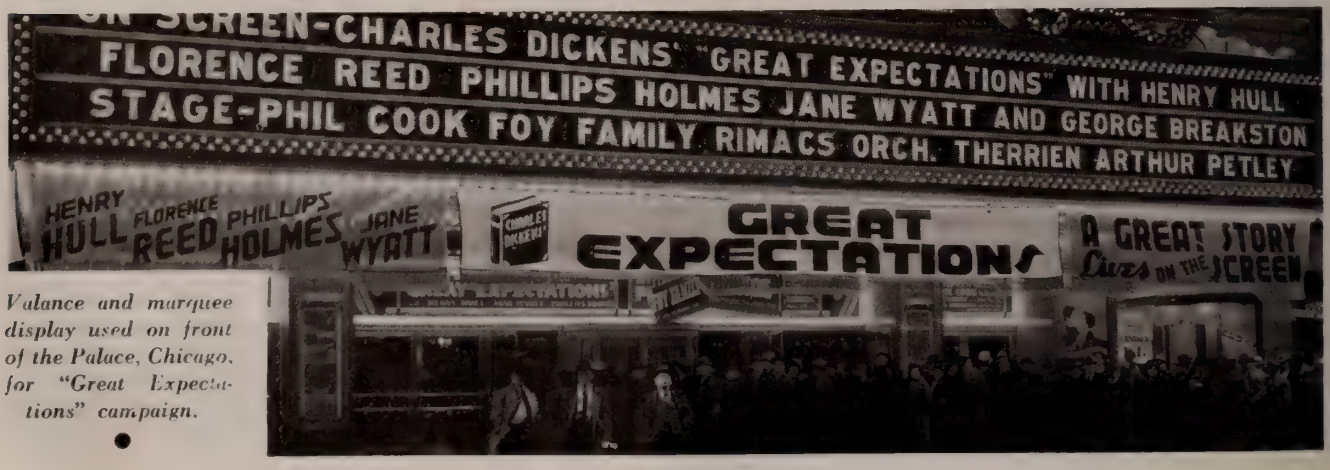
Several window displays in book and department stores featuring the popular priced edition of the book and the Palace engagement of the picture.

Frank Smith, manager and John Joseph, publicity manager for RKO in Chicago, put over the campaign. Duke Hickey, Universal exploitation representative, assisted.

SEE PAGE 32 FOR "AD" ANGLES

Helen Richmond modeling modern adaptations of gowns worn in the picture, featured this display tie-up in Mandel Brothers department store.

The advance and current ballyhoo truck with giant book and poster cut-outs. Used on Chicago streets two days in advance of opening and first three days of engagement. The other side of the truck also played up the book but it was flanked by different cut-out heads.



Valance and marquee display used on front of the Palace, Chicago, for "Great Expectations" campaign.

Announcing Universal's

"RUSTLERS OF RED DOG" SERIES

Twelve Episodes of Adventurous Romance, Pack-Jammed With Furious Excitement!

STARRING

JOHN MACK BROWN

with

Joyce Compton, Raymond Hatton, Walter Miller, Harry Wood, Fred MacKaye

•

Produced by MILTON GATZERT

Directed by LOUIS FRIEDLANDER

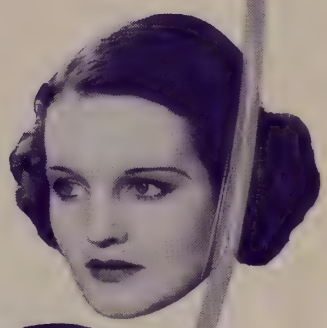
SMART SHOWMANSHIP IN THESE ADS!

LOUISVILLE KY. 3 COL X 9"

HARTFORD CONN. 3 COL X 17"

WASHINGTON D.C 2 COL X 7¼"

HE... thought he knew all kinds of women!
SHE... thought she knew all kinds of men!
UNTIL ... they learned a lot from each other!



CHESTER MORRIS

in Universal's Love Revelation

I'VE BEEN AROUND

WITH

ROCHELLE HUDSON + ISABEL JEWELL + RALPH MORGAN
GENE LOCKHART

Directed by **PHILIP CAHN**

A **B. F. ZEIDMAN** Production

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WEMNER
22 CROSS ST
MALDEN MASS

Printed in U.S.A.

UNIVERSAL WEEKLY
VOL. 36, NO. 7
JAN. 26, 1935

Margaret Sullavan in THE GOOD FAIRY

Carl Laemmle presents

MARGARET

SULLAVAN

HERBERT

MARSHALL

in Ferenc Molnar's Masterpiece

"The GOOD FAIRY"

A Universal Picture with

FRANK MORGAN

Reginald Owen · Alan Hale

Eric Blore · June Clayworth

Directed by William Wyler

Produced by Carl Laemmle, Jr.

Screenplay by Preston Sturges

Translation by Jane Hinton

Associate Producer: Henry Henigson

THE CAST

Luisa (Lu) Ginglebusher	Margaret Sullavan
Dr. Max Sporum	Herbert Marshall
Konrad	Frank Morgan
Detlaff	Reginald Owen
Schlapkohl	Alan Hale
Dr. Schultz	Beulah Bondi
Joe	Cesar Romero
Dr. Metz	Eric Blore
Doorman	Al Bridges
Chauffeur	George Davis
Actress	June Clayworth

Also Matt McHugh, Frank Moran, Dick Windlow, Anne Darling, Phyllis Ludwig, Alene Carroll

WE HAVE CLEAN-UP!

WESTERN UNION

UNIVERSAL CITY, CALIF., JAN. 8th;—(Special Wire)—

SCREENED GOOD FAIRY LAST NIGHT . . . PICTURE GREAT . . . SULLAVAN'S FINEST PERFORMANCE HER CAREER . . . MY OPINION DO FAR MORE BUSINESS BOX-OFFICE THAN IMITATION . . . FULL OF ROMANCE FINE COMEDY SPLENDID BACK-GROUNDS . . . AND SEEING THIS TODAY AND EDWIN DROOD FRIDAY WAS BEST TONIC SINCE ARRIVAL . . . EVERYONE WILL BE PROUD GOOD FAIRY WHEN SEE IT . . . WE HAVE CLEANUP IN OUR HANDS.

J. R. GRAINGER.

A NEW TYPE OF

No. 804 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

You are about to see one of the most satisfying pictures any studio ever produced. Its title is "The Good Fairy."

It tells the life story of a girl named Ginglebusher, heaven forbid!

I can't imagine an odder start for what promises to be one of the best pictures ever shown — best from the entertainment viewpoint as well as from the box office results.

Imagine a girl named Ginglebusher in any picture anywhere!

Yet, I am glad Universal has the nerve to get away from all the routine of picture-making and offer you something refreshingly, daringly, gloriously new and fine.

Margaret Sullavan is the girl named Ginglebusher. She is an usherette in a theatre. Day after day she sees the movies — and she believes them!

She wants to become a good fairy to everyone. Her soul expands. She wants to help bankers, lawyers, waiters and all other two-legged human beings who have troubles.

So she tries to help them through what she has learned by seeing the movies.

ENTERTAINMENT!

Miss Sullavan is thus given a role such as no real movie star has ever had. She treats it deliciously.

Co-starring with her in "The Good Fairy" you will find Herbert Marshall, assisted by Frank Morgan and Reginald Owen and Alan Hale and a whole cast-full of able troupers under the direction of William Wyler.

The story gives you everything your heart desires. It is new, bright, sympathetic and even a bit glamourous. It is refreshingly different.

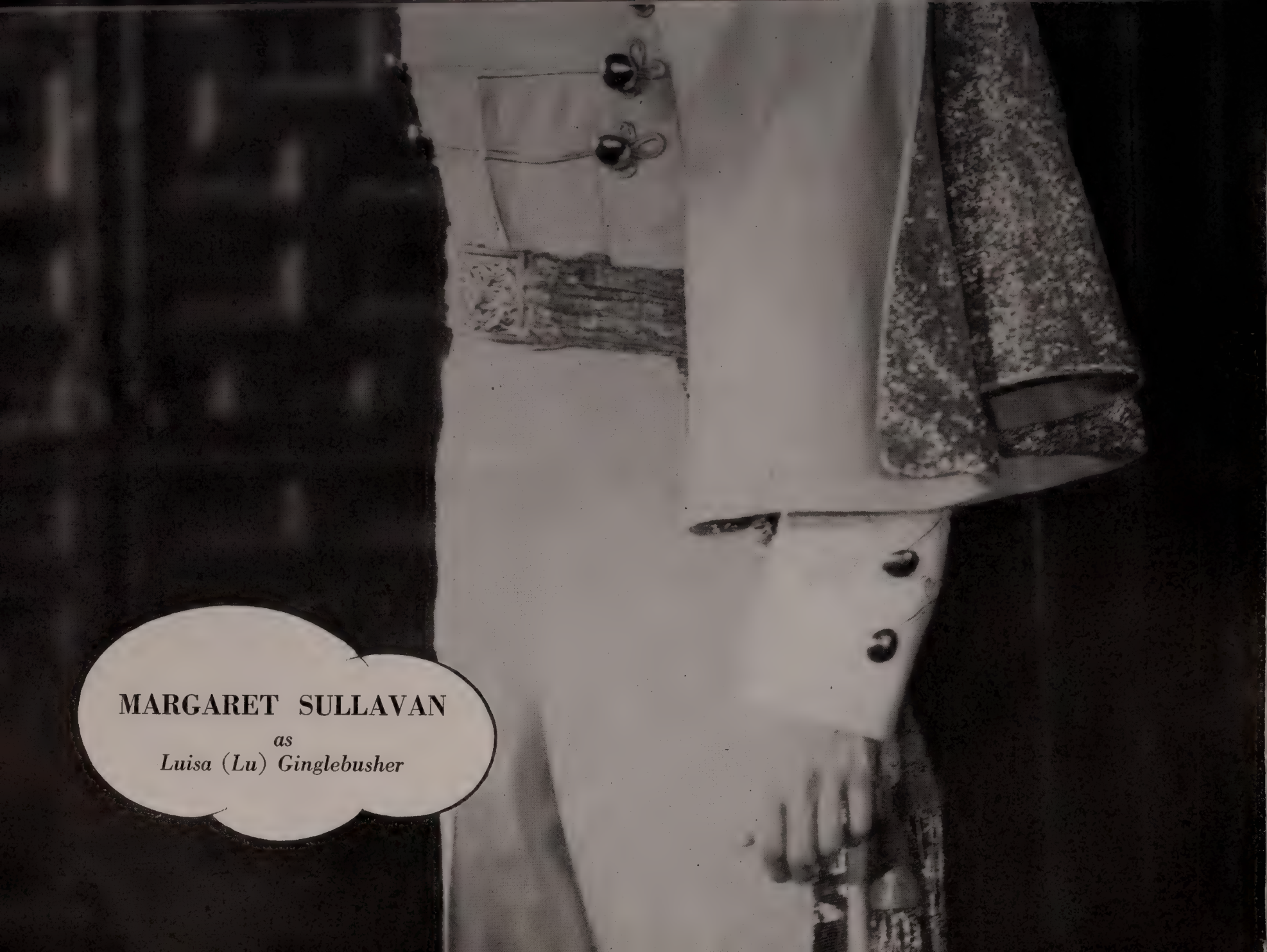
It gives Miss Sullavan all the opportunities you have asked us to give her — and she carries them out with a swagger that will tickle your soul.

"The Good Fairy" is in the mood of today. It meets all of the timely requirements of entertainment and decency and entertainment.

I think it will be known as one of the "ten best" of the year.

It will be imitated! Before the imitations flood the market, tie your theatre up with the original of a new type of movie!

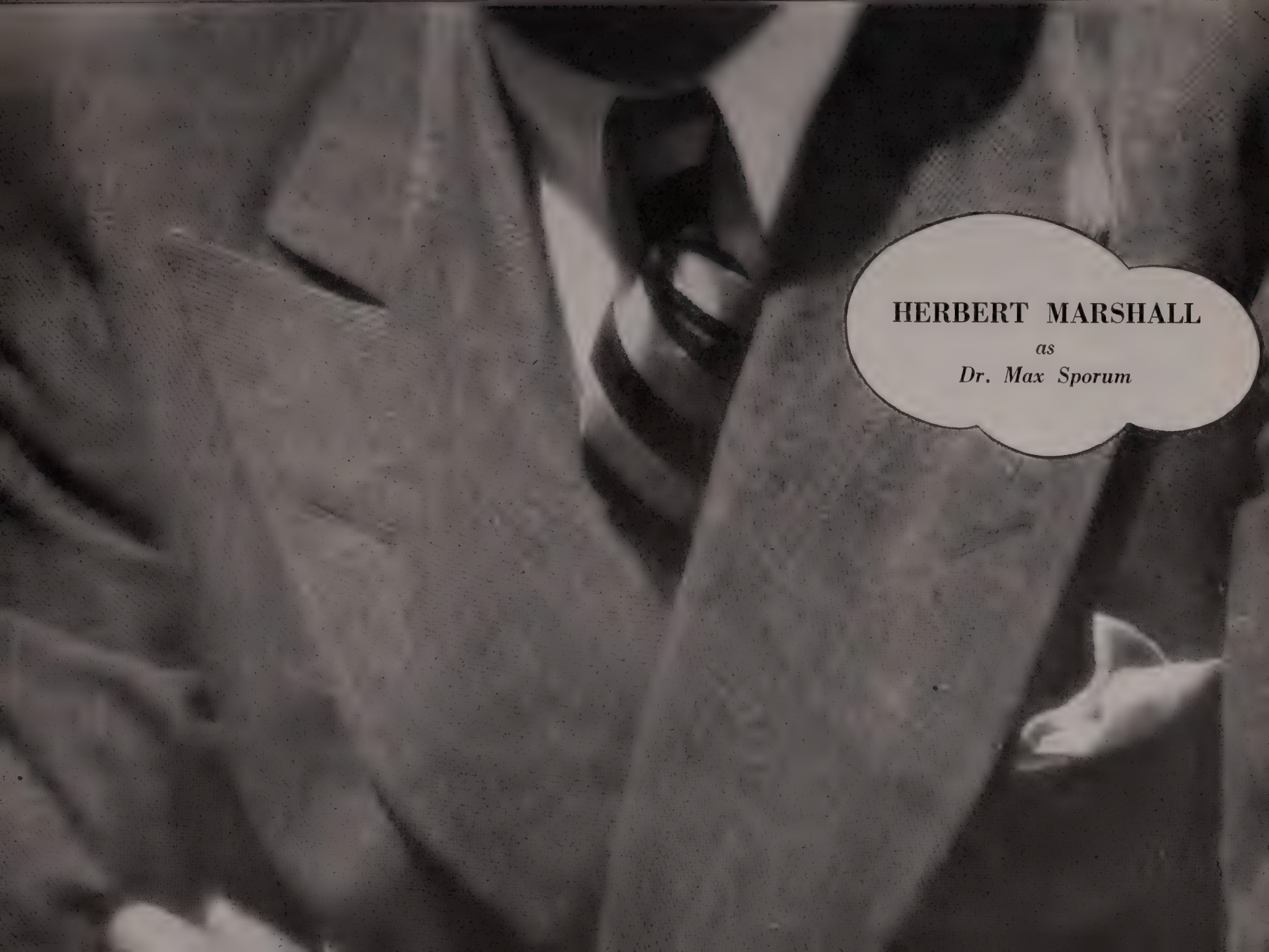
Carl Laemmle



MARGARET SULLAVAN

as

Luisa (Lu) Ginglebusher


HERBERT MARSHALL
as
Dr. Max Sporum

FRANK MORGAN
as
Konrad

REGINALD OWEN
as
Detlaff

ALAN HALE
as
Schlapkohl

JUNE CLAYWORTH
as
The Actress

ERIC BLORE
as
Dr. Metz

MOLNAR WROTE "THE GOOD FAIRY" IN TWO YEARS AND EIGHT DAYS

Ferenc Molnar, famous author of the famous play and famous motion picture, "The Good Fairy."

FERENC MOLNAR created "The Good Fairy" in eight days, from pencilled notes written on cigarette papers, from an idea which had taken two full years to conceive.

Molnar is Europe's most famous playwright. Strangely for a writer whose view of the fairer half of humanity is frequently so unflatteringly cynical, Molnar is the most popular playwright with women playgoers. In spite of his cynicism, he confesses that he puts individual women on pedestals.

His favorite dramatic theme is the Cinderella story, of which "The Good Fairy" is a notable example.

Ferenc Molnar has been writing plays for 25 years. Like the man himself and the views he expresses, his method of composition is distinctly original. It takes him two years and three days to write a play on the average. Two years to think it out and three days to transfer it to paper. During the two years nothing is written in dramatic form. The work is entirely mental. Every scene from beginning to end is made ready in his mind and kept in mind. He sits and chats and sips brandy with his cronies at the Otthon club in Budapest, idling to the unknowing observer. But a play is simmering in his mind.

At this stage of creation he takes notes on cigarette papers with a tiny pencil stub and stows them in his pockets. When he gets home at dawn he puts them away in a drawer. This continues until suddenly the whole drama is watertight in its mental state.

Then Molnar disappears. He retires to his apartment, pulls down the shades to keep out the daylight which he detests and which distracts him when working, turns on the electric lights and begins to write his play in longhand. He works for eighteen hours a day. At the end of three days unless some unforeseen difficulty is encountered, the play is finished. During these days of furious work he never leaves the room, even to dress. Only on two occasions has he exceeded his three days limit. One of these was "Liliom." The other was "The Good Fairy." Both of these took eight days to write.

The Preview Parade of UNIVERAL PICTURES

MARGARET SULLAVAN

"This Way, Please—"

She was a little usherette—young and lovely. Innocent of life, except as it flitted across the screen.

All her hopes—her dreams—her thoughts—were gilded by the glamour of what she saw—in the movies.

Men were Nature's noblemen and women Beautiful Visions. And Life was a high adventure, filled with exciting surprises . . .

HERBERT MARSHALL

In the pretty head of that usherette, no other world existed than that which she watched from her aisle every day.

So when she tried to cope with people who were not shadows—pouf! air castles tumbled and bubbles burst. How she salvaged happiness from these vanishing mirages, Ferenc Molnar reveals in "THE GOOD FAIRY."

Once a stage hit, now it is on the screen with Margaret Sullavan more logical than ever in the starring role. Herbert Marshall plays opposite and as a pair, they're perfect.

Big names, swell angles, top performances—"THE GOOD FAIRY" makes every showman's wish come true.

JACTHALL

THE UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
PAUL GULICK, Editor
Published Weekly by
the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.

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Vol. 36 JANUARY 26, 1935 No. 7

The GOOD FAIRY" was a f

Here is a scene from "The Good Fairy" as it was played on the stage by Helen Hayes and Walter Connelly at the Henry Miller Theatre.

Here is the same scene as played by Margaret Sullavan and Herbert Marshall in the moving picture version of the Molnar play.

"THE GOOD FAIRY," before it ever was made into a moving picture, was a successful Broadway play. It not only was a successful Broadway play—it was a successful play in Budapest and in Berlin as well. In these three stages of its existence, it had three noted producers. In Budapest, Hungary, the play was produced in October, 1931, by Ferenc Molnar, the author, who is famous on the Continent not only as an author but as a producer of his own and of other plays.

In Berlin, the production was made by the famous Max Reinhardt at the Komoedie Theatre under the title, "Die Fee."

In New York, the production was made by Gilbert Miller, then a producer for the Frohman company, at the Henry Miller Theatre. The production in New York opened on November 24, 1931. The settings were by Joseph Urban, and Mr. Miller, who had not appeared on the stage as an actor since 1918, played the role of the producer in his own production.

Four Famous Stars

"THE GOOD FAIRY" has had four famous stars. Margaret Sullavan is the star of the moving picture version. Helen Hayes was the star of the Gilbert Miller production on Broadway. Grete Mosheim was the star of the Reinhardt production, and Franciska Gaal was the star of the original Hungarian production, which was entitled "A Jo Tunder." It is interesting to note that both of these foreign stars are coming to America next year. Franciska Gaal is a Universal star and has made six pictures for Universal in Hungarian, German and French. She has been studying English for a year. Between pictures, she runs over to London to live in an English atmosphere, and to perfect her accent and idiom.

America Hails It

THE press reviewers in New York were enthusiastic in their comments on "The Good Fairy."

Brooks Atkinson of the Times considered it "an odd and cheerful little comedy." Percy Hammond of the Herald-Tribune called it "a good show well acted by charming actors" and found it provided "an evening of grins and chuckles." The critic of the American, Gilbert Gabriel, reported "an altogether gay, audacious little pleasantry, free of any twinges of conscience riding around the clock on cherub's wings of wit." Burns Mantle, commentator of the Daily News praised it as "a knowing little comedy." Whitney Bolton, Morning Telegraph scribe wrote that "Master Molnar, the good Ferenc, trifles idly and deliciously in his new comedy, "The Good Fairy." It is gossamer, adult and gay."

John Anderson of the Evening Journal, tabbed it as a hit and thought it "an airy and generally sparkling piece of amiable nonsense." Ed Sullivan, then of the Evening Graphic, headed his article with, "Some of the brightest dialogue to arrive on Broadway this season is compressed in Ferenc Molnar's comedy 'The Good Fairy' which floated airily into the Henry Miller Theatre last night." The Women's Wear critic Kelcey Allen liked it as "a gay little comedy, forceful, imaginative and humorous." Arthur Pollock of the Brooklyn Daily Eagle described it as follows: "the idea is charming, the play a delight." The World-Telegram observer Robert Garland concluded his reviews: "if Mr. Miller wants something to print in his advertisements he is at liberty to report that Mr. Garland of the World-Telegram recommends 'The Good Fairy' with all sincerity."

This auspicious metropolitan debut was not unexpected for the tenor of the critiques from Cleveland, where the play opened on Monday, November 9 and from Pittsburgh where it began a stay on Monday, November 16 had been most favorable. George Davis of the Cleveland Press found it "amusing." William McDermott in the Plain Dealer was delighted with its "bland and airy comedy" and compared it to Barrie at his best. Archie Bell of the News

AMOUS BROADWAY PLAY

said, "it is theatre, for the theatre and then more theatre. The result is magnificent. The second act is the most amusing that I have sat through for months and I have not heard such constant laughing in a local theatre for the same length of time."

George Seibel of the Pittsburgh Sun-Telegraph commented that "Molnar turns it into a delicious morsel, spicy and sweet." Karl Krug of the Press set it down as "a delightfully audacious comedy."

Unusual Ending

MANY people remember the unusual ending of "The Last Laugh." The author stated in a subtitle that he did not want to leave his actors in so sad a case that the audience was sorry for them so he added a new scene to make them happy. Mr. Miller did this too.

In the stage production, Gilbert Miller, at the end of Act III, appeared on the boards in character. He acted as a producer, much like himself, and improvised on announcement (which happened to be the truth in actual life) that he had persuaded Molnar to write an Epilogue showing what fate befel the characters later in life. This Molnar agreed to do.

This small part marked the first appearance of Gilbert Miller on the stage since 1906. He is the son of a famous American actor of another generation, Henry Miller,

Gilbert Miller, producer of "The Good Fairy" at the Henry Miller Theatre, then unde the auspices of the Frohman company.

Photo by Joe Weil

Here is the Henry Miller Theatre on 43rd Street, New York, photographed by the Universal Weekly staff photographer this week. Our artist, however, has changed the sign over the marquee to read as it looked in 1931, when "The Good Fairy" had its memorable run at this theatre.

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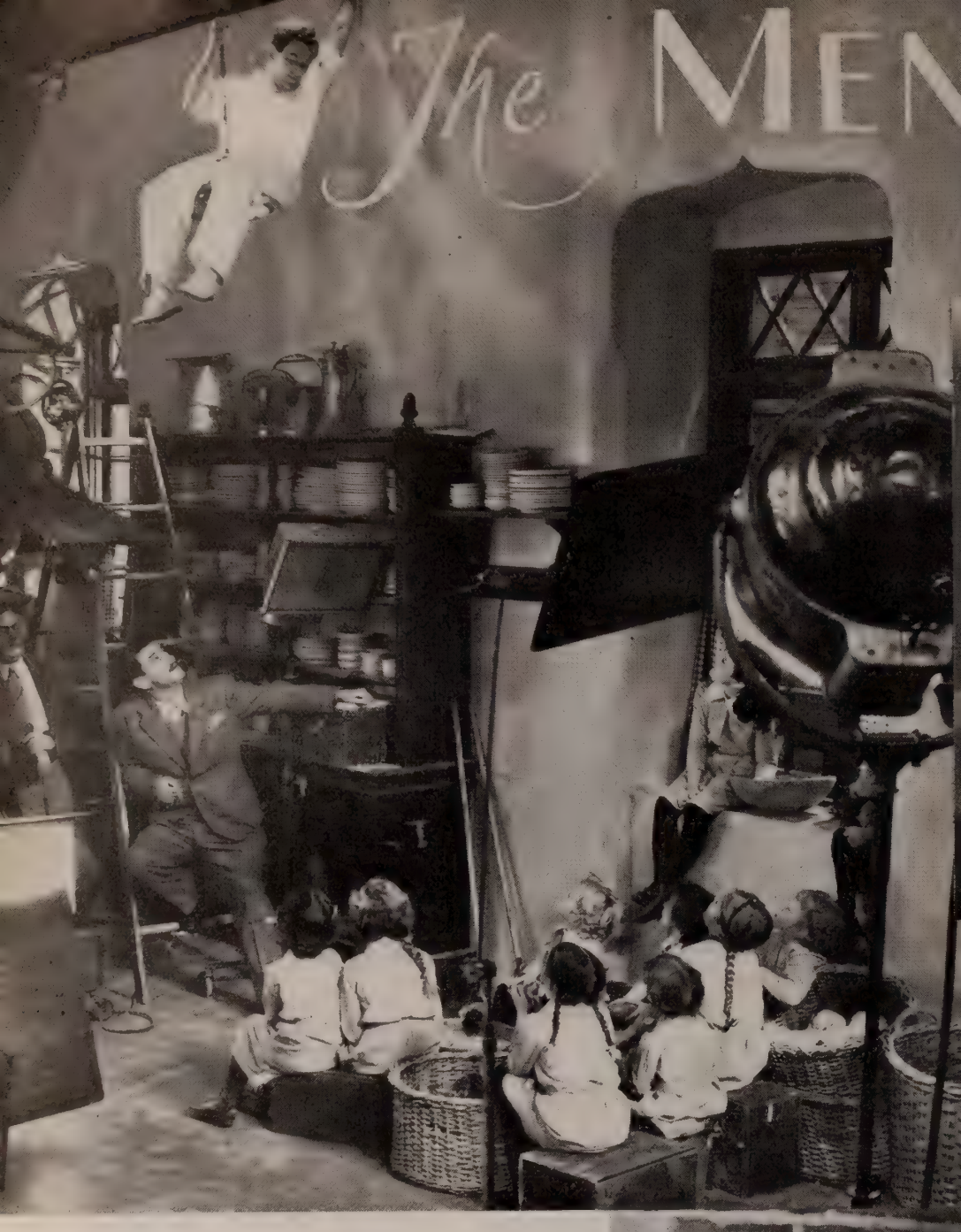


William Wyler, director of "The Good Fairy"

William Wyler, the director, experiments from a high perch to see how the scene below will look through the eyes of Margaret Sullavan, who has to hang from this perilous perch and to drop from it to the floor. After a number of rehearsals, Miss Sullavan was pretty sore and retired from the final take with the saying, "There ought to be a law against acrobats working without nets under them." Preston Sturges is on the ladder below Wyler.

—●—

Margaret Sullavan and playwright Preston Sturges, who wrote "Strictly Dishonorable" expressing their satisfaction with the progress of the filming of "The Good Fairy." Margaret Sullavan is co-starred with Herbert Marshall, and Preston Sturges did the adaptation of the Molnar play to the screen.

ade A Picture of GOOD FAIRY"

Preston Sturges, adaptor of "The Good Fairy"

The Adaptor

THE screen adaptation ot "The Good Fairy" was written by Preston Sturges, author of "Strictly Dishonorable," "Child of Manhattan," "Recapture," "The Guinea Pig" and "The Well of Romance," all of which were produced with success on New York's Broadway. Entering motion pictures in 1929 to write "The Big Pond" for Maurice Chevalier, Sturges has since achieved fame as a brilliant scenarist with "Fast and Loose," "Thirty Day Princess," "We Live Again" and "The Power and the Glory"—the latter recently adjudged the gold medal screenplay of the year. Sturges was born in Chicago on August 29, 1898, and attended schools in France, Germany, Switzerland and the United States.

A study of William Wyler, the director, behind one of the new sound cameras with which "The Good Fairy" was photographed.

The Director

WHEN Carl Laemmle returned from Europe in the Fall of 1908 he brought back with him a very promising and a very young man. His name was William Wyler. He started in the New York office doing publicity for European newspapers. Wyler was born in Mulhouse and was educated in Lausanne. Switzerland and in Paris. He first entered his father's glove store in Paris but was delighted to accept Mr. Laemmle's invitation to come to America. His success has been doubly sweet and gratifying. It has been achieved in the face of all the difficulties which beset a very young man, unfamiliar with a new country's language and customs and underestimated by every one because of the natural thought that he had influence at headquarters.

Wyler has been directing for ten years, starting with two reelers and graduating into features.

The Settings

WHEN William Wyler started "The Good Fairy," he made certain that the settings would be not only appropriate but would be an outstanding feature of this production. Wyler was born in Alsace Lorraine and has many times been in Budapest. The entire story of this Ferenc Molnar play is laid in and around the city of Budapest. The huge department stores, the cafes, the orphanage, the theatres, the street scenes, everything in fact, about the settings, has been designed and constructed with the utmost care and precision and also with an eye to bringing out the most striking photographic possibilities.

One of the most elaborate settings is that representing an internationally famous cafe, every feature of which has been reconstructed with the utmost precision and will be recognied with delight by anyone who has been in Budapest.

Many of the most expressive scenes of "The Good Fairy" were taken in the Carthay Circle and the theatre lobby. This was the theatre in which Margaret Sullavan's first picture, "Only Yesterday," had its world premiere. This illustration shows the ushers rehearsing Margaret Sullavan as usherette Number 1.

BOOKED SIGHT UNSEEN IN

O RADIO CITY MUSIC HALL!

CARL LAEMMLE Presents

MARGARET
SULLAVAN
HERBERT
MARSHALL

in Universal's Production of Ferenc Molnar's

The GOOD FAIRY

with

FRANK MORGAN

REGINALD OWEN · ALAN HALE
ERIC BLORE · JUNE CLAYWORTH

Story translation by Jane Hinton

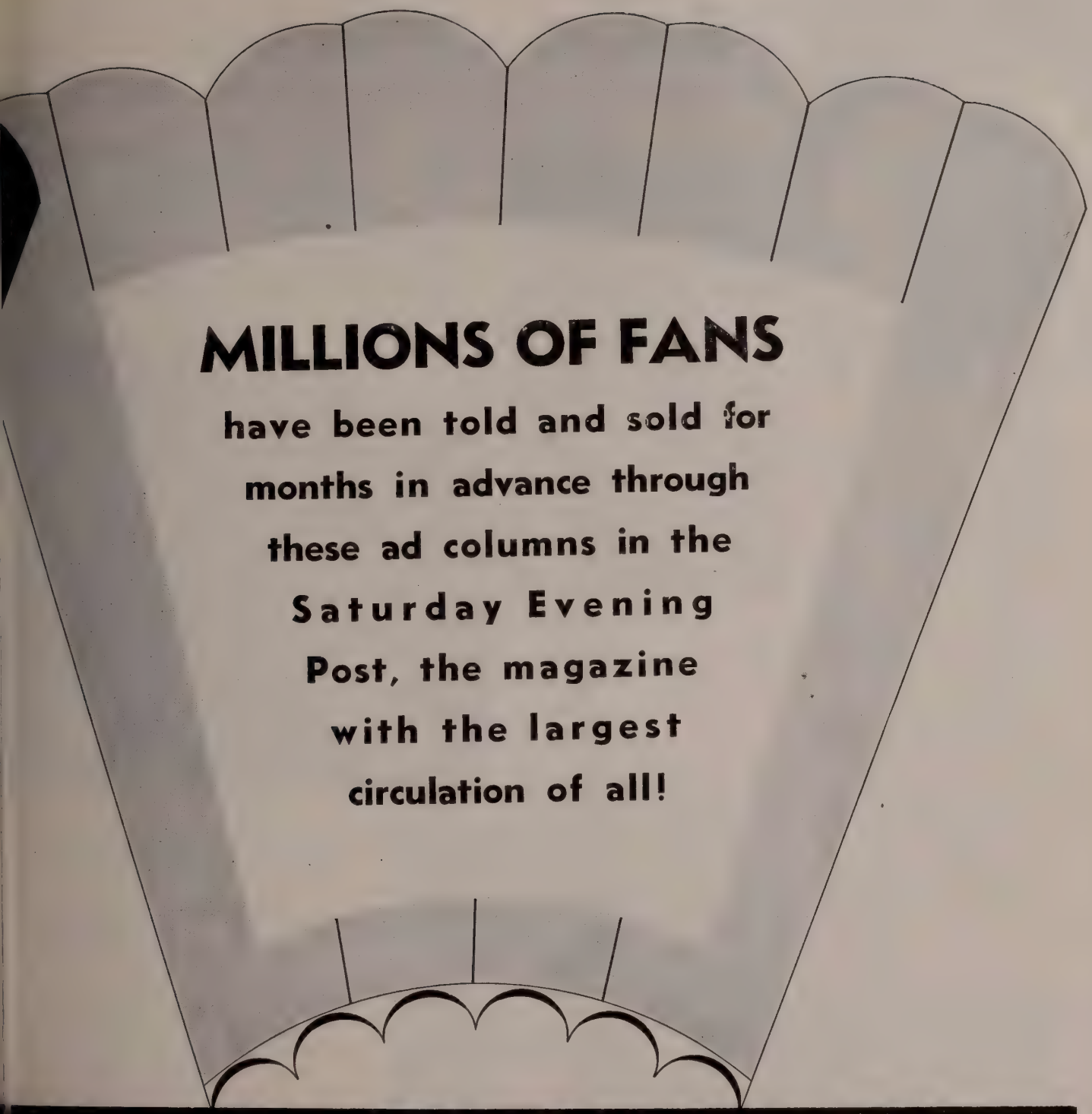
Screenplay by Preston Sturges

Directed by WILLIAM WYLER

Produced by CARL LAEMMLE, Jr.

Watch This Column
Margaret SULLAVAN
Herbert MARSHALL
in The GOOD FAIRY
You will remember the charm of Miss SULLAVAN as the star in "ONLY YESTERDAY" and "LITTLE MAN, WHAT NOW?" In "THE GOOD FAIRY," she has a totally different kind of role as an usherette in a Viennese movie theatre, who has ambitions to enjoy life's luxuries. Co-starred with her is HERBERT MARSHALL, whose talent is known to every movie-lover. "THE GOOD FAIRY" is a bright whimsical comedy with sparkling dialog, and you will enjoy it from end to end. In the cast is that outstanding actor, FRANK MORGAN. The story is by Ferenc Molnar and direction by William Wyler.
In "NIGHT LIFE OF THE GODS," UNIVERSAL has produced a bizarre picture in which Neptune, Mercury, Venus, Diana, Hercules and other gods and goddesses come to real life and descend on the modern life of Broadway. Naturally, situations are startling and ludicrous. Lowell Sherman has revealed in directing this production (from Thorne Smith's novel) and the whole world should love it.
Have you seen UNIVERSAL'S splendid production of Charles Dickens' "GREAT EXPECTATIONS?" If not, then see it by all means.
Let's get together and discuss by mail what you think could be added to improve UNIVERSAL PICTURES. If you have any ideas—send them to me. I will pay for any ideas that I can actually use.
(To be continued in the Dec. 1st issue of The Saturday Evening Post.)
Carl Laemmle
(President 1536-LT)
UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City
Watch This Column
Margaret SULLAVAN
HERBERT MARSHALL
in The GOOD FAIRY
This excellent daddy-long-legs type of story, by Ferenc Molnar, is beautifully presented and I heartily commend it to young and old. It portrays a most hilarious, fast-moving comedy drama wherein a girl goes from an orphanage into the world—plays havoc with the lives of three men by selecting her husband from a telephone book and failing to tell her victim she has done so. As a result, she finds herself in serious, though amusing, complications which audiences like. You will long remember this outstanding picture when you see it. MARGARET SULLAVAN, famed for her great successes, co-stars with HERBERT MARSHALL. Others of note in the cast are: FRANK MORGAN, Alan Hale, Reginald Owen, Eric Blore and June Clayworth. A WILLIAM WYLER PRODUCTION.
• • • •
"A NOTORIOUS GENTLEMAN" is an intense, modern drama, emotional, thrilling and tragic, yet lightened by pleasing love interest. The cast of players is so able that every thought of the authors is splendidly developed. The cast: Charles Bickford, Helen Vinson, Dudley Digges, Onslow Stevens, Sidney Blackmer, John Darrow and others. Directed by Edward Laemmle.
"THE MYSTERY OF EDWIN DROOD," starring the talented CLAUDE RAINS (The Invisible Man) and DOUGLASS MONTGOMERY, involves a choir-master in a village church who is a veritable Jekyll and Hyde. The story is suspenseful and eerie, written by a master-mind, DAVID MANNERS. Remarkable—HEATHER ANGEL, Douglass Montgomery, Francis L. Sullivan and Valerie Hobson. Direction by Stuart Walker.
"IMITATION OF LIFE," with CLAUDETTE COLBERT, WARREN WILLIAM, ROCHELLE HUDSON, Ned Sparks, Alan Hale, Louise Beavers, Fredi Washington, Baby Jane and others. Story by Fannie Hurst and direction by JOHN M. STAHL, the human interest director.
Watch out for "NIGHT LIFE OF THE GODS," hilarious comedy; "THE MAN WHO RECLAIMED HIS HEAD" with CLAUDE RAINS, JOAN BENNETT and LIONEL ATWILL. Demand Universal pictures at your favorite theatre, see the best entertainment.
• • • •
Until further notice, every time that this column gives I will pay $50 for the best letter received containing a suggestion for the betterment of UNIVERSAL PICTURES. I myself will be the judge as to the best letter and my decision will be final. In each and every letter you write please state whether or not you wish your name used in this column—your request will appear here in this column—your name may be listed. Furthermore, I will be glad to listen to how much we will pay for EXTRAORDINARY suggestions. Send your ideas in. NOW!
(To be continued in the February 3rd issue of The Saturday Evening Post.)
Carl Laemmle
(President 1536-LT)
UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City
Watch This Column
Margaret SULLAVAN
Herbert MARSHALL
in The GOOD FAIRY
WHEN such artists get together, both artistic, sincere and understanding, and are flanked by an able cast, a good picture is bound to result—providing the story is right—which it is in this instance, as the famous Hungarian playwright, Ferenc Molnar, is the author. As the title implies, THE GOOD FAIRY tries to please everybody and as a result finds herself in serious, though amusing, complications. The picture is modern, and it will please you in every way. The assisting cast includes FRANK MORGAN, Reginald Owen, Alan Hale, Hugh O'Connell, June Clayworth and others. Screen play by Preston Sturges. Directed by William Wyler.
• • • •
Put these on your "MUST SEE" list:
CLAUDE RAINS, (The Invisible Man) in "THE MYSTERY OF EDWIN DROOD" with Heather Angel, Douglass Montgomery, David Manners, Francis L. Sullivan, Valerie Hobson and others. Direction by Stuart Walker.
"NIGHT LIFE OF THE GODS," in which the Greek and Roman gods come to life and join modern life of Broadway. A LOWELL SHERMAN production from Thorne Smith's novel.
CLAUDETTE COLBERT in Fannie Hurst's "IMITATION OF LIFE," with WARREN WILLIAM, ROCHELLE HUDSON, Ned Sparks, Fredi Washington, Alan Hale, Louise Beavers, Baby Jane and others. Direction by JOHN M. STAHL, the human interest director.
"THE MAN WHO RECLAIMED HIS HEAD" with CLAUDE RAINS and JOAN BENNETT, assisted by LIONEL ATWILL, Lloyd Hughes, Dorothea Wieck, Carol Coombs and others. Story by Edward Ludwig.
• • • •
Carl Laemmle is interested only in extraordinary suggestions. Before, he has recommended anything himself towards an outstanding production, $25,000.00 will be the minimum he pays for the betterment of our pictures. Mr. Laemmle will be the judge as to best suggestions and there will be no limit as to how much we will pay for extraordinary suggestions. Send your ideas in. NOW!
(To be continued in the February 3rd issue of The Saturday Evening Post.)
Carl Laemmle
(President 1536-LT)
UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City
Watch This Column
Margaret SULLAVAN
Herbert MARSHALL
in The GOOD FAIRY
FERENC Molnar, the leading Hungarian playwright of today, wrote "THE GOOD FAIRY," and it seems to me more than fitting that the charming MARGARET SULLAVAN plays the leading role. She is an usherette in a theatre and is animated by a desire to please everybody. One of her contacts is a South American banker who, of course, misunderstands her motives. Thus come the complications which audiences love. HERBERT MARSHALL has the leading male role. Miss SULLAVAN and Mr. MARSHALL are ably assisted by Frank Morgan, Alan Hale, Reginald Owen, Hugh O'Connell, Henry Armetta and others. Direction by William Wyler.
★
De Luxe Pictures Which I Cordially Recommend:
CLAUDETTE COLBERT in "IMITATION OF LIFE," with WARREN WILLIAM, including ROCHELLE HUDSON, Ned Sparks, Alan Hale, Baby Jane, Fredi Washington and Louise Beavers, et al. Next Sunday, and will believe it to be picture of the year. It is from Fannie Hurst's famous novel, presented by players of known and proven ability, and will, I believe, set the pace for screen productions of the year. It is directed by the artistic John M. Stahl.
★
"NIGHT LIFE OF THE GODS"—a merry and comedy bringing to life the Greek and Roman gods. It is from the ingenious story by Thorne Smith, and Lowell Sherman's directing is notable. You'll laugh till you cry.
★
"THE MAN WHO RECLAIMED HIS HEAD"—a powerful drama of the eternal triangle in which CLAUDE RAINS who scored in The Invisible Man—plays the lead with JOAN BENNETT opposite, assisted by LIONEL ATWILL, Lloyd Hughes and Dorothea Wieck. Direction by Edward Ludwig.
• • •
Heartiest wishes to you all for a fine Christmas, and still further prosperity and happiness for the New Year.
(To be continued in the Dec. 1st issue of The Saturday Evening Post.)
Carl Laemmle
(President 1536-LT)
UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City

The GOOD


MILLIONS OF FANS
have been told and sold for
months in advance through
these ad columns in the
Saturday Evening
Post, the magazine
with the largest
circulation of all!

FAIRY

HIGHLIGHTING "The

Margaret Sullavan in the role of Lu Ginglebusher, the altruistic moving picture theatre usherette.

★

WITH her first picture, Margaret Sullavan became a star. "Only Yesterday" required a personality like hers, and Margaret Sullavan required a picture like "Only Yesterday" to display the remarkable dramatic ability which she possesses.

Margaret Sullavan's second picture, "Little Man, What Now?" demonstrated that her success in "Only Yesterday" was no flash in the pan. She was not a one-role actress; she had ability to portray diametrically opposite forms of emotion and she had the ability to take the second role in a picture, if necessary. As an actress, she could take it.

Literally thousands of columns of publicity have been written about Margaret Sullavan, her personality, her ability, and her performance in these two roles. Fan magazine stories and covers have been given her with such regularity that Margaret Sullavan today stands on the top-most rung of the ladder of popularity and praise.

Everyone is anxious to see a Margaret Sullavan picture. Their curiosity and expectancy will be thoroughly gratified in "The Good Fairy," in which Margaret Sullavan is starred with Herbert Marshall in a role made famous on the stage by Helen Hayes.

It is a role with glamour painted all over it, a role in which Margaret Sullavan has the opportunity to further her popularity with the public.

Herbert Marshall and Margaret Sullavan in a scene from "The Good Fairy."

★

★

One of the many elaborate scenes in "The Good Fairy."

"The Good Fairy" has unusual advertising, p li ten by Europe's most noted playwright, Moln . York's most famous theatres, the Henry Mill mous showmen, Gilbert Miller, and interprete b Hayes and Walter Connelly.. Its screen play w w tinction, Preston Sturges. Its cast includes su Herbert Marshall, Frank Morgan, Reginald O n Cesar Romero and Beulah Bondi. It was dire d

MOVIES INSPIRED "THE GOOD FAIRY"

IN "The Good Fairy," in which Margaret Sullavan is starred with Herbert Marshall, the character that she plays, Lu, was inspired by looking at romantic and heroic motion pictures to become "The Good Fairy." You see, Lu is a theatre usherette. Her outlook on life is very much circumscribed, but the screen opens to her a world of opportunity to do good deeds. While the flicker romance is on the screen, a tremendous determination to help others grows in Lu's heart, until she is inspired to do the most amazing, most unconventional and most dangerous things, all for the good of other people, and all without any selfish interest, or thought of the position in which she might be placed.

William Wyler directed the picture from the play by Ferenc Molnar.

MARGARET SULLAVAN USHERS AT PANTAGES

MARGARET SULLAVAN recently served as an usherette in Pantage's, the very theatre in which she made her screen debut as a star a year ago. In certain sequences of "The Good Fairy," Miss Sullavan is seen as an usherette and these scenes were made in Pantages theatre in Hollywood, scene of the world premiere of her first screenplay, "Only Yesterday." And her associates in the work for the new picture were a score of regular usherettes who a year ago were answering questions about the new star.

For five successive nights the "Good Fairy" company assembled at the theatre upon the conclusion of the regular performance and worked until late the next morning, when they must retire from the scene so that the daily show might be resumed.

Good Fairy" in ADVANCE

y and exploitation value. It was writ- had a splendid run in one of New duced by one of New York's most fa- o of the finest stage players, Helen ten by a New York playwright of dis- en luminaries as Margaret Sullavan, lan Hale, Eric Blore, June Clayworth, the talented William Wyler.

ENTIRE TOWN BUILT FOR "GOOD FAIRY"

ROME was not built in a day but Budapest was. It was built not in Hungary, but in Hollywood for the production of "The Good Fairy." Not a stone of this city's walls was ever quarried. Like the bricks they were imitations made of cardboard and wood. Some of them even were of paper. All the glass windows were made of celluloid. The only real things used were those that would sound, such as the cobbles in the streets, the trolley cars, the automobiles, the horses and drays, the furniture of the buildings and the "hand props." Yet this city had it architects, blueprints, masons and mechanics just like a real city.

The movie Budapest was 250 feet long, 220 feet wide and two stories high. No building over two stories was allowed. No buildings had roofs.

PICKS A HUSBAND OUT OF 'PHONE BOOK

WHEN Lu, the movie usherette heroine of "The Good Fairy," embarked on her career of doing good deeds for others, she little thought that she would be forced to the extremity of picking a husband for herself out of the telephone book!

But when she introduced herself to an amorously inclined wealthy gentleman, from whose golden horde she fondly hoped to scatter riches, honors and happiness about the world, she soon discovered that, for her own protection, it would be necessary to provide herself with a husband to present to the impatient millionaire. So she passes herself off as a married woman of the fashionable world as a defense against his advances. She has no husband, but she glibly tells her admirer that her husband is a lawyer. To further his suit, the millionaire offers to give this lawyer all of his legal business. From this point its a riot of mirth.

Margaret Sullavan and Frank Morgan in a scene from "The Good Fairy," wherein Morgan, as the millionaire, bewilders the usherette with promises of great fortune.

★

★

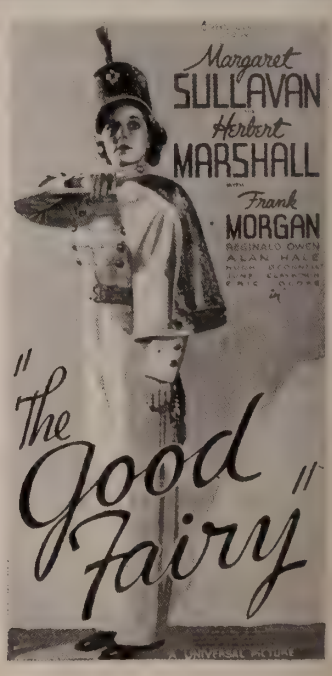
Herbert Marshall, whose charm of manner and voice, have made him the most popular male star of the day. His voice has been called 'the voice with the sex appeal."

Herbert Marshall Has Most Seductive Voice

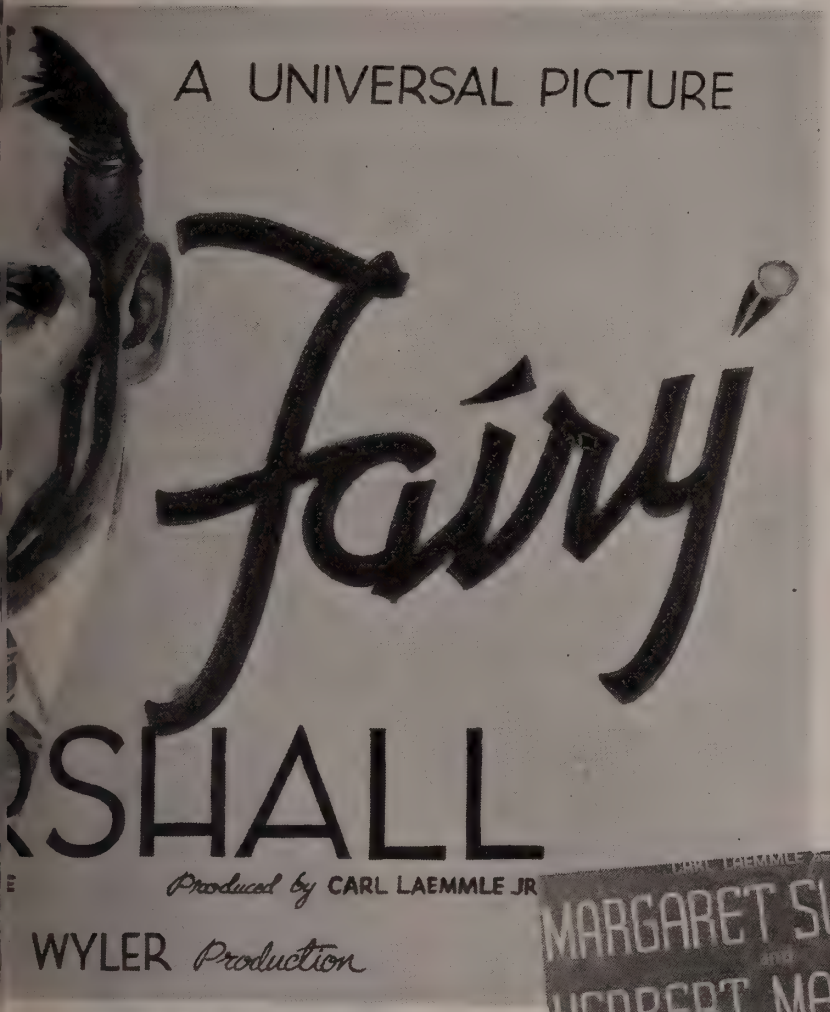
NO other screen actor is in such heavy demand as leading man for Hollywood's feminine screen stars as is Herbert Marshall. All, it seems, are clamoring for the services of this quiet, finely attuned Englishman who is already achieving with theatre audiences the same degree of popularity that has been lavished on him by the stars themselves. Gerta Garbo, Constance Bennett, Claudette Colbert and Norma Shearer are among those who have been successful in bringing about his engagement as their screen lover and have followed with high praise of Marshall both as a man and as an actor.

Their expressions have been such as to turn the head of any man who did not have his feet firmly fixed on the ground. "He has a miraculous quality of sincerity and sympathy, which is subtly conveyed to the person playing with him." "The secret of his charm is his gallant and courteous attitude toward all women." "He is both manly and wistful. The sympathy of women goes out to him because his face expresses silent suffering and a great sympathy. His voice is the most seductive in motion pictures." —*Stars Opinions*

PAPER YOURSELF INTO A



HOLDOVER WITH THESE!



HERE'S a 24-Sheet that has everything in color, in star art, in maximum display values! Don't pass it up!

Showmanship

. . . let's be obvious!

There are no trick angles needed to sell Sullavan-Marshall-Morgan in "Good Fairy"

No need to twist your brain or spend hours doping up stunts on "THE GOOD FAIRY." No trick angles needed. It's obvious to sell Sullavan and Marshall and Morgan in this story but it's the right and only thing to do! That leaves all your time clear for the selling job!

No need to think up swell lines on Sullavan. The critics have done it for you:

" . . . to Margaret Sullavan can go only the laurels reserved for the truly great of the silver screen." *Rochester Journal and Post Express.* ". . . a constant delight!" *Boston Traveler.* " . . . superior gift, simple, irresistibly natural . . . the most versatile of recent discoveries and the one that will last longest in popular favor." *Los Angeles Times.* " . . . a very great actress." *Toronto Mail and Empire.* " . . . superb performer." *Washington Evening Star.* " . . . glorious." *New Orleans Tribune* " . . . a freshness, spontaneity, and sincerity that are all her own." *Chicago Tribune.* " . . . hits high note as film star . . . superlative talent." *New York World-Telegram.* " . . . hail Miss Sullavan!" *Kansas City Star.* " . . . lovely, sensitive . . . brings intelligence and an unusual poise to the screen." *New York Daily News.*

Plus HERBERT MARSHALL, her co-star and FRANK MORGAN, reigning new favorite, a triumvirate of box-office names that spells money if it is flashed to your crowds!

The angles are obvious—but the attack must be impressive! The more glitter and glamour you attach to the opening of this picture the bigger your returns. The reports tell us it is a great picture . . . Sullavan's finest, topping even "Little Man, What Now" and "Only Yesterday." That means it is worthy of a big campaign with big newspaper space. It is worthy of immediate lobby billing and pre-advance screen announcement. It is worthy of all that goes with a gala premiere.

Let's be obvious by giving it all of these things and launching "THE GOOD FAIRY" as the big picture that it is!

. . . *JOE WEIL*

BALLYHOO — CONTESTS — LOBBY DISPLAYS — STUNTS

Display Lines

The Exciting Adventures of a Lovely Vixen Who Bedeviled A Romancing Millionaire Into Making Her Poor Sweetheart's Dreams Come True.

* *

Brilliant! Glamorous! Mysterious! Actress Superb! The Supreme Sullavan In A Triumph Greater Than "Only Yesterday" and "Little Man, What Now?"

* *

She knew Nothing About Life or Love—Yet She Had to Choose—The Poor Young Stranger or the Romancing Millionaire.

* *

Call It Chance—Destiny Was "The Good Fairy" That Threw Wealth and Success Into the Lap of One Man and a Strange and Lovely Girl Into the Arms of Another!

* *

She Was Dainty Dynamite That Burst Like A Blazing Bombshell Into the Lives of Three Worldly Men!

* *

Through The Whim Of A Young Lady Whose Innocent Loveliness Enthralled A Romantic Millionaire, A Young Attorney Is Catapulted to Sensational Success!

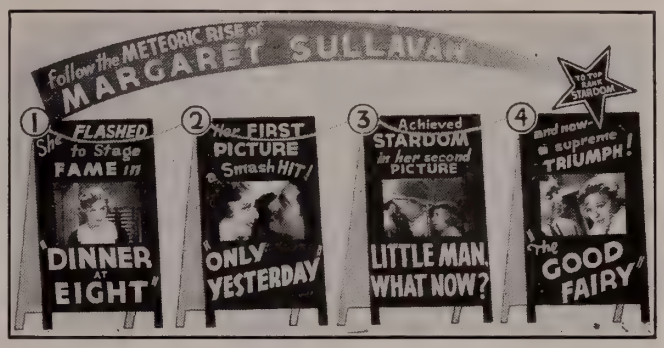
Telephone Directory Tie-Up

A lawyer's listing in the classified telephone directory brings him riches in this picture. (In explanation, Margaret Sullavan runs to a telephone book and finds an unknown lawyer's name at random, as a result of which he gets a big retainer.) Here is your chance to tie-up with distributors of the local classified telephone directory, and possibly to have them do advertising in your local newspapers. They may assist in your telephone campaign, or co-operate in other ways.

GIRL BALLYHOO

The girl is dressed in an usher's uniform and carries a giant flashlight, which you can probably promote from the local electrical store. Add a catch-line to the banner hanging from the flashlight. The girl should parade on the busiest streets and hand out heralds whenever a crowd gathers. Particularly good for the evening hours.

Lobby Panel to Sell the Star!



Illustrated above is a suggestion for a series of lobby panels which will attract special attention to the meteoric rise of Margaret Sullavan and all her fans for her new picture. Use four easels one for each of her four big hits. Use silk ribbon to connect these panels as indicated and swing a comet trail from the first easel to the last with the copy as shown.

QUESTIONAIRE NEWSPAPER CONTEST

ILLUSTRATED herewith is special Exploitation Service Mat Number GF2, available at your local Universal Exchange. Good for two columns in your newspaper.

Run it as an easy self "contest," having the answers to the questions apper on another page of the paper. This feature will make it an especially desirable stunt from the viewpoint of the newspaper.

Here Are The Answers

1. Signed by Universal because of her success in the stage production of "Dinner At Eight." "Only Yesterday." John Boles.
2. "Little Man, What Now?" Douglass Montgomery.
3. Ferenc Molnar.
4. The title role, that of a pretty little vixen who brings great success to a man she never saw before.
5. Herbert Marshall and Frank Morgan.

Suggestions For Plugging the Star

Here are tried and proved suggestions to sell her wide following created by "ONLY YESTERDAY" and "LITTLE MAN, WHAT NOW?"

RESEMBLANCE CONTEST—Find local girl who most resembles Margaret Sullavan. Make her town's guest during showing.

PLANT TIE-UP STILLS—Order an extra supply of Margaret Sullavan photos and plant them in milliners, drug stores, etc.

EXHIBIT PUBLICITY—Innumerable fan magazine articles have appeared about the star. Look over back numbers, clip out articles, and mount on a board with the caption: "Fans! Your favorite is here in her grandest role—'THE GOOD FAIRY.'"

16 MM. TRAILER IN MINIATURE THEATRE

HAVE your sign painter construct miniature theatres with daylight screens, and use a portable projector to run off 16 mm. trailers of this picture around town. These trailers can be ordered directly from the Exploitation Department for a rental of $7.50 for two weeks. Put signs in store windows announcing the times when you will show the trailer. One print should be enough for several locations. We suggest using empty store windows, department store windows, mezzanines and other popular spots where a crowd will gather. Available on special order only, which must be accompanied by check.

LET GIANT HEADS AND NAMES SELL SHOW!

Love Query Contest for Newspaper.

THERE is a half-tone mat which can be planted in your local newspaper for "Love Query Contest." Ask your Universal Exchange for Exploitation Service Mat GF No. 1. Use the following copy:

WHICH DO YOU THINK SHE WOULD BE MOST HAPPY WITH AND WHY—THE ROMANCING MILLIONAIRE OR THE POOR YOUNG STRANGER WHO LOVES HER?

Herbert Marshall and Frank Morgan are screen rivals for Margaret Sullavan in her latest picture, "THE GOOD FAIRY," adapted from the Broadway stage hit by Ferenc Molnar. The Strand Theatre, which is showing the picture wants the fans to decide which man Margaret Sullavan would most likely be happy with?

Here is your opportunity to win a pass by picking the proper man, by giving your reasons in full. For the best fifty-word letters you can get free admission to see the picture.

Send this Letter to Lawyers!

ONE of the most important characters in "THE GOOD FAIRY" is a lawyer, which gives you an opportunity to contact all legal men in town, attorneys, law students, law clerks, etc. Send them the following letter:

Dear Sir:

Imagine this! A poor, unknown lawyer, living a hand-to-mouth existence for years—suddenly catapulted to success through the whim of a lovely lady, whose innocent loveliness enthralled a romantic millionaire.

Imagine when his first client arrived and offered him a $100,000 retainer! Suppose that this happened to you? Suppose that in the shape of destiny, "The Good Fairy," stepped in to pick you from the ranks and put you on the path of dazzling, professional achievement?

It happens in the new Margaret Sullavan romantic comedy-drama "THE GOOD FAIRY." You will particularly enjoy this screen version of Ferenc Molnar's famous stage play. Herbert Marshall as the young lawyer, gives a fine performance and Frank Morgan is superb as the romantic millionaire. Be sure to see it!

Very truly yours,

The Management.

FOR USHERETTES — NOT FOR THE BOSS!

Where Is the Prettiest Usherette — We Want to Know!

Cora Jean Doonan who hails from Larned, Kans.

MOSTLY the stories, ads, etc., in this magazine are addressed to the manager—but this one is not! It's for the usherettes only! Three weeks ago we announced that we were looking for the most beautiful motion picture theatre usherette in America, and that we would present the one selected with the usher's costume which Margaret Sullavan wore while starring in "The Good Fairy."

Now then, Miss Usherette, would'nt you like to strut your stuff in this handsome uniform? Particularly when your boss plays "The Good Fairy?" Well all you have to do is ask your boss to send your photograph, either head or full length, together with your name, height, weight, hip and bust measurements, to the Editor of the Universal Weekly. You must see to it that this is done not later than February 16th, however, as the contest closes on that date. The winner will be announced in the Universal Weekly of February 23rd.

Lillian Baer

This is the Uniform

Judging from the number of usherettes who have already sent in their pictures there's going to be a good fight for that uniform. It's a very glamorous costume, too, of metallic cloth and flannel, trimmed with fancy braid and big shiny buttons. That visored hat is pretty with its pom-pom! Yes, ma'm it's a uniform that any theatre would be proud to have the distinction of exhibiting—especially when worn by America's prettiest usherette!

In the upper left is Cora Jean Doonan of the Electric theatre, Larned, Kansas—Above at right is Lillian Baer of the Sierra theatre, Sacramento, Calif., first two entries.

ALLITERATION CONTEST TO PLAY-UP THE STARS!

AS a means of attracting additional attention to the stars of this picture arrange with the local newspaper to run an alliteration contest offering ticket prizes for the best alliterative line descriptive of Margaret Sullavan and Herbert Marshall. The folks will have fun thinking up adjectives. You can use the winning lines in your lobby displays and in your newspaper ads. If it is not practical for the newspaper to run the contest carry it in your house organ the week preceding your opening. The following are examples of alliterative lines:

"Sweet, Svelte, Sullavan"
"Manly, Masterful, Marshall"
"Amazing, Amusing, Morgan"

FLASHLIGHT CUT-OUT

FROM the three-sheet poster, make up a life-sized standee cut-out of Margaret Sullavan or have your sign painter build a jumbo sized cut-out along the same line. In the hands of the girl insert a practical flash light, which can be illuminated by attaching to a base plug. Let this focus on a dark spot in the lobby, where your message can appear on a circular card. Also a good stunt for the rear of the auditorium or dim-spot, in the busy corner windows about town.

Use Your Staff of Ushers In Campaign

BECAUSE of the fact that Margaret Sullavan has the role of an usherette in this picture, use your house staff as much as possible in campaigning and publicizing the attraction.

One way to do this is to have a telephone campaign with the usherettes or ushers calling up friends and strangers and delivering the following message:

"I am ushering at the Strand where Margaret Sullavan in "THE GOOD FAIRY" this week takes the role of an usherette and gives a splendid, realistic performance and I should know. Don't miss this picture!" It is more interesting than "LITTLE MAN, WHAT NOW?" and Margaret Sullavan is more adorable than she was in "ONLY YESTERDAY."

Also prepare letters or reviews of the picture by the ushers and have these circulated among your mailing lists, use as newspaper ads, and for blow-ups in the lobby.

STAGE A PARADE OF USHERS

Use your house staff to ballyhoo this attraction in the morning before your theatre opens. Have them wear dress uniforms, if possible, and carry banners with copy as shown. Going up and down the main streets of your town, this gag should attract plenty of attention.

STREAMER — HANGER — HERALD — Other Accessories

9½" x 14"

Ample Imprint Space

The Beautiful

ROTO HERALD

Handsomely printed in two rich tones of rotogravure. Illustrations and copy sell the delightful story and the stars. Priced at $3.50 per thousand at Universal Exchanges.

← 2 PIECE - 3 COLOR - DIE-CUT HANGER

Above is a reproduction of the hanger. A great accessory for dressing up your front and lobby. Also suitable for use in tie-up display windows. Priced at 20c. each. Order from Universal Exchanges.

TIE-UP STILLS—A set of ten specially selected stills that will help considerably in landing the best windows in town. They are also good material for tie-up newspaper ads. Complete set is $1.00. You may order them singly at 10c. each from Universal Exchanges.

TINTED STILLS—There is also available at Universal Exchanges a set of hand tinted stills for use in adding class to your lobby and window displays. They are the regular 8 x 10 inch size. The set of six is priced at 90c.

POSTERS—You will find reproductions of all the posters for this picture on pages 22 and 23. Note the cut-out possibilities of the three, six and twenty-four sheets. There are also regular size, jumbo and midget window cards.

AUTOGRAPHED PICTURES of Margaret Sullavan are available at Universal Exchanges at the low price of $6.50 per thousand. These pictures have many uses and will help materially in your campaign. Regular 8 x 10 inch size.

A THREE COLOR, DIE-CUT LOBBY STREAMER!

This streamer is printed on extra weight die-cut board and printed in three bright colors. Five pieces come strung ready for hanging. Suitable for marquee and lobby decoration and for mounting on your regular hanging sign. The beautiful head of the star forming the centre piece is available separately for 40c. Complete streamer priced at $2.50 each. Order from Universal Exchanges.

UNIVERSAL'S NEW SMASH HITS ARE

ON THE WAY

—"and in the bag!"

SAYS

CARL LAEMMLE

HENRY HULL

in

"THE WEREWOLF OF LONDON"

Story by Robert Harris

Screenplay by John Colton

EDMUND LOWE

in

"THE GREAT IMPERSONATION"

From the novel by

E. Phillips Oppenheim,

master of mystery and detective fiction!

KARLOFF

and

LUGOSI

in

Edgar Allan Poe's

"THE RAVEN"

Screenplay by Jim Tully

You'll be surprised when we announce the cast of singing stars for

"SING ME A LOVE SONG"

Original operetta by Robert Harris

Screenplay by Harvey Gates

Directed by Stuart Walker

IRENE DUNNE

in

Edna Ferber's

"SHOW BOAT"

Screenplay by Zoe Akins

Produced by Carl Laemmle, Jr.

JOHN M. STAHL'S

successor to his record-breaking "Imitation of Life"

"THE MAGNIFICENT OBSESSION"

By Lloyd C. Douglas · Screenplay by Eugene Walter and Elizabeth Meehan

Directed by John M. Stahl

Produced by Carl Laemmle, Jr.

3,666,736*

PERSONS IN THE UNITED STATES HAVE PAID TO SEE "IMITATION OF LIFE" UP TO JANUARY 19TH!

– CARL LAEMMLE

★597,024 More cash customers in 7 days!

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Printed in U. S. A

UNIVERSAL WEEKLY
VOL. 36, NO. 9 FEB. 9, 1935

To Carl Laemmle =

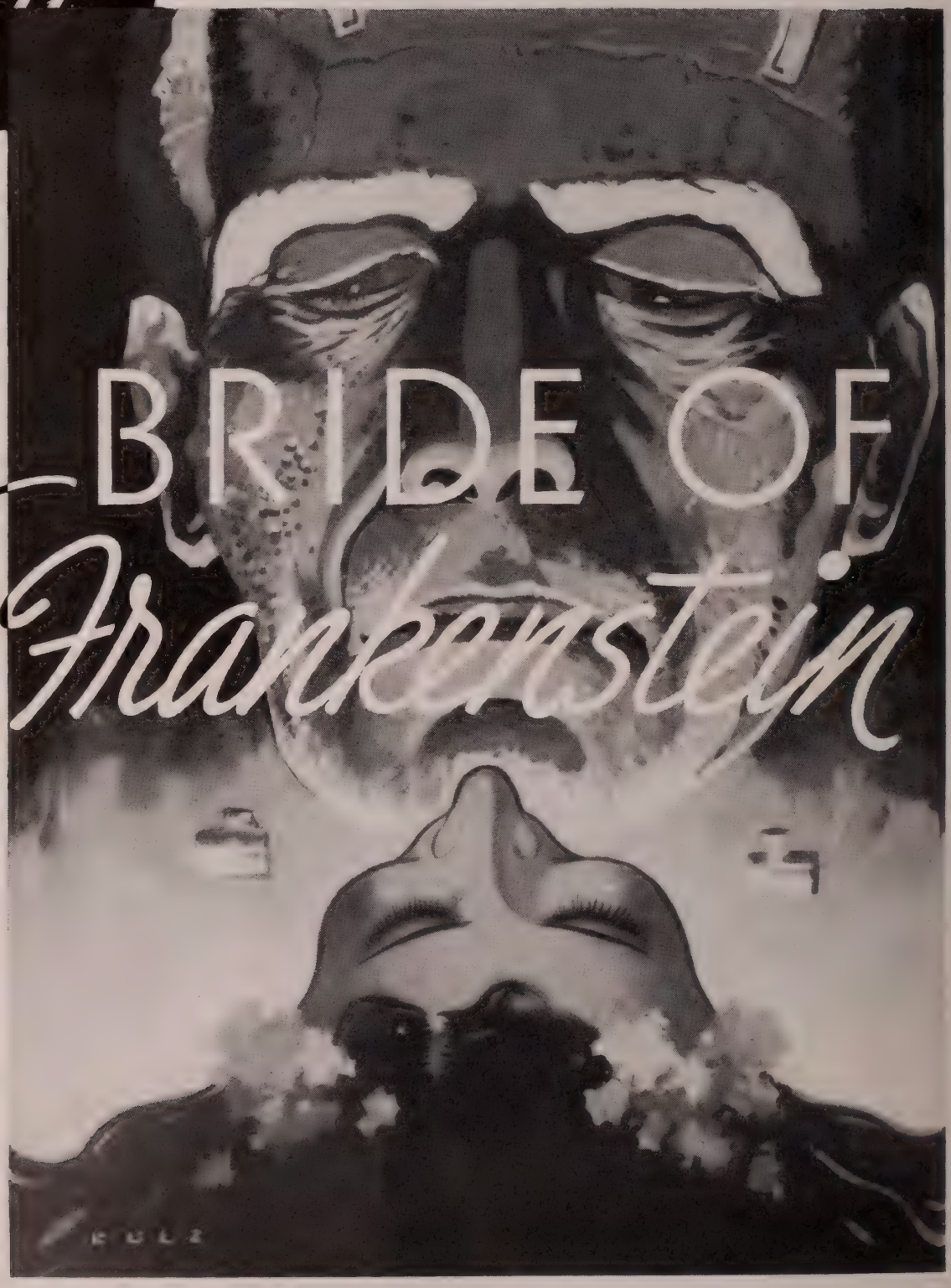
The Good Fairy is one of the greatest comedies I have ever seen.

W. G. Van Schmus
Managing Director
Music Hall

Margaret Sullavan

Karloff in

THE MASTER MYSTERY THRILLER OF ALL TIME IS ON THE WAY! LOOK OUT! WATCH OUT! STEP OUT!



4,903,896*

PAID ADMISSIONS TO

"IMITATION OF LIFE"

UP TO FEBRUARY 2ND!

– CARL LAEMMLE

★ 629,152 More
since last week!

THE GOOD FAIRY IS S

No. 805 Straight-from-the- Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Margaret Sullavan at her best.

Herbert Marshall at his best.

A wonderfully human story, dealing with an usherette in a movie theatre.

A superb bit of directing, in the glamorous atmosphere of a motion picture palace.

There you have the principal parts of "The Good Fairy" which will shortly be released by Universal as one of the finest contributions it has ever made to the amusement business.

You remember Margaret Sullavan for her work in "Only Yesterday" and "Little Man What Now"—but in "The Good Fairy" you will find a finer Miss Sullavan. If she gained your sympathy and admiration in the former pictures, she will win you utterly in "The Good Fairy."

She has one of the most natural and human roles ever give to any screen star.

Miss Sullavan plays the part of a girl who thinks her greatest happiness must lie in doing good for others.

MPLY EVERY WOMAN

Every girl in the world has pictured herself at one time or another in such a glorified position. She wants to help others. She wants to make sacrifices.

At no matter at what personal sacrifice, she wants to bring happiness and contentment into the lives of others —no matter who they are.

Girls dream of these things. They don't always do them, but just the same they dream of doing them.

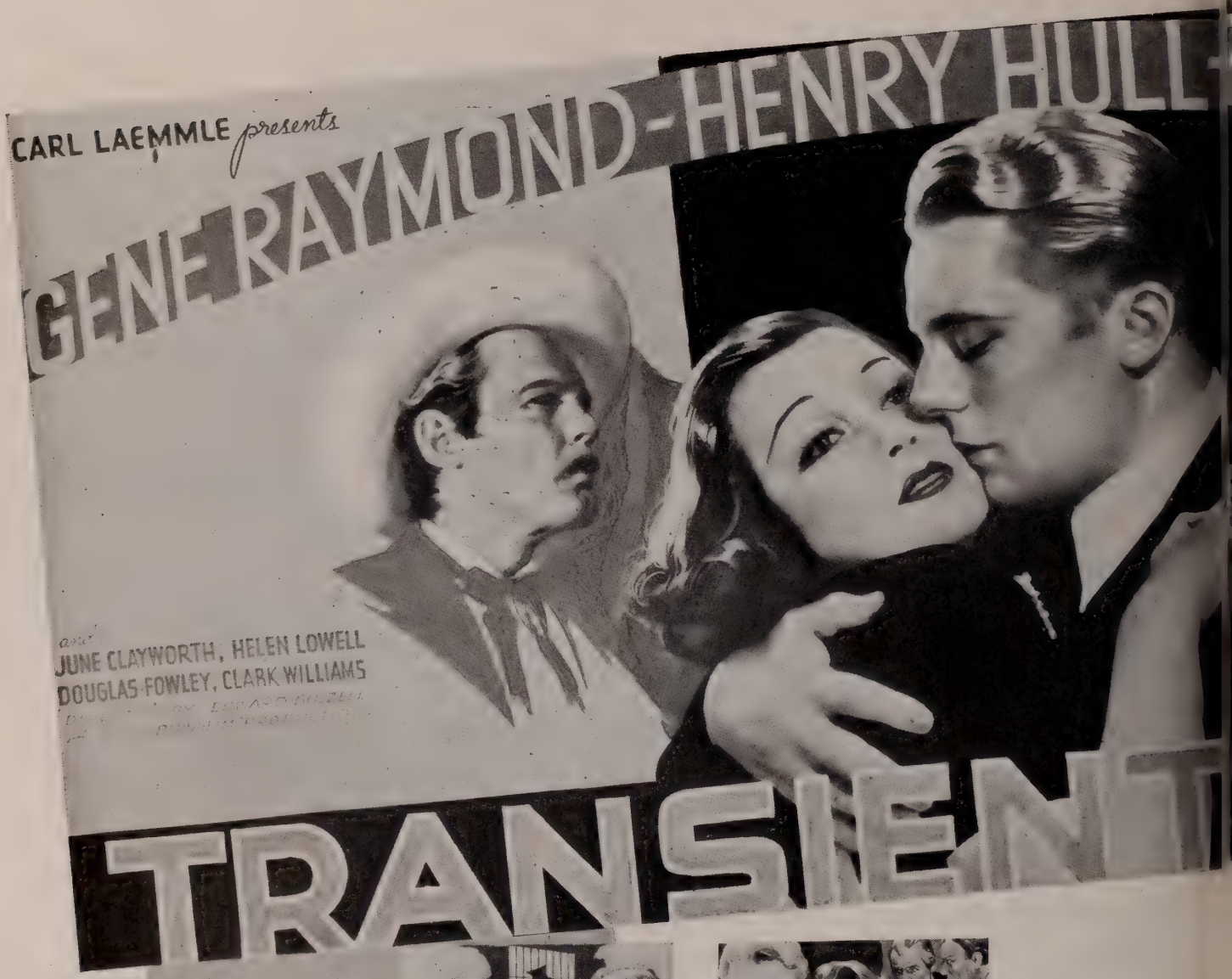
Every girl and every woman in the world will understand what the good fairy was trying to do in this story.

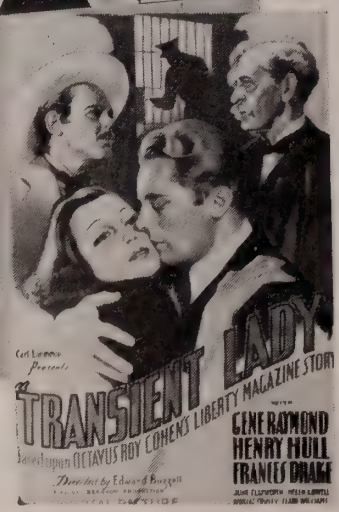
Every understanding man will know from his own experience, through his mother, his sister or his wife, what a good fairy is.

With a heart-story, with Miss Sullavan and Herbert Marshall playing the leads, with a beautifully set and directed picture you will have in "The Good Fairy" just about everything your showman's heart could desire.

Carl Laemmle

GET THESE UP AND YOU





LL GET THEM COMING!

Paper designed to sell its grand stars and cast — and its famous story! A flash that means cash!

BANG! GO THE FUN, EXCITEMENT AND FIRE-WORKS . . . When a thrill-seeking movie queen tries to steal a handsome taxi-driver from a sweet little stenographer!

It Happened in NEW YORK

CARL LAEMMLE presents
a Universal Picture, with

GERTRUDE MICHAEL
HEATHER ANGEL
LYLE TALBOT
HUGH O'CONNELL
PHYLLIS LUDWIG + BESS STAFFORD
ADRIENNE D'AMBRICOURT

From an original story by Ward Morehouse and Jean Dalrymple. Screenplay by Rian James.

Directed by ALAN CROSLAND
An EDMUND GRAINGER Production

R
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Joy Will Break Loose Everywhere!

You can't stop it when you have a combination like DAMON RUNYON'S Collier's Magazine story

JEAN PARKER and CHESTER MORRIS

in

Princess O'HARA

With LEON ERROL

A Universal Picture presented by Carl Laemmle . . . Directed by David Burton . . . Leonard Spigelgass, Associate Producer

"The B
Is Give

● *First shot of the gigantic studio where the scientists put together and animated the body of the female they designed to be the mate of the "Frankenstein" monster. Remarkable photography made in Universal City studios.*

● *Just a suggestion of the huge, elaborate, beautiful, awe-inspiring and characteristic sets which James Whale has constructed as the background for the thrilling picture he is making in "The Bride of Frankenstein." This scene shows Colin Clive ("Frankenstein") in bed, and Valerie Hobson and Una O'Connor in the foreground.*

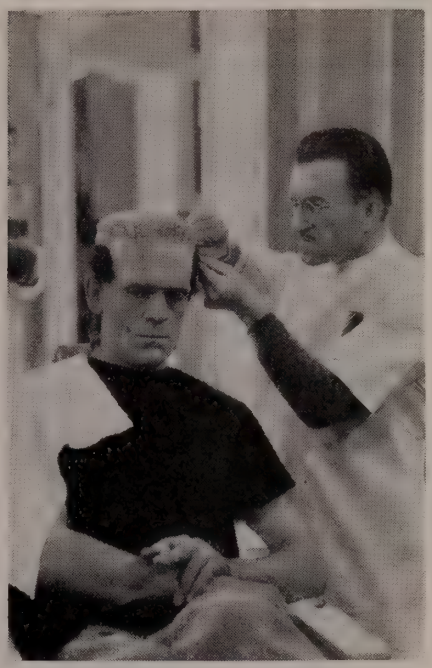
de of Frankenstein" Magnificent Production

THE moving picture world is coming to realize that a James Whale production is perfect from every angle, story, cast, settings. It is a question at Universal City right now whether the cast or the settings will be the more interesting part of "The Bride of Frankenstein," the strange compelling drama which is now being made as a sequel to the amazingly successful "Frankenstein."

Karloff, of course, is starred and the cast already includes such players as Colin Clive, Elsa Lanchester, wife of Charles Laughton; Valerie Hobson, Ernest Thesiger, Dwight Frye, Una O'Connor, E. E. Clive, Gavin Gordon, Douglas Walton, Neil Fitzgerald and Lucien Prival.

In spite of this remarkable cast, a typical James Whale cast, by the way, the immediate interest at Universal City is centered upon the sets. It is generally agreed in the production department that no picture ever made at Universal City has so many and so remarkeable sets as the "The Bride of Frankenstein." All of them are pitched in a more or less sombre note, to accord with the mood of the story. Many of them are of stone; several of them have been made permanent. The most striking is probably the huge laboratory, which is seventy feet in height, made of solid stone construction.

There is a huge, underground burial crypt, also made of stone. There is three-quarters of a mediaeval castle, with vaulted ceilings, tapestried walls, ornate, ancient-appearing furniture in huge reception rooms, bedrooms, central hall and dining room.



● *Karloff donning his make-up under the artistic hand of Jack Pierce, ace Universal studio make-up man. The new make-up will be considerably like last year's monster make-up, with the addition of some terrific burned patches on the face and head.*

"DIAMOND JIM" TO A "T"

As promised last week on this page. Here is Edward Arnold in the role of "Diamond Jim" shaking hands with Parker Morell the author.

AL SANTELL DIRECTS "DIAMOND JIM"

EDMUND GRAINGER, who will produce "Diamond Jim," on Monday engaged Al Santell to direct it. As previously announced, Edward Arnold will create the character of James Buchanan Brady, the man who made the gay nineties gay, and the subject of the unusual biography of Parker Morell, which Universal purchased several months ago. The author, who has been at Universal City for the last three months, working with Harry Clork and Doris Malloy on the screenplay, arrived in New York on Saturday, having completed the screenplay and advised with Mr. Grainger on the cast and scenes. Casting will begin next week on the basis of the types discussed with Mr. Morell.

"Diamond Jim" will go into production on the 18th of February.

The story of "Diamond Jim" has had a remarkable circulation already. The man himself is a tradition. His life was one constant publicity stunt and he lived it and profited financially by every stunt. The story ran serially in Cosmopolitan. As a best seller Simon & Schuster gave it a great publicity build up. It has had a great record in sales.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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FEBRUARY 9, 1935
Vol. 36 No. 9

The Preview Parade of UNIVERSAL PICTURES

HEATHER ANGEL as "CHRIS"

Twinkle, twinkle, movie star . . .
How did you get the way you are?

Vania! Lovely! Alluring! Elusive! Adored by millions! Queen of the talkies! Spoiled and pampered darling of the screen!

Her appearance in person panicked New York and jinxed the lives of two young lovers, Chris and Charlie.

LYLE TALBOT

Charlie cruised around New York and his tough knuckles introduced him to the famous star. Chris was thrilled because she idolized the glamorous Vania. But when the two-fisted cabbie became the famous star's gigolo . . . Chris simply went berserk!

She snatched a Prince away from Vania and was squired all about the town by the blueblood who turned out to be a blackguard. Figure out when Charlie and Princey met—what a shambles! One smashed hack—one smashed nose—one smashed romance—before the brawl was over!

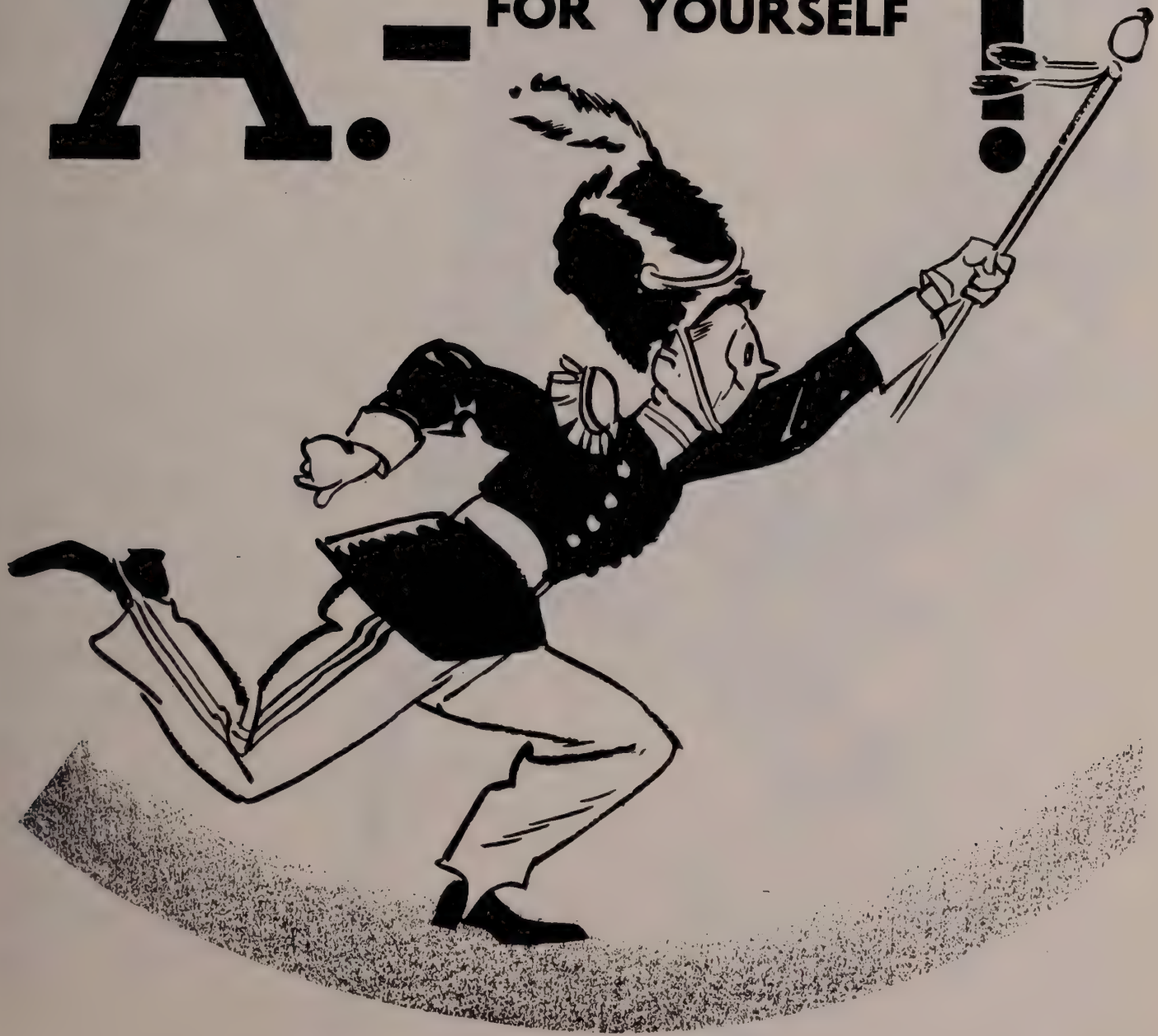
It started in Hollywood—IT HAPPENED IN NEW YORK! Only in gay and glamorous Gotham, only on the madcap isle of Manhattan could it all occur!

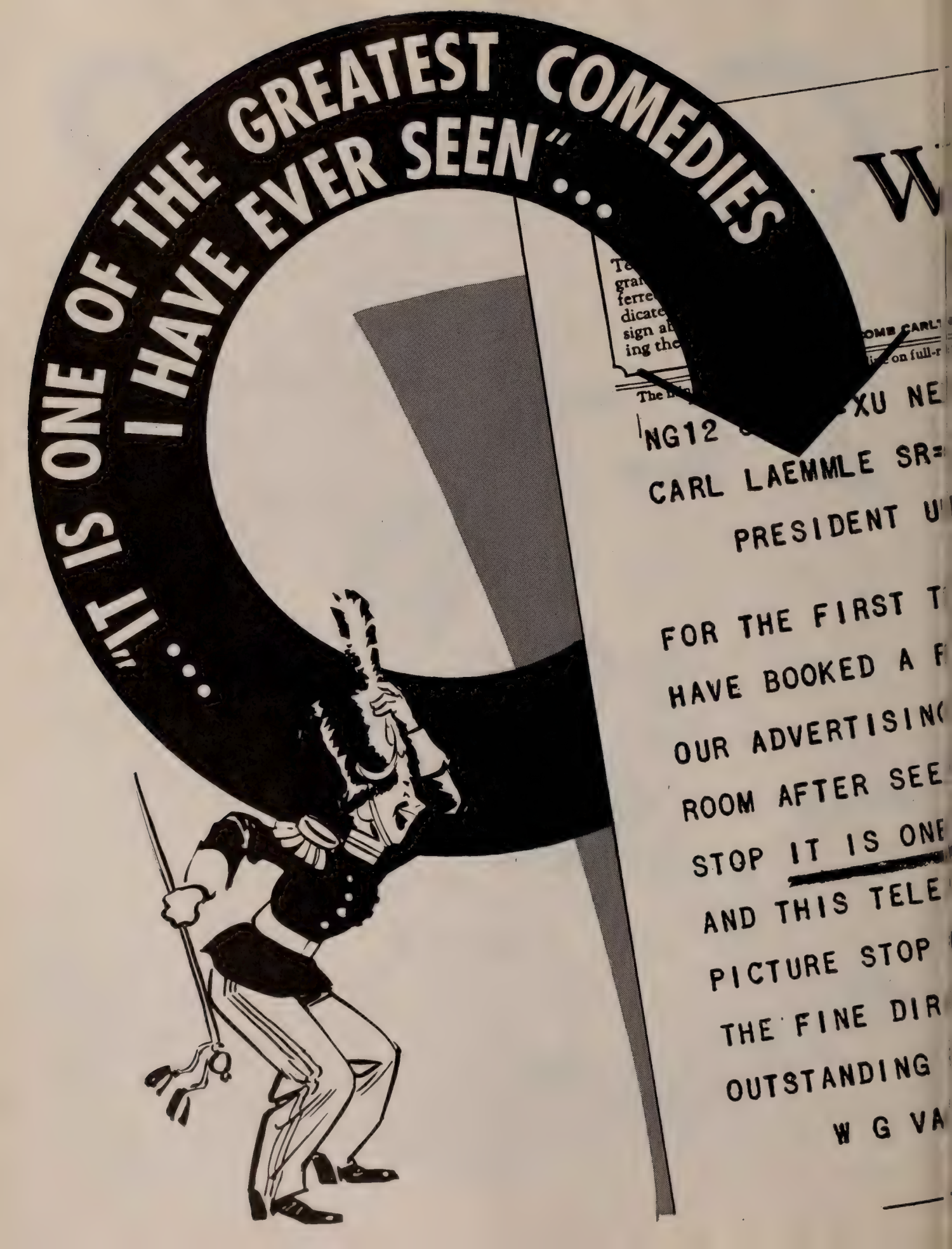
Get set for a fun-packed farce with giddy Gertrude Michael, huggable Heather Angel, manly Lyle Talbot, and hilarious Hugh O'Connell!

JACTHALL

Q. — IS IT TREMENDOUS ?

A. — JUST READ FOR YOURSELF !




"IT IS ONE OF THE GREATEST COMEDIES I HAVE EVER SEEN"...
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J. C. WILLEVER, FIRST VICE-PRESIDENT

PRESIDENT

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ORK NY JAN 30 1935

VERSAL PICTURES CORP UNIVERSALCITY CALIF=

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ON FAITH STOP I HAVE JUST LEFT OUR PREVIEW
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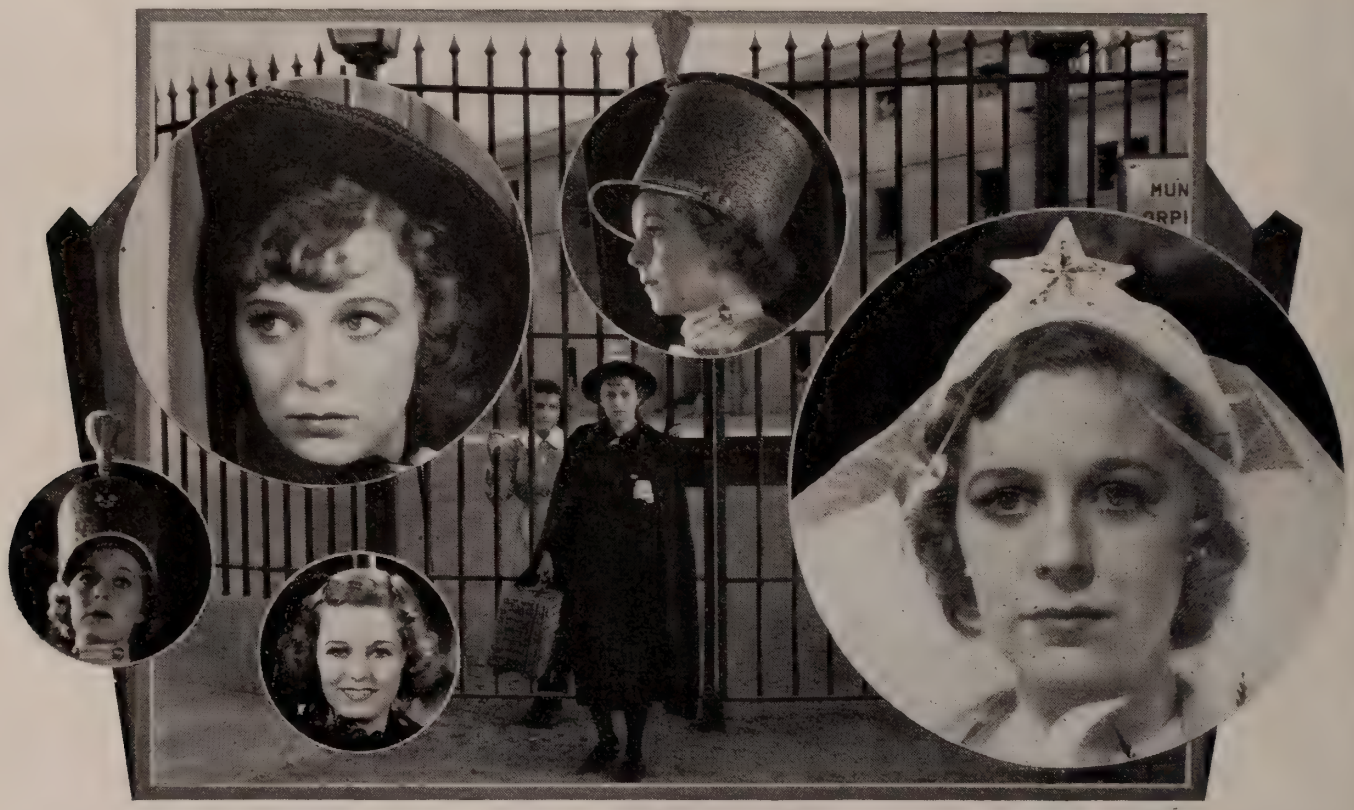
SCHMUS MANAGING DIRECTOR RADIO CITY MUSIC HALL.

1935's FIRST AND E

IGGEST SENSATION!

NEW YORK CRITICS RAVE



Composite picture of Margaret Sullavan in various expressive costumes and situations she employs in "The Good Fairy"

"CHARMING COMEDY" Says REGINA CREWE in *American*

A DELIGHTFUL, heart-warming comedy with an incessant ripple of laughter ruffling the charm of its surface, the new Margaret Sullavan film fixes its star even more firmly in the affections of her audience, and brings the Music Hall its most appealing entertainment since "Little Women."

The adaptation of the Molnar fantasy has been wrought to retain all the bubbling mirth of the original plus that soupcon of pathos that points the comedy so effectively. And the drama, played as it is by a quartette of Hollywood's most adept thespians rates tops for Universal film fun. And that "universal" may be spelled with a big "U," as well, in compliment to the producers.

Maybe it isn't quite fair to rely on a heroine's name for a laugh, but when Margaret Sullavan, the little Orphan Annie of the film, is introduced as a Luisa Ginglebusher, the name, tossed about by such skilled farceurs as the Messrs. Morgan and Owen, becomes good for hilarity at every mention. But even though the fair Luisa's name be Ginglebusher, and such artifices as Mr. Marshall's beard, Mr. Morgan's funny falls and Mr. Owen's gesticulations are made the basis for fun factions, there are plenty of forthright comic situations, laughable lines and a good sturdy comedy foundation upon which towers of mirthful hokum are erected.

Just how things work out you must see for yourself at the Music Hall. And we mean "must." For "The Good Fairy" is as thoroughly enjoyable a film as the new season has brought forth. Miss Sullavan's artistry, her wistful charm, the wide range of her talent become here more apparent than even in her earlier accomplishments. Mr. Marshall fits finely into the romantic role, both before and after he shaves.

And those thrice-gifted harlequins, Reginald Owen and Frank Morgan, make two chuckles grow where even Molnar planted only one. Distinguishing lesser roles are Alan Hale, Beulah Bondi, Cesar Romero and Eric Blore. William Wyler's direction is as smooth as Miss Sullavan's portrayal, which is praise indeed.

ABOUT "THE GOOD FAIRY"

"Delicious Comedy" Says Kate Cameron *in Daily News*

★ ★ ★ ½★

"THE GOOD FAIRY" presiding temporarily over the destiny of the Music Hall undoubtedly will bring good luck to the house this week. For the picture is a delightful adaptation of Ferenc Molnar's play of the same name and is heartily recommended as an efficacious antidote for those mid-Winter blues which are afflicting nearly every one at this time.

Margaret Sullavan, under the expert guidance of her director-husband, William Wyler, makes the most of the role which Helen Hayes created on the stage when Gilbert Miller presented the Hungarian comedy in New York three years ago. She is charmingly ingratiating as the orphan Luisa, the little usherette whose prettiness and innocence combine to make her a potent magnet for amorous, elderly gentlemen. Miss Sullavan's versatility is demonstrated by the effective way in which she puts over the comedy. She is as sure of herself in this medium as she was in the serious dramatic roles in "Only Yesterday" and "Little Man, What Now?"

But while Miss Sullavan is well nigh irresistible as the little Cinderella who believes in passing on to others the good that comes to her, the Molnar film would not be the delirious entertainment it is if Frank Morgan had not been cast to play the rich and fluttery Mr. Konrad and if the producers had failed to assign Reginald Owen to the role of the jealous waiter, nor, for that matter, if Herbert Marshall had not been available to take care of the more romantic aspects of the story and to wear the whiskers of Dr. Max Sporum. As it is, however, the picture has been expertly cast in all its parts, including that of Dr. Metz, played by the Eric Blore who created considerable comment for his work in "The Gay Divorcee."

"Gay Nonsense" Says Rose Pelswick *in Evening Journal*

A LIGHT and airy farce dotted with bright dialogue and nimbly played by a capable cast, "The Good Fairy" provides amiable entertainment this week at the Radio City Music Hall. It is Universal's picturization of the Molnar play in which Helen Hayes appeared some seasons back.

It is also Margaret Sullavan's first screen comedy role, her previous cinematic excursions having found her in such tear-drenched dramas as "Only Yesterday" and "Little Man, What Now?" Here she skips through whimsy and gay nonsense, assisted by the always amusing Frank Morgan and Reginald Owen.

It's featherweight as to plot, but Director William Wyler keeps both the story and his players moving briskly. What it lacks in substance it makes up in diverting episodes, such as the one in which Mr. Morgan and Mr. Owen argue over the dinner menu, and adroit directorial touches such as the one in which Miss Sullavan tries on a fur scarf in front of innumerable mirrors. Morgan and Owen are excellent in their roles, and there are outstanding if much too brief bits by Beulah Bondi as the orphan asylum director and Alan Hale as the movie palace manager.

"Bewitching Comedy" Says Bland Johaneson *in Daily Mirror*

ENCHANTING and whimsical little orphan girls have become the new fad in movie heroines. None has been more appealing and captivating than the latest, Margaret Sullavan, who is the Luisa of "The Good Fairy." She plays the role, interpreted by Helen Hayes, when the sparkling Molnar comedy graced the stage of Broadway.

"The Good Fairy" is no sappy account of a suffering orphan who is rescued from drudgery by a kindly bachelor. It is smart, spicy comedy. The high merriment, is balanced skillfully by genuine pathos and charm.

The conclusion of the tale is perfectly obvious, but it is reached through a series of highly amusing and vastly charming complications. They range from rowdy slapstick to delicate wit. The dialogue sparkles.

Miss Sullavan is an exquisite Luisa and her support is great. With Frank Morgan, Herbert Marshall and Reginald Owen in the principal roles no comedy need lack spirit.

"The Good Fairy" is lighter, but no less distinguished than the star's previous hits.

"GOOD FAIRY" SPARKLING FILM Says EILEEN CREELMAN in the *SUN*

THE Music Hall offers one of the movie season's brighter items, a refreshingly human version of the Cinderella story. Based on a Ferenc Molnar stage play of a winter or two ago, "The Good Fairy" is a gay variation on a theme that never grows too old. The picture can thank William Wyler's imaginative direction and his choice of an expert cast for its present cheerfulness.

This is one of those bubble-light comedies that the forlorn "Romance in Manhattan" tried so desperately to be. "The Good Fairy" succeeds, carries off all those difficult qualities of naivete, quaintness, charm, and sweetness without getting messed up in a bog of saccharinity. The naivete here is neither Hollywood infantilism nor the heavily boyish pranks of a mature star. "The Good Fairy," in spite of its pretty orphan heroine and its sympathetic villains, relies upon the comic spirit to carry its tender romanticisms. It is properly rewarded.

The story, too frail a bit to linger over long, concerns the first adventures of one Luisa Ginglebusher

(Continued on Page 25)

BROADWAY WILL BE A MADHOUSE OF MIRTH WHEN THOSE BEAUTIFUL GODDESSES START THEIR RIOTING AT THE
N. Y. ROXY THEATRE
NOTHING LIKE IT EVER ATTEMPTED BEFORE! ... IT'S THE MASTERPIECE OF NUTTY, NERVY NONSENSE!
Carl Laemmle presents
THORNE SMITH'S
NIGHT
of the

ON FEBRUARY 22nd!...
Leon Gargonoff
MERLE OBERON
JOHN LODER
BATTLE
LIFE
GODS
LOWELL SHERMAN
PRODUCTION
A Universal Picture
Produced by CARL LAEMMLE, JR.

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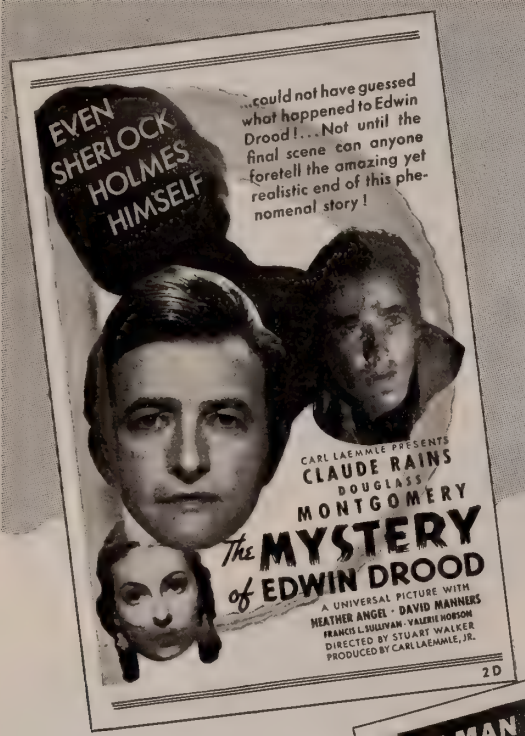

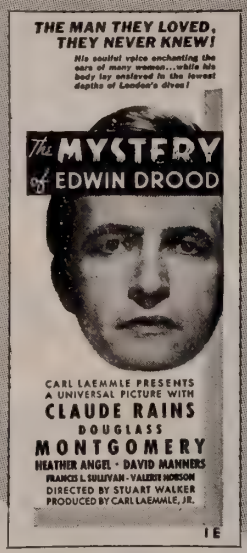

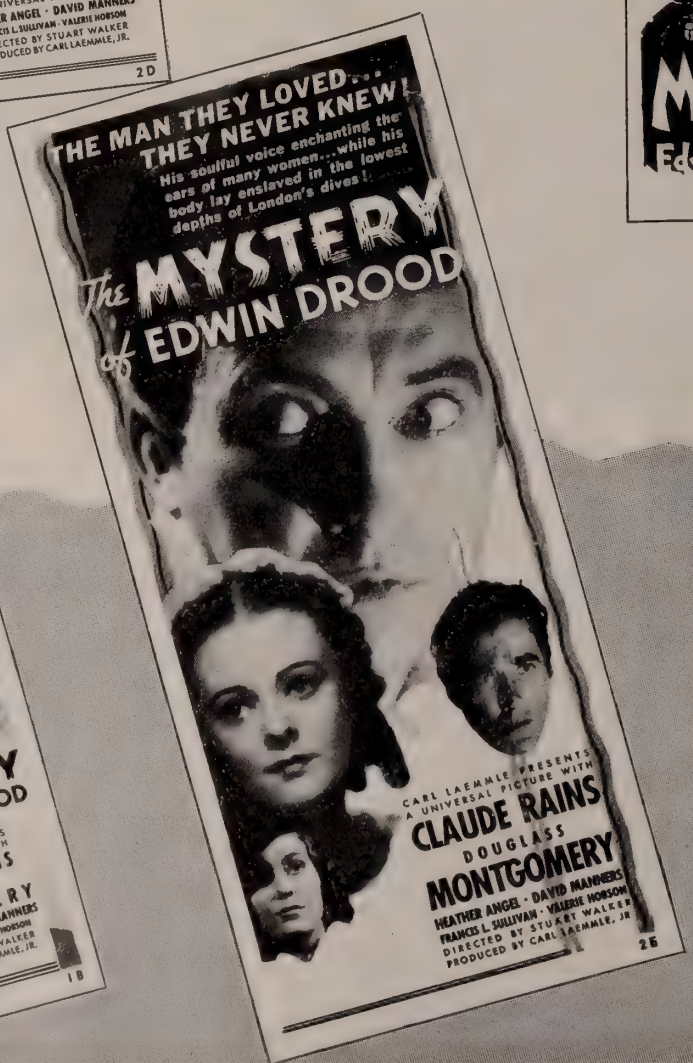

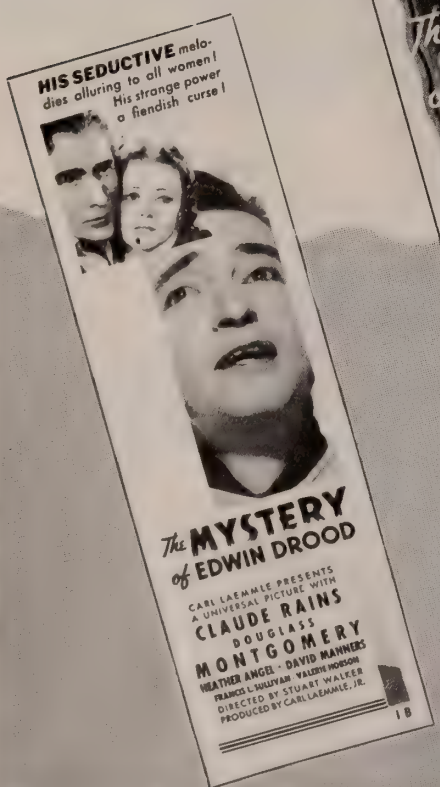

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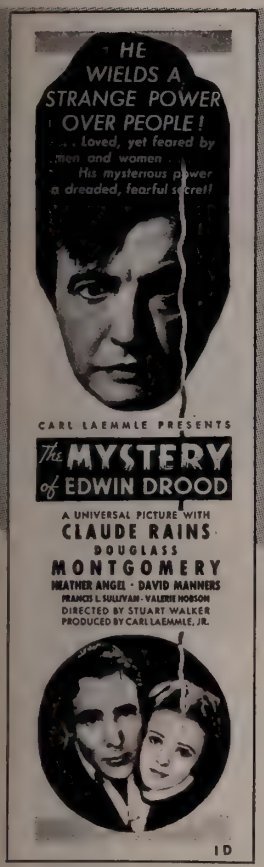

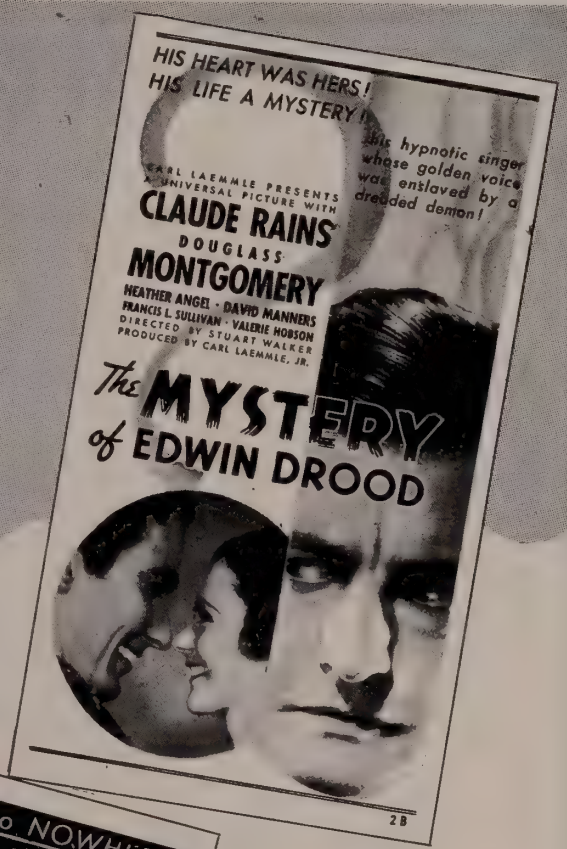

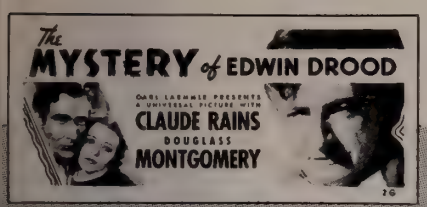

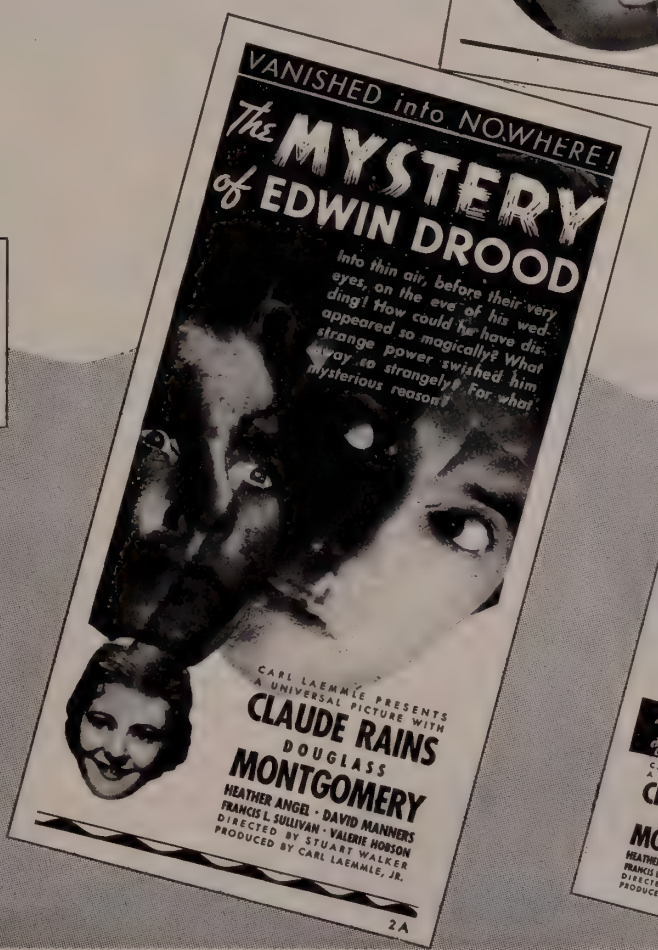

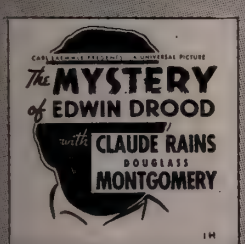

Like Universal Pictures More Each Year

Royal Theatre
FORT RECOVERY - OHIO

Jan. 10, 1935

Mr. Carl Laemmle,
Universal Pictures Corp.,
Rockefeller Center
New York, N.Y.

My dear Mr. Laemmle,

I have just signed my twentieth consecutive Universal contract. I started the Royal Theatre, Fort Recovery Ohio in 1915 with Universal and have used your product ever since.

Your salesman has been telling me of your twenty ninth anniversary. Please accept my sincerest congratulations and earnest wish that you will have continued success and keep on giving the small exhibitor the kind of pictures that have always made us money.

With best regards,

Very truly yours

Emil Wagner

Emil Wagner,
ROYAL THEATRE

PIONEER THEATRE
POWERS - OREGON

January 3, 1935

Mr. Carl Laemmle
Universal Pictures Corp.
Rockefeller Center
New York, N. Y.

Dear Mr. Laemmle:

Very recently I had the extreme pleasure of signing my 18th yearly contract for your service and feel gratified in stating that the progressive line-up coming from your studios make me feel and believe your pictures will prove successful at the box office, especially IMITATION OF LIFE, MAN WHO RECLAIMED HIS HEAD, NIGHT LIFE OF THE GODS, THE GOOD FAIRY, SHOW BOAT, THE GREAT ZIEGFELD, SUTTER'S GOLD, MAGNIFICENT OBSESSION, PRINCESS O'HARA, etc.

This is just a note of compliment to Universal on the program they are making for the exhibitors.

With best wishes for a Happy New Year, I am

Yours very truly,

G. P. Stewart

G. P. Stewart

Sutherland To Direct "The Great Ziegfeld"

PROGRESS toward the production of "The Great Ziegfeld" was made yesterday when William Anthony McGuire selected Edward Sutherland to direct this picture, which he and Billie Burke had written.

Two other persons important to the cast were also announced at the same time. One is Bill Robinson, King of tap dancers, who will play the role of Bert Williams, and the other is Jack Chertok, former head of MGM music department, who has been added to Mr. McGuire's production staff, which already includes John Harkrider on costumes and Seymour Felix on dancing.

The cast so far includes William Powell as the Great Ziegfeld, Fannie Brice and Harriet Hoctor as themselves; Frank Master's Orchestra, Shaw & Lee, Kathryn Hereford and Irene Biller, who will play the role of Anna Held.

Edward Sutherland is the director of "Murders in the Zoo," "Too Much Harmony," and more recently the musical production, "Mississippi" which has not as yet been released.

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N. Y. Praises "The Good Fairy"

(Continued from Page 19)

when released from an orphanage to join the uniformed ranks of the usherettes at a movie palace. She meets, on this venturesome evening, a waiter with a heart of gold. Everyone in the picture has a heart of gold; and that, although it seems hard to believe, is a most pleasurable and diverting thing. They are all delightful people whom Luisa, through this encounter with the golden-hearted waiter has the good fortune to meet. They include a meat magnate with a magic bank roll, a young lawyer with a beard and a future, and even a drunken statesman.

The little usherette has promised to do one good deed a day; and she manages this very nicely indeed, through the small white lie of pretending to be married, by getting the millionaire to enrich Dr. Max Sporum, a name she has just picked out of the telephone book. The ensuing complications prove highly confusing to everyone in the cast, but never anything but a merry diversion to their audience.

This department, never before at all Sullavan-conscious, greets with enthusiasm the development of that once mousy and somewhat colorless leading woman into a comedienne of charm and sure talent. Her performance of the ingenuous Luisa, a role only too easy to spoil through overemphasis, is a delight. Margaret Sullavan plays with intelligence and imagination, well deserving the stardom that was thrust upon her too soon. She plays easily with such comedy experts as Herbert Marshall, as the bearded attorney; Ralph Morgan, playing the wistful meat magnate; and Reginald Owen, cast as the suspicious waiter.

DERMODY DEAD

J. F. DERMODY, Universal District Manager for New England, died suddenly in St. Vincent's Hospital on Tuesday, February 5th, following a tonsil operation. Mr. Dermody had made his residence recently in Elmhurst, Long Island. The sympathy of the entire Universal organization and the thousands of exhibitors who knew him, go out to his wife, his parents and three sisters. The funeral will take place at St. Bartholomews Church, Elmhurst, L. I. at 10.30 today.

"Merriment is Rife" Says William Boehnel *in World-Telegram*

IT is as light and fluffy as this synopsis sounds. But artificial comedies in which criss-crossed love affairs are to be taken no more seriously than murders in mystery melodramas have got along before on less than this—and very nicely, too. This one has a lively and genial swish about it and is done in the same pleasant, lighthanded, bouncing manner it is intended to be taken.

Miss Sullavan gives a very adroit performance as the little orphan, Frank Morgan gets all there is to be got out of his role of the produce dealer. Herbert Marshall is alert to all the opportunities the part of the lawyer offers and Reginald Owen gives many amusing twists to the character of the waiter.

Every effort has been made to convert a preposterous little comedy into something which, if you meet it half way, will certainly succeed in keeping you more than just tolerably amused.

"Nutty As A Fruitcake" Says Andre Sennwald *in The Times*

THE new Music Hall film is performed with such scatter-brained skill by Frank Morgan and Reginald Owen that it proves to be an engaging and often uproariously funny work. It is, to borrow a sacred Burns and Allen simile, as nutty as a fruit cake, and it contains some of the most painfully hilarious merriment of the new year, if you except W. C. Field's Micawber in "David Copperfield."

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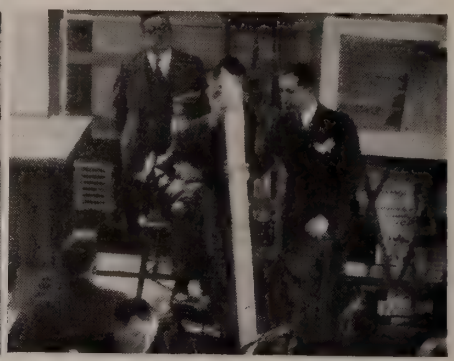
New Players Add to It Happened in New York

FINISHING easily to meet its release date, which is March 11th, 'It Happened in New York," went into the cutting room yesterday at Universal City. This comedy-drama by the well known newspaperman, Ward Morehouse and Jean Dalrymple, added a number of well known players in its finel scenes. The featured players are Lyle Talbot, Gertrude Michael, Heather Angel and Hugh O'Connell.

The players in the final scenes included Edward Martindel, Francis J. McDonald, Gladden James, Earl Eby, Phyllis Ludwig, Richard Elliott, Booth Howard, Harry G. Bradley, Frederick Santley and Phil Tead.

So ably did Alan Crosland direct the picture, that he was immediately assigned to direct " Mr. Dynamite," the Dashiel Hammett mystery story which will go into production at Universal City with Edmund Lowe in the star part.



The first picture in this layout shows Bruno Richard Hauptmann on the stand, being cross-examined by Attorney General David T. Wilentz. An uninformed court attendant stands back of him.

In the second picture, Mr. Wilentz is showing Hauptmann a copy of the private book he kept and asking him to identify his own handwriting.

In the third picture, Attorney General Wilentz is asking Hauptmann to identify the board taken from his own closet and bearing the address and

NEWSREEL No. 325

CUNNINGHAM TAKES FEATURE AT 28th MILLROSE MEETING

NEW YORK, N. Y.—16,000 thousand spectators shake rafters of Madison Square Garden as Glenn Cunningham leads Venzke and Bonthron to finish in four minutes.

AVIATRIX GETS U. S. TICKET

BURBANK, CALIF.—Laura Ingalls,heroine of a 17,000-mile solo flight around South America, receives the coveted Department of Commerce transport pilot's license.

CELESTIALS FETE NEW YEAR

NEW YORK, N. Y.—Chinatown turns out for the first big festival of the Oriental calendar.

BOULDER DAM'S JOB BEGINS

BOULDER CITY, NEV.—The gigantic structure starts to back up the waters of the Colorado River.

NOVEL FASHIONS EXHIBITED

CORAL GABLES, FLA.—Gladys Parker puts her latest creations on show.

DOG TEAM HAULS U. S. MAIL

MINOT, ME.—Postmaster Pulsifer difies snowbound roads, carrying letters to outlying farmhouses on a sled drawn by huskies.

TWO DIE AS GAS BLAST RIPS SEVEN FLOORS OF BIG STORE

BROOKLYN, N. Y.—An explosion rocks business section, killing watchman and police officer and injuring several.

SCRIBES HONOR 'DIZZY' DEAN

PHILADELPHIA, PA.—The Sports Writers Association presents the baseball hero with a trophy and a dinner, nominating him as the oustanding athlete of 1934.

MARDI GRAS FLOATS RUSHED

VIAREGGIO, ITALY.—Dozens of workmen construct huge, fantasti cfigures to be drawn in Carnival parades.

WATERS BLESSED BY CHURCH

BELGRADE, JUGOSLAVIA.—Priests perform an ancient ceremony purifying river water.

SKI-JUMPER LEAPS 190 FEET

MT. HOOD, ORE.—Braving glassy snow surfaces, winter sportsmen make remarkable jumps at the Pacific Northwest Championship Meet.

CAMPBELL ATTACKS OWN MARK

NEW YORK, N. Y.—Sir Malcolm arrives with his new Bluebird.

THE TRUTH ABOU
AND THE HAU

IN reply to Attorney General David T. Wilentz, who sent a wire to the Editor of the Universal Newsreel, which was released to the newspapers before it was received at the Universal office, R. H. Cochrane, vice-president of Universal Pictures Corporation, on Tuesday afternoon sent the following telegram to Mr. Wilentz, stating the Universal company's position in regard to the Hauptmann pictures and refusing to withdraw the famous Newsreel No. 324. This reel is devoted entirely to the Hauptmann Trial and is the first reel containing the sound of his voice, which everyone in the United States wants to hear after this prolonged trial, and the first to show the two attorneys, Attorney General David T. Wilentz, and defense counsel, Edward J. Reilly, in action.

The following day—telegram was Universal's formal answer to Mr. Wilentz's wire, which was sent immediately these movies were shown in the theatres. Many of the newsreels backed down from the position which all the newsreels agreed to take in regard to these Hauptmann shots. More of them withdrew their pictures from circulation only in certain areas. Universal, however, regards these pictures as a duty to the theatres, and is going to stand back of them.

MR. COCHRANE'S WIRE

ATTORNEY GENERAL DAVID T. WILENTZ
FLEMINGTON, N. J.

ILLNESS HAS PREVENTED AN EARLIER ANSWER TO YOUR TELEGRAM IN WHICH YOU REGISTERED A PROTEST AGAINST THE USE OF SCENES FROM THE HAUPTMANN TRIAL IN OUR NEWSREEL. THE UNIVERSAL COMPANY HAS VIOLATED NO AGREEMENT WITH THE COURT IN USING TRIAL SCENES IN OUR NEWSREEL. THE TRUTH OF THE MATTER IS THAT THE WHOLE TRIAL HAS BEEN BALLYHOOED IN SOME OF THE NEWSPAPERS AND OVER SOME OF THE RADIO STATIONS DAY AFTER DAY WHILE THE NEWSREELS HAVE BEEN SO DECENT AND DIGNIFIED THAT THEY HAVE DEFAULTED IN THEIR DUTY TO THE THEATRES THEY SERVE. SOME OF THE NEWSPAPERS HAVE SPREAD THE TRIAL OVER INNUMERABLE PAGES. THEY HAVE NOT STOPPED WITH HANDLING THE NEWS. THEY HAVE EDITORIAL-

telephone number of "Jafsie" Condon. These are in Hauptmann's handwriting, but Hauptmann can't remember.

The fourth picture shows Hauptmann before a map of the Bronx. This map shows St. Raymond's Cemetery and Woodlawn Cemetery and the roads and approaches to them. Hauptmann swears he never saw them before and has never been in either.

The fifth picture shows Hauptmann looking at the ladder which was found several hundred yards from the Lindbergh house. Mr. Reilly is conducting the examination. He asks Hauptmann if he built that ladder and Hauptmann, in an attempt at heavy humor, replies, "I am a carpenter."

The last picture shows the "concealed" sound apparatus which has been in the balcony of the court house at Flemington, in plain view of the judge, the jury and the two attorneys, and would be about as difficult to hide as an elephant in a tea room. The cable conducting the sound wires down from this apparatus to the microphone, is also in plain view, right between the window and the balcony.

THE NEWSREEL MANN MOVIES!

IZED IN ARTICLES BY SPECIAL WRITERS AND IN CARTOONS. THEY HAVE FOUND HAUPTMANN GUILTY, SO HAVE MILLIONS OF READERS WHO HAVE BEEN SOAKING UP THE VERBATIM REPORT OF THE TRIAL WITH ALL OF THE QUESTIONS AND ANSWERS. ON THE RADIO THE TRIAL HAS BEEN HANDLED DIRECTLY FROM FLEMINGTON AT FIFTEEN MINUTE PERIODS. ON SOME OF THE STATIONS, ACTORS AND ACTRESSES HAVE BEEN USED TO IMPERSONATE HAUPTMANN HIS WIFE AND YOU YOURSELF. I DO NOT KNOW WHETHER THIS HAS BEEN DONE WITH YOUR CONSENT BUT WHETHER IT HAS OR NOT A GREAT SHOW HAS BEEN MADE OF THE WHOLE TRIAL. I AM TOLD THAT TICKETS OF ADMISSION IN THE FORM OF SUBPOENAS HAVE BEEN ISSUED TO PARK AVENUE DEBUTANTES AND TO BROADWAY STARS. MEANWHILE THE NEWSREELS HAVE CONTINUED DURING THE COURSE OF THE TRIAL TO HANDLE THE WHOLE THING WITH REPRESSION. I THEREFORE TAKE THE FULL RESPONSIBILITY FOR INSTRUCTING OUR NEWSREEL EDITOR TO COVER THE TRIAL IN SCENE AND SOUND ON THE DAY WHEN HAUPTMANN TOOK THE STAND. I TOLD HIM TO ACT AS A REPORTER NOT AS AN EDITOR, AND HE CARRIED OUT MY INSTRUCTIONS TO THE LETTER. HE HANDLED THE WHOLE MATTER WITH IMPARTIALITY AND DIGNITY AND WITH ALL DUE RESPECT TO THE COURT. MEANWHILE WE HAVE BEEN PILLORIED IN SOME OF THE NEWSPAPERS AND TO A CERTAIN EXTENT IN YOUR TELEGRAM FOR DOING SOMETHING "DISHONORABLE." YOU AND I ARE BOTH WELL AWARE OF THE FACT THAT THE MOTION PICTURES OF THE TRIAL WERE NOT MADE BY TRICKERY OR CONCEALMENT. WE KNOW VERY WELL THAT NO APPARATUS HAS BEEN CONCEALED IN THE COURT ROOM. NOT ONLY BECAUSE IT IS TOO CUMBERSOME TO CONCEAL, BUT BECAUSE NO NEWSREEL REPRESENTATIVE HAS DONE ANYTHING ON THE SLY. ALL TALK OF PHOTOGRAPHY BY TRICKERY IS NONSENSE. IN VIEW OF THE ABOVE AND BECAUSE I BELIEVE YOUR REQUEST IS INCONSISTENT, I HAVE NOT RECALLED OUR PICTURE FROM CIRCULATION.

R. H. COCHRANE, VICE PRESIDENT, UNIVERSAL PICTURES

NEWSREEL No. 324

HEAR HAUPTMANN TESTIFY AT LAST!

With bated breath, millions and millions have anxiously awaited the sensational day in this terrific trial!

Millions upon millions want to hear and see and know exactly what happened and how!

"What does Bruno Richard Hauptmann say? . . . How does he look? . . . What will be the jury's and public's reaction to his testimony?"

For weeks every newspaper has front-paged and built up this tremendous real-life drama!

Now UNIVERSAL NEWSREEL takes it out of the imagination and flashes it right before the very ears and eyes of your patrons—fast and hot!

Universal Tests "Dixie" Howell

Here is "Dixie" Howell, making his first screen test for the role of Frank Merriwell. He is the type.

The Universal "Juniors" seem to approve of "Dixie" Howell, as he is explaining to them the mechanics of throwing a forward pass. On the left, Valerie Hobson in the costume of "The Bride of Frankenstein;" next, Eoli Galli. Back of her. Phyllis Brooks, and beside "Dixie," Mary Wallace.

In competition with pro-football and professional basketball, all from Detroit, Universal seeks Alabama triple-threat football phenom, for lead in "The Adventures of Frank Merriwell," to start as soon as he graduates from University of Alabama.

ANOTHER football giant has fallen for the movies. "Dixie" Howell, whose Christian name was Millard when he entered the University of Alabama, is the new movie prospect and Universal wants him to create the role of Frank Merriwell in "The Adventures of Frank Merriwell," which it recently purchased from the author, Gilbert Patten.

"Dixie" Howell is the outstanding college hero of the past season. His career parallels that of John Mack Brown, who halfbacked his way into pictures. His most recent starring venture is "The Rustlers of Red Dog."

Howell's sensational forward-passing at this year's Rose Bowl Game, which utterly bewildered the entire Stanford team, convinced the Universal officials that this brilliant player was the ideal choice for the role of Frank Merriwell, whose athletic exploits have for many years furnished exciting reading for millions of young Americans. "Dixie" Howell is best known for his football prowess, but his versatility as an athlete has made him also a star at Alabama in baseball and basketball. The recent offer of the Detroit American League Baseball team is only one of the thirty-seven contracts offered to him since the New Year's Day game.

"Dixie" Howell made a flying trip from Detroit to Hollywood over the weekend for a screen test, on the result of which will depend a contract to play the lead in "The Adventures of Frank Merriwell." On account of examinations, it was necessary for Howell to fly back to Tuscaloosa, having remained in Universal City for one day.

\+ \+ \+

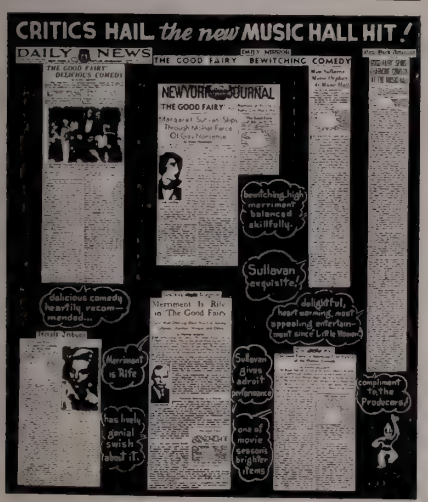
WILL COMPLETE "BRIDE OF FRANKENSTEIN" MONDAY

REGINALD BARLOW and Mary Gordon have been added to the cast of "The Bride of Frankenstein," which will enter its final week of production next Monday at Universal City. Karloff, of course, is playing the role of the monster, and Elsa Lanchester, that of the bride. Karloff is seven feet, seven inches tall in the picture, and Elsa Lanchester, who measures five feet, seven inches, has added ten inches to her stature in the picture. The cast includes Colin Clive, Valerie Hobson, Una O'Connor, Dwight Frye, Ernest Thesiger and E. E. Clive. James Whale is directing.

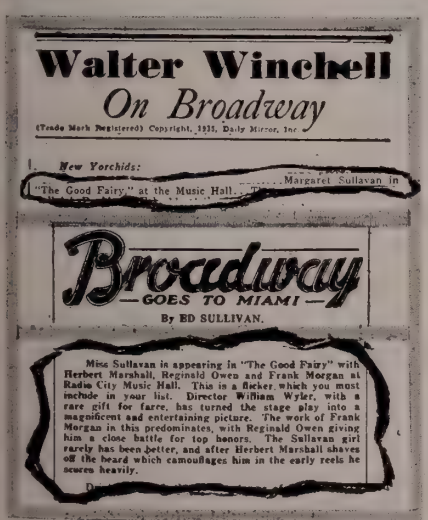
THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Praise from the Press!



Reproduction of New York reviews on the "Good Fairy." The full size is 17 x 22 inches. Copies are being sent to all first run theatres playing the picture. You can pick out lines for local use, or make still greater enlargements of the sheet for use on a lobby easel.



Walter Winchell

On Broadway

(Trade Mark Registered) Copyright, 1935, Daily Mirror, Inc.

New Yorchids:

"The Good Fairy" at the Music Hall. . . . Margaret Sullavan in

Broadway

—GOES TO MIAMI—

By ED SULLIVAN.

Miss Sullavan in appearing in "The Good Fairy" with Herbert Marshall, Reginald Owen and Frank Morgan at Radio City Music Hall. This is a flicker which you must include in your list. Director William Wyler, with a rare gift for farce, has turned the stage play into a magnificent and entertaining picture. The work of Frank Morgan in this predominates, with Reginald Owen giving him a close battle for top honors. The Sullavan girl rarely has been better, and after Herbert Marshall shaves off the beard which camouflages him in the early reels he scores heavily.

Walter Winchell, popular syndicated columnist, tosses an orchid at "The Good Fairy" during its engagement at the Radio City Music Hall. Ed Sullivan, another popular columnist, also fires glowing praise at the picture and Margaret Sullavan, the star.

. . . *with a hop** — *a skip* ‡ — *a jump* § —

the star of youth flames!

We *told you so* last week! We told you what a fine picture "THE GOOD FAIRY" is. We told you of its swell story and superb direction—its brilliant cast. And of its opening at the Radio City Music Hall. And today, on other pages of this weekly you can read of the praise the New York critics showered on the picture—and on Margaret Sullavan! *We told you so!*

Margaret Sullavan—with a hop—skip—and a jump has vaulted into the high heaven of stardom and is flaming brightly there, and dimming, by her brilliance, older stellar headliners.

The telescopes of leading showmen are focused on her. Wherever showmen-astronomers gather, the discussion runs like this: "That Sullavan girl is far more than a sky rocket even though she did blaze to fame in her very first picture. Even though she hits a new high in "THE GOOD FAIRY," it is nothing compared to what can be expected of her in the future. I'm for Margaret Sullavan because she is a *star of youth.* People, a little weary of the old timers, enthuse over Miss Sullavan, because of her brilliant capabilities. She is an accepted star, but, best of all, she is on the upward swing of the orbit.

"That is why I want to launch "THE GOOD FAIRY" with a big campaign. In spending exploitation money on this swell picture, I will not only reap immediate returns but I am investing also in even bigger returns on the Sullavan pictures to come. She is a decided asset to my theatre and my theatre's future!"

To which we add: "When a picture does as much on the last day of its run as it did on the first (with a real campaign too)—that's some picture! And that's "THE GOOD FAIRY."

JOE WEIL

* "Only Yesterday"
‡ Little Man, What Now?"
§ "The Good Fairy"

Composite picture showing the marquee billing of "The Good Fairy" at the Radio City Music Hall, New York, and crowd waiting for opening of the Sullavan picture.

CHARNINSKY'S "MAN WHO RECLAIMED HEAD" TRAILER SETTING HAS DALLAS ALL AGOG!

TRICKY, striking presentations of the trailer is always good showmanship. Louis Charninsky of the Capitol Theatre, Dallas, Texas, knows this and gave his setting for the "Man Who Reclaimed His Head" trailer plenty of chills. Before the trailer started, he projected a silhouette of a headless man on the wall of the theatre—moved it slowly across from one side to the other and followed it with the silhouette of a head! Louis says it made people talk plenty, and we can well imagine that it did just that!

He used a trick shadow box in the lobby that showed the body of a man in the lower half and the head in the upper. The sections were lighted alternately, producing the effect of the man losing and regaining his head. This was in addition to the two lobby displays suggested in the pressbook. A two-way mike set-up with a headless dummy in front of the end on the street, drew large crowds to the theatre front where they heard snatches of the dialogue direct from the film.

For a week before the opening all house attaches wore ribbon banners announcing the picture. A tie-up with a local bakery secured the distribution of ten thousand cards advertising the picture. Extra newspaper space was used for a teaser campaign, both types of accessory heralds distributed and Dallas was well posted with threes, sixes and twenty-fours.
threes, sixes and twenty-fours. Headless dummies provided material for two window displays and for a striking ballyhoo in the theatre lobby. Claude Rains, the star, is a favorite in Dallas and the newspapers gave him a big play.

Charlie Smakwitz' advance lobby display for "Imitation of Life" at the Strand Theatre, Albany, N. Y.

HOW SMAKWITZ AND ROY SOLD "IMITATION OF LIFE" TO ALBANY

WHEN Andy Roy, manager, and Charlie Smakwitz, advertising manager of the Strand Theatre, Albany, N. Y., get a picture like "Imitation of Life" to work on they go after it hammer and tongs from every possible angle.

They started the campaign three weeks in advance by planting special stories in the local dailies. These were followed by increased advertising space, a full cooperative ad page, through the Aunt Jemima tie-up, and a broadcast of the radio script.

The Baby Jane doll tie-up was given a full window display in the city's largest department store. The Colbert fashions were pushed by the local Cinema Shop. Through co-operation of the distributors of "Liberty," which gave the picture four stars, cards stressing this angle were placed on all newsstands and in newsdealers windows. Book stores and circulating libraries featured the book and the picture in their windows.

The local Ford dealers came through with a parade of new Fords bannered to tie-in with the engagement of the picture. They also distributed ten thousand heralds imprinted with tie-up copy for both the car and the picture.

The illustration shows the advance lobby display. It was thirty feet long and ten feet high, and painted in bright colors for a flash display. In addition twenty-five foot overhead banners and poster cut-outs with colored spots were used in the advance lobby. A cut-out of Claudette Colbert from the twenty-four sheet was used on top of the marquee.

The dictionary stunt and the shorthand notes for office girls from the press book were also used in the campaign. Albert Nathan, Universal exploiteer, assisted.

AND HERE'S HOW J. P. HARTMAN DOES IT IN ABERDEEN, S. D.

TO many of the boys in the big first run houses, the picture at the left will bring back memories of other days when they, too had to sell their show without the aid of an artist, either actual or alleged. Aberdeen, S. D., is not a large town and so manager J. P. Hartman of the Aster Theatre can't afford to keep an artist or to have work done at a studio—he has to depend on posters and accessories to sell his show.

The picture shows his display for "Great Expectations" and the Buck Jones serial, "The Red Rider." Hartman used sixes, threes, ones, window cards, hangers, eleven by fourteens, twenty two by twenty-eights and a cutout for the chapter play which was good for fifteen weeks. Rudimentary showmanship—but showmanship!

"Entertainment and Exploitation Value . . . Interest Created Immediately and Maintained . . . Realistically Presented, Moves Fast and Packs Much Thrilling Entertainment!"

—Motion Picture Herald

A NOTORIOUS Gentleman

CARL LAEMMLE presents
A UNIVERSAL Picture with

Charles BICKFORD
Helen VINSON

Dudley Digges, Sidney Blackmer
Onslow Stevens

Directed by EDWARD LAEMMLE.
Produced by CARL LAEMMLE, Jr.

New York's *GOOD FAIRY* Newspaper Campaign!

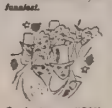
RADIO CITY
MUSIC HALL
ROCKEFELLER CENTER

offers
AN EVENT
EXTRAORDINARY

Starts TOMORROW
Doors Open at 11:30 A. M.

MARGARET
SULLAVAN
HERBERT
MARSHALL
in
"THE GOOD
FAIRY"
with FRANK MORGAN
A Universal Picture

The laughter-swept romantic comedy of Ferenc Molnar, his stage hit made into one of the most eagerly awaited pictures of the year... and the funniest.



On the Stage..."CONTRAST", an extravaganza in music and dance created by Leonidoff, with Jan Peerce, Robert Weede, Aimee Deloro, Daphne Vane, Hilda Eckler, Alex Rothov, the Rockettes, and the Corps de Ballet, and the Symphony Orchestra under the direction of Erno Rapee.

Last Times Today
"THE IRON DUKE"
11:40, 2:30, 5:05, 7:57, 10:32

First Mezzanine Seats may be Reserved in Advance...
Phone COlumbus 5-6535

1 COL. X 10¾"

RADIO CITY MUSIC HALL

SHOWPLACE OF THE NATION • ROCKEFELLER CENTER
where better pictures are shown

She dreamed about
ICE CREAM AND CAVIAR, FROG'S LEGS AND EVERYTHING!...

...and then she met a waiter, a meat packer, and a lawyer, and—but we haven't the heart to spoil this precious story for you.

CARL LAEMMLE PRESENTS
MARGARET
SULLAVAN
HERBERT
MARSHALL
in Ferenc Molnar's Masterpiece

The GOOD FAIRY

A Universal Picture with
FRANK MORGAN
REGINALD OWEN • ALAN HALE
ERIC BLORE • JUNE CLAYWORTH

Story translation by Jane Murfin
Screenplay by Preston Sturges

Directed by WILLIAM WYLER
Produced by CARL LAEMMLE, Jr.
Associate Producer: Henry Henigson

ON THE STAGE

"CONTRAST", an extravaganza in music and dance created by Leonidoff, with Jan Peerce, Robert Weede, Aimee Deloro, Nicholas Daks, Hilda Eckler, Alex Rothov, the Rockettes, Corps de Ballet, and Symphony Orchestra under the direction of Erno Rapee.

Last Times Today
"THE IRON DUKE"
11:40, 2:30, 5:05, 7:57, 10:32

First Mezzanine Seats may be Reserved in Advance...
Phone COlumbus 5-6535

4 COL. X 13½"

RADIO CITY
MUSIC HALL
SHOWPLACE OF THE NATION • ROCKEFELLER CENTER
where better pictures are shown

Announces AN OCCASION—

the World Premiere of
One of the Outstanding
Pictures of the Year.

MARGARET
SULLAVAN
HERBERT
MARSHALL
in
THE GOOD FAIRY
with FRANK MORGAN
Directed by William Wyler
A UNIVERSAL PICTURE

Starts
TODAY
DOORS OPEN
11:30 A.M.

Molnar's romantic comedy hit, deliciously played as a new triumph by the star of "Little Man, What Now" and "Only Yesterday"...a scintillating, modern picture that hits the year's high peak in entertainment.

ON THE STAGE

"CONTRAST", an extravaganza in music and dance created by Leonidoff, with Jan Peerce, Robert Weede, Aimee Deloro, Nicholas Daks, Hilda Eckler, Alex Rothov, the Rockettes and the Corps de Ballet, and Symphony Orchestra under the direction of Erno Rapee.

Picture at 12:00, 2:32, 5:04, 7:45, 10:20
Stage Show at 1:30, 4:05, 7:00, 9:24

First Mezzanine Seats may be Reserved in Advance
Phone COlumbus 5-6535

3 COL. X 9½"

RADIO CITY
MUSIC HALL
SHOWPLACE OF THE NATION • ROCKEFELLER CENTER
where better pictures are shown

Hails and welcomes
THE FIRST COMEDY HIT
OF THE YEAR!

MARGARET
SULLAVAN
HERBERT
MARSHALL
in
"THE GOOD FAIRY"
with FRANK MORGAN
Directed by William Wyler
A Universal Picture

Starts
TOMORROW
Doors open
11:30 A.M.

Molnar's great stage hit, the gay and witty comedy of the adventures that befell a young girl in a big city...modern, in the mood of today ...in a picture that is one of the Music Hall's proudest presentations.

ON THE STAGE..."CONTRAST", an extravaganza in music and dance created by Leonidoff, with Jan Peerce, Robert Weede, Aimee Deloro, Daphne Vane, Hilda Eckler, Alex Rothov, the Rockettes and the Corps de Ballet, and the Symphony Orchestra under the direction of Erno Rapee.

Last Times Today—"THE IRON DUKE"
At 11:40, 2:30, 5:05, 7:57, 10:32

First Mezzanine Seats may be Reserved in Advance... Phone COlumbus 5-6535

3 COL. X 7¼"

2 COL. X 9"

RADIO CITY
SHOW PLACE OF THE NATION **MUSIC HALL** ROCKEFELLER CENTER
Where Better Pictures Are Shown

MARGARET SULLAVAN *and* HERBERT MARSHALL
In "THE GOOD FAIRY"
A Universal Picture

ON THE STAGE—"CONTRAST" an extravaganza in music, dance in color, brilliantly produced by Leonidoff with full Music Hall ensemble.

DOORS OPEN 11:30 A. M. PICTURE at 11:45, 2:20, 4:55, 7:39, 10:14.
STAGE SHOW at 1:22, 3:57, 6:41, 9:16.

1st Mezzanine Seats Reserved — Phone COlumbus 5-6535

2 COL. X 2¼"

RADIO CITY
MUSIC HALL
SHOWPLACE OF THE NATION • ROCKEFELLER CENTER
where better pictures are shown

Margaret Sullavan
Returns a Salute

"Uproariously funny...most hilarious entertainment." —*N. Y. Times*

"Miss Sullavan is exquisite...appealing...captivating." —*N. Y. Mirror*

"One of the season's brightest, most refreshing comedies." —*N. Y. Sun*

"As enjoyable a film as the new season has produced." —*N. Y. American*

MARGARET SULLAVAN
HERBERT MARSHALL
in
"THE GOOD FAIRY"
with FRANK MORGAN
Directed by William Wyler • A Universal Picture.

• ON THE STAGE •

"CONTRAST", an extravaganza in music and dance created by Leonidoff, with Jan Peerce, Robert Weede, Aimee Deloro, Nicholas Daks, Hilda Eckler, Alex Rothov, the Rockette and the Corps de Ballet, and Symphony Orchestra under the direction of Erno Rapee.

First Mezzanine Seats Reserved *Phone COL. 5-6535*

Doors open 11:30 a. m.—Pictures at 11:45, 2:20, 4:55, 7:39, 10:14
Stage Show at 1:22, 3:57, 6:41, 9:16

OSWALD

The Lucky Rabbit

UP AMONG THE BIG LEADERS—AND THE ENVY OF ALL!..... WAIT'LL YOU SEE HIM IN HIS LATEST

"TWO LITTLE LAMBS"

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

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New York, N. Y.

Printed in U. S. A.

UNIVERSAL WEEKLY

Vol. 36 No. 11

March 23rd, 1935
BRITISH EDITION

JOAN BENNETT
co-starred with
CLAUDE RAINS
in
"The MAN WHO
RECLAIMED
his HEAD"

Coming Soon!

The amazing adventures of a movie queen on a visit to New York . . . .

starring

HEATHER ANGEL
GERTRUDE MICHAEL
LYLE TALBOT
and many other popular stars

•

Directed by

ALAN CROSLAND

It Happened in NEW YORK

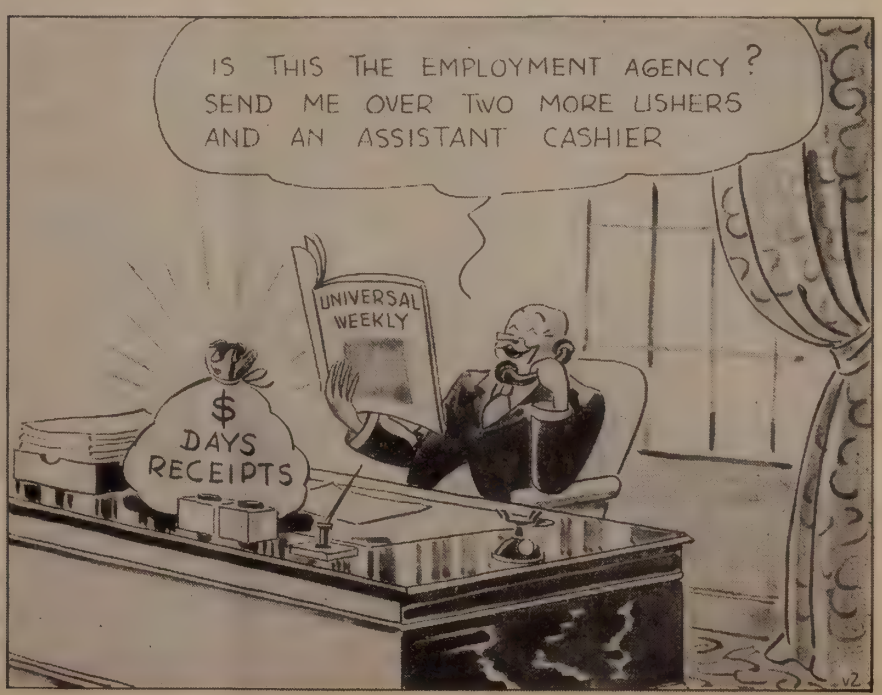
From the gay, giddy and exciting story by WARD MOREHOUSE . . . With HEATHER ANGEL in a new, more lovable, more endearing role than she has ever played . . . A UNIVERSAL PICTURE presented by CARL LAEMMLE

Mr. X. IBITOR . . . . . No. 2

Before playing

UNIVERSAL'S "NIGHT LIFE OF THE GODS"

—and After!



THE GOOD FAIRY IS S

No. 748 Straight-from-the-Shoulder Talk by Carl Laemmle, Chairman, Universal Pictures Limited.

Margaret Sullavan at her best.

Herbert Marshall at his best.

A wonderfully human story, dealing with an usherette in a movie theatre.

A superb bit of directing, in the glamorous atmosphere of a motion picture palace.

There you have the principal parts of "The Good Fairy," one of the finest contributions Universal has ever made to the amusement business.

You remember Margaret Sullavan for her work in "Only Yesterday" and "Little Man What Now"— but in "The Good Fairy" you will find a finer Miss Sullavan. If she gained your sympathy and admiration in the former pictures, she will win you utterly in "The Good Fairy."

She has one of the most natural and human roles ever given to any screen star.

Miss Sullavan plays the part of a girl who thinks her greatest happiness must lie in doing good for others.

IMPLY EVERY WOMAN

Every girl in the world has pictured herself at one time or another in such a glorified position. She wants to help others. She wants to make sacrifices.

At no matter at what personal sacrifice, she wants to bring happiness and contentment into the lives of others—no matter who they are.

Girls dream of these things. They don't always do them, but just the same they dream of doing them.

Every girl and every woman in the world will understand what the good fairy was trying to do in this story.

Every understanding man will know from his own experience, through his mother, his sister or his wife, what a good fairy is.

With a heart-story, with Miss Sullavan and Herbert Marshall playing the leads, with a beautifully set and directed picture you will have in "The Good Fairy" just about everything your showman's heart could desire.

Carl Laemmle

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors of the U.K.

Published by Universal Pictures Ltd., Film House, Wardour St., W.1
Carl Laemmle, Chairman
S. F. Ditcham, Managing Director

Editors:
J. Leslie Williams
David Bader

Vol. 36 Mar. 23, 1935 No. 11

THE GIRL ON THE COVER

JOAN BENNETT—member of filmland's great "sisterhood" of stars—other two being Constance and Barbara Bennett. Is world-renowned as one of Hollywood's most glamorous blondes — has played in "Little Women," "Week-ends Only," "Arizona to Broadway," "Wild Girl," and "The Trial of Vivienne Ware." Proves herself one of the screen's most versatile stars in Universal's "The Man Who Reclaimed His Head" by a brilliant portrayal of a sympathetic, understanding wife—novel type of role for her. Has a tremendous box-office appeal in this country, which will be still further increased by her work opposite Claude Rains in this picture.

★ ★ ★ ★

RAINS SUPER AT THE REGAL

Negotiations have been concluded for the premiere presentation of Universal's "The Man Who Reclaimed His Head," at the Regal Cinema, Marble Arch, shortly.

Claude Rains has the starring role in this super-thrill drama with Joan Bennett, Lionel Atwill, Baby Jane, Henry Armetta and Wallace Ford in support, heading a cast of hundreds. The picture exposes the ramifications of munition manufacturers and war-makers, and varies in locale from Bohemian Paris in carnival time to the war zone and the fashionable quarter of Paris.

"BRIDE OF FRANKENSTEIN" FINISHED

Universal's Dramatic New Karloff Thriller

Sensational Production Effects

CABLED information received from Universal City states that James Whale has completed camera-work on "The Bride of Frankenstein," Karloff's latest thriller, which, advance reports indicate, has a number of novel and sensational production effects—even for pictures in the "spine-chiller" class!

Besides Karloff—who plays his old role of the Monster—there are in the all-British cast of this picture Colin Clive, again cast as Dr. Frankenstein; Valerie Hobson, in the leading feminine role; Elsa Lanchester, as the mate of the Monster; Ernest Thesiger, in the important role of Dr. Pretorius, a mad scientist; Una O'Connor, contributing another of her delightful Cockney characterisations, and E. E. Clive.

Making-Up at Dawn!

James Whale's assignment on "The Bride of Frankenstein" has been a long and involved piece of work. The make-ups of many of the players have been so intricate that, even though the make-up department started work at dawn, it has, on numerous occasions, been impossible to start shooting until the afternoon. Karloff's make-up alone took five hours to assume.

Full details of the story of "The Bride of Frankenstein" are being kept secret until the picture is shown in this country, but it can be revealed that the tremendous fire at the end of "Frankenstein" did not prove fatal to the Monster, who re-emerges in "The Bride of Frankenstein" in a guise made still more fearsome by the searing marks of the fire through which he has passed. The fade-out of the picture, in which the Monster reaches the height of his ambition by acquiring a mate, is said to be one of the most thrilling that has yet been seen on the screen.

LATE NEWS

EMPIRE PREMIERE FOR "THE GOOD FAIRY"

As we go to press it is announced that Universal's "The Good Fairy," starring Margaret Sullavan and Herbert Marshall, is to start its London premiere at the Empire, Leicester Square – the West End's largest Cinema – on Friday, April 5th. The fact that it has been booked for the Empire represents another triumph for this magnificent picture, which has been enthusiastically received at all the big provincial centres where it has been trade shown during the last fortnight, following the ovation it was given at the London trade screening.

DRAMA OF "NOTORIOUS GENTLEMAN"

Charles Bickford and Sidney Blackmer in a graphic scene from Universal's "Notorious Gentleman," founded on the story, "I Murdered a Man."

BRITISH AND AMERICAN TRIUMPHS FOR UNIVERSAL'S "GOOD FAIRY"

Record Grosses in 'States: British Provincial Trade Show Hits

THREE WEEKS' RUN AT THE PANTAGES

"Don't Miss It — It's Grand Fun" says "Glasgow Sunday Post"

"THE GOOD FAIRY," Universal's Margaret Sullavan-Herbert Marshall super, which recently completed a triumphal round of provincial trade shows in this country, is putting up some of the biggest grosses ever known in the 'States.

The gross for the brilliant premiere at the Radio City Music Hall—where the picture created a remarkable precedent by being booked without the precaution of a preliminary preview—amounted to $75,000, a figure approaching a record for this theatre, the biggest cinema in the world.

A similar triumph was reported from the Palace, Chicago. "Variety's" comment on this screening was "Notices were raving and comments continue ace-high on the picture, which is building steadily and indicates a finish at big $19,000. Excellent for everybody concerned."

Pantages Hold-Over

Of the screening at the Pantages, Los Angeles, "Variety reported: "A corker. Business more than treble the regular average. Whirlwind pace, and will wind up with big $8,500." "The Good Fairy" continued with, among others, the Albee, Cincinnati—"An audience smash. Rare, high-class comedy. Building to a good $10,000"; the Roxy-Mastbaum, Philadelphia—$28,000, and the Indiana, Indianapolis, where a hit of $7,500—very big for this house—was registered.

Following close on this news came figures from the Brandford, Newark—"over $9,000"; Keith's, Washington—"O.K. $10,000"; The Tower, Kansas City—"$9,000 following a first week of $10,500"; and a total of $6,500 for the second week at the Pantages, with an announcement of a hold-over to a third week.

Other grosses reported include the Keith Memorial Theatre, Boston—$20,000; the Orpheum, San Francisco—$5,000 the first week and $6,500 the second; and a gross of $14,000 from the Palace, New York, following the phenomenally successful opening at the Radio City Music Hall.

Press praise for the picture continues to be universal throughout the American Press. "Production is class throughout" commented "Variety," continuing, "Margaret Sullavan is excellent as the young girl out to make the world slightly better. Expertly photographed, she displays remarkable charm, while Herbert Marshall is a fine piece of casting as the bewildered lawyer. Frank Morgan also takes honours. Dialogue and situations are continually laugh-provoking and photography is excellent."

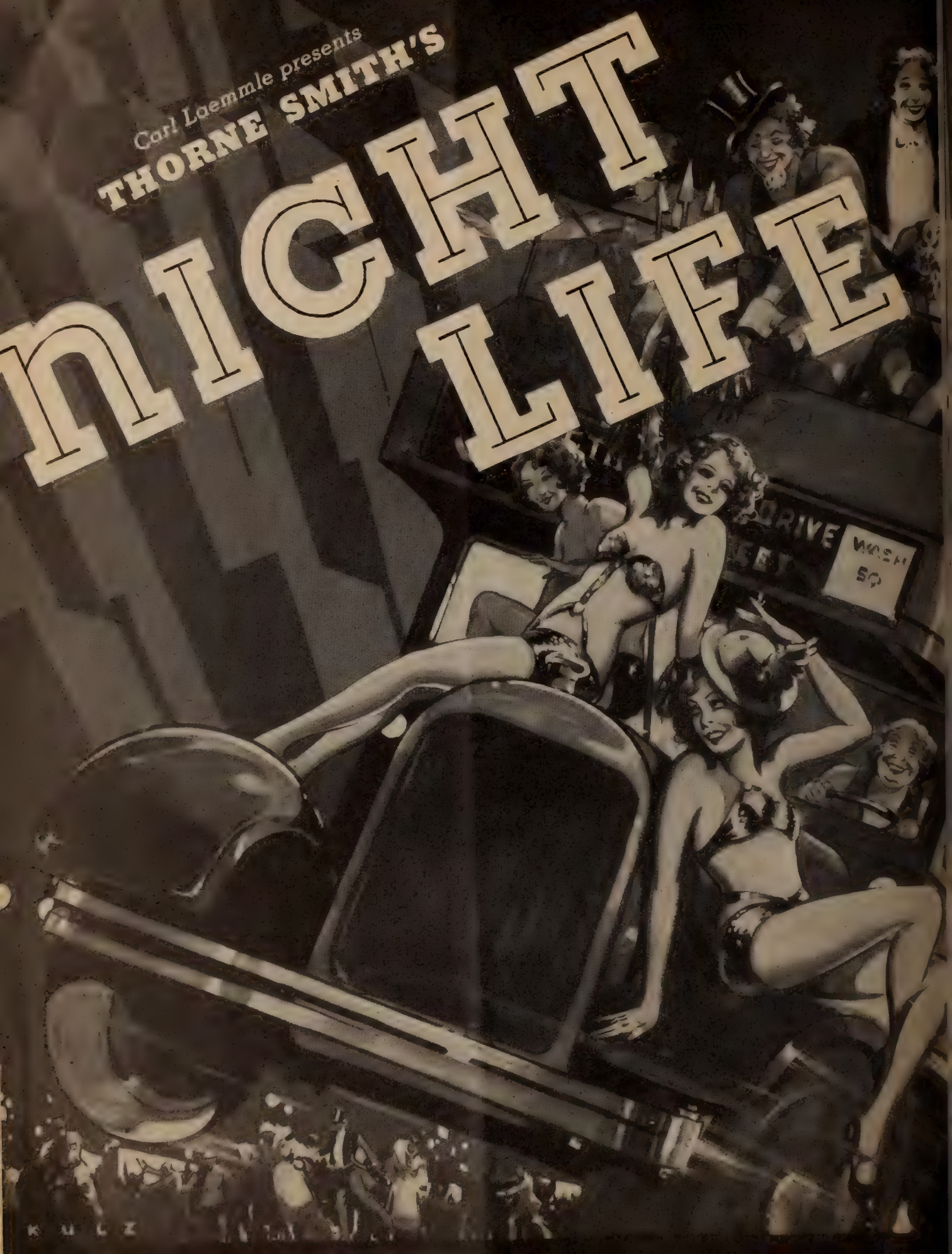
The "Motion Picture Daily" wrote: "A mixture of moods—wistful, romantic, gay to the point of being explosively funny, tender, and with an occasional tear; a gorgeous choice of ingredients so skilfully blended as to make the whole production delightful. All the principals are excellent. It is one of those pictures women and girls talk about in a way that re-acts on box-office to the benefit of everybody." "A smart, spicy comedy" commented the New York "Daily Mirror," "with the high merriment skilfully balanced by genuine pathos and charm. Altogether bewitching—an exhilarating blend of mirth and pathos. Miss Sullavan is an exquisite Luisa, and her support is great. This picture proves Miss Sullavan to be as fetching a comedienne as she is an impressive dramatic actress.

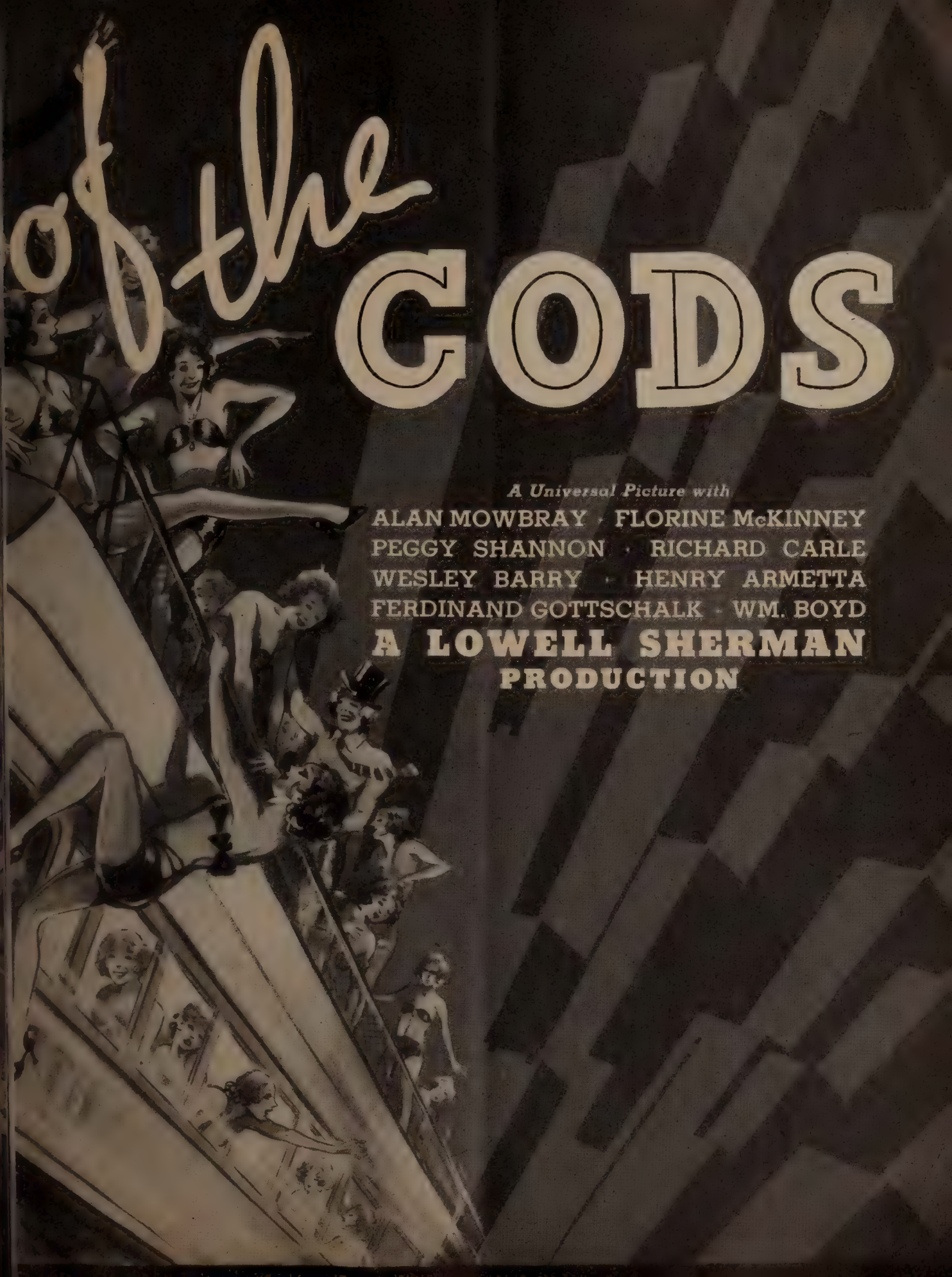
"The Good Fairy" has also scored a hit with the British provincial critics. Following the picture's trade show in Glasgow the "Sunday Post" wrote: "A trio of first-class artists, excellently produced, unusual story, and oodles of humour—that sums up 'The Good Fairy.' Frank Morgan makes a tremendous hit; Margaret Sullavan is delightfully romantic and sweet, and Herbert Marshall gives a splendid performance. Don't miss it. It's grand fun."

A Birmingham correspondent stated that the West End Cinema was in a continual uproar of laughter throughout the trade screening of "The Good Fairy." Exhibitors were unanimous that the picture is one of the most outstanding ever shown in Birmingham.

"THE MYSTERY OF EDWIN DROOD"

A tense moment in Universal's great classic screen mystery, starring Claude Rains, Heather Angel, Valerie Hobson and Douglass Montgomery.


Carl Laemmle presents
THORNE SMITH'S
NIGHT LIFE


of the
GODS
A Universal Picture with
ALAN MOWBRAY · FLORINE McKINNEY
PEGGY SHANNON · RICHARD CARLE
WESLEY BARRY · HENRY ARMETTA
FERDINAND GOTTSCHALK · WM. BOYD
A LOWELL SHERMAN
PRODUCTION

8,000 At One "Night Life" Show

Universal's Fantasy of the Gods Cleaning Up at the Roxy

New Record-Maker For Famous Broadway House

Business at such high pressure that 8,000 people alone were present at one show is reported by cable from New York for Universal's comedy-fantasy, "Night Life of the Gods," which was recently trade shown round this country.

The premiere is taking place at the famous Roxy Theatre, Broadway, where, the "New York Sun" reports, 6,000 people were seated at one show, with 2,000 others standing.

In his cable to S. F. Ditcham, Carl Laemmle states that " 'Night Life of the Gods' did bigger week-end business than record-breaking 'Imitation of Life' (Universal's Claudette Colbert-Warren William production). Reviews great." Here are some of them:

" 'New York Sun': Generally mad atmosphere. Hilarious moments. Theatre packed and overflowing with 2,000 standees in addition to 6,000 seated. 'Daily Mirror': Totally different movie fare. Fantastic slapstick farce that gets the hearty laughs. 'Times': Hilarious screen transformation. Weird and madly funny. The 'New York Evening Post': Roxy's new movie is swell. Cast dandy. Direction just the nuts. We giggled all the way through from start to final fade-out. 'New York Daily News': Rated three stars. A racy, spicy, appetising dish.

★ ★ ★ ★

"Strange Wives"

Bright and Clever !

(Preview Press)

The "Daily Film Renter" said of "Strange Wives": "Amusing variation on comedy of husband saddled with wife's relatives. Good situations, bright lines, capable acting. Many good laughs, with many clever cameos from supports. The humour is shrewd and sparkling, and many amusing scenes are heightened by clever contrast."

The "Kinematograph Weekly" commented: "Bright domestic comedy with a novel theme, well acted, and containing many very good comedy situations. Roger Pryor is very good as the worm husband who eventually turns, to considerable effect. The husband's meeting with his wife, and the gradual accumulation of unwanted relations who sponge regally on him are exultantly depicted and are full of natural humour."

Universal Scoop Gresford Colliery Descent

Amazing Newsreel Death-pit Pictures

What is undoubtedly the biggest news reel scoop of the year so far has been secured by Universal Talking News, which obtained exclusive pictures of the first descent into the "Death Pit"—Gresford Colliery, the scene of the mining disaster of last year.

To secure the right to take pictures of the descent was no easy matter, but permission was eventually granted. All aspects of the descent were then covered by Universal cameramen, from the donning of the specially-designed oxygen apparatus, rendered necessary by the deadly fumes which are filling the pit at the moment, to the actual descent into the pit itself. There are also sequences devoted to the complicated process of entering the "air-lock" at the head of the shaft, the necessity for which, in addition to the method of working, are clearly explained in the commentary.

The whole sequence provides a graphic pictorial record of one of the most dangerous tasks ever undertaken in this country.

Binnie Barnes Back to Hollywood

To Star in Universal's "Diamond Jim" with Edward Arnold

Binnie Barnes, the popular British star, is now on her way back to Universal City to appear in "Diamond Jim."

This is the biography of one of the most colourful characters in America's gay life. When he appeared in public he literally "dripped diamonds" . . . . wore a fortune of the precious gems in the form of rings, studs, links, and pins . . . gave away diamonds like every-day people give good wishes.

Binnie Barnes

His real name was James Brady and the role on the screen is to be portrayed by Edward Arnold who has long been overdue a starring role. Al Santell is to direct, with Edmund Grainger supervising. Parker Morrell, author of the biography, has just completed three months' work on the script.

UNIVERSAL SIGN HENRY MOLLISON

29-Year-Old British Stage Veteran with 26 Years' Stage Experience!

OFF TO HOLLYWOOD SHORTLY

UNIVERSAL'S latest Hollywood capture from the British stage and screen, Henry Mollison, is due to go to Universal City shortly to begin his long-term contract with star-making Carl Laemmle.

Son of a famous stage star, William Mollison, and brother of Clifford Mollison, popular British stage comedian, and of William Mollison, prominent stage producer, he had his first experience of the stage by blinking lazily at the footlights at the age of three! His father carried him on to the stage in "Rob Roy," at the Lyceum, Edinburgh.

With that promising start, Mollison stuck to the stage and screen for practically all of the 26 years that have gone by. His only break was school and a spell in journalism, on the "Daily News," London.

Educated at St. Paul's College, London, and, afterwards, in Caen, France, he started his actual stage career with Sir Frank Benson, in Shakespeare, at Bedford.

For the last few years, he has, of course, been featuring prominently in British films, but previously, he appeared in Gordon Daviot's "Richard of Bordeaux," in London, New York and Chicago.

HENRY MOLLISON in one of his recent British screen roles.

Six years ago, he married beautiful Jane Welsh, who accompanies him to Hollywood. Their English home is The Old House, West Drayton, a picturesque old Georgian manor. He was born at Broughty Ferry, Dundee, the original home of the Mollison family.

"Drood's" World Premiere Success

Within 100 Dollars of House Record at Pantages, Hollywood

Rushed into the programme without preliminary advertising or exploitation, Universal's Claude Rains superthriller, "The Mystery of Edwin Drood," almost broke the house record during its world premiere at the Pantages Theatre, Hollywood.

The record is held by Universal's "Imitation of Life," and "Edwin Drood" netted within 100 dollars of the top figure.

A further tribute to the picture's box-office value has been paid by the 6,000-seat Radio City Music Hall, the directors of which have chosen "Edwin Drood" as one of their 52 pictures this year.

Reports of the picture's progress in British provincial trade shows indicate that it will be one of Universal's best-sellers this year. Exhibitor reaction has been unanimously favourable, states S. F. Ditcham, and many big deals are pending.

"FOR MEN ONLY!"

Wembley Exhibitor's Novel Scheme for "Are You A Mason?"

Miss Nora Thomson, of the Wembley Hall Cinema, Wembley, Middlesex, is to be congratulated on an excellent stunt she put over during the run of Universal's hilarious comedy, "Are You a Mason?", starring Sonnie Hale and Robertson Hare.

Miss Thomson had thousands of small folders prepared with the intriguing words "FOR MEN ONLY," printed on the outside. Inside were found full details of the screenings of "Are You a Mason?", with the title of the picture used as a catchline and providing sufficient reason for the command on the cover.

The distribution of this folder, Miss Thomson reports, aroused great interest in Wembley — particularly among women patrons!—and was the cause of considerable word-of-mouth recommendation of the picture in the district, which resulted in bumper houses

S.R.O. FOR KARLOFF THRILLER!

Exceptional business with Universal's Karloff - Lugosi thriller, "The House of Doom," is reported by John H. Royston, Manager of the Futurist, Liverpool, in a letter to S. F. Ditcham:

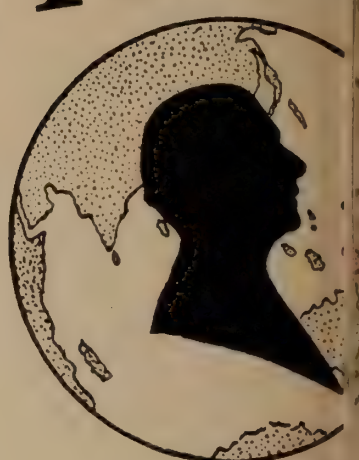
"You will be pleased to know that "The House of Doom" was most enthusiastically received by our patrons," he wrote. "We have full houses every day with standing room only most of the time. We are very delighted with the results and are definitely of the opinion that in this subject you have one of the finest ready - made box - office certainties ever turned out by your company."

Such a triumph augurs well for Universal's next Karloff picture "The Bride of Frankenstein," which has just been completed with an all-British cast.

ANOTHER SCOOP FOR UNIVERSAL TALKING NEWS!

THE STAR, THURSDAY, MARCH 14, 1935

THE INVISIB OF THE



R. E. JEFFREY, Who Must Be Heard And Not Seen

JUST for a change let us take a peep at the private life of a film star you all know but none of you has seen. I mean, of course, that permanently invisible man of the screen, Mr. R. E. Jeffrey, the Universal Talking News Reporter.

"R. E." has been a friend of mine for a good many years—since the days when he was Director of Drama at the old B.B.C. in Savoy Hill.

In spite of this, I am unable to show you a picture of him so that

This is because he leads a largely open-air life, frequently, even in winter, sleeping in his caravan on the scene of a big story for which he has to do the commentary in his own inimitable style.

Here is another "secret." He has four homes! He has a beautiful house at Sunbury-on-Thames, two *pieds-à-terre*, one at Worthing, and the other at West Wittering in Sussex, and his caravan, which is his travelling home and office.

There is only one home that counts for the purpose of this article, however. That is the one at Sunbury, for

You have often h
Universal Talking News
—R. E. JEFFREY.
often wondered what
It will not be poss
him. He must only be
you may take it tho
without good looks.
What is more,
homes, and, being
architect, is plannin
Let's discover hi
important of his h
bury-on-Thames, o
man with the silv

LE MAN
SCREEN

Film Stars At Home—
By Richard Haestier, "The Star" Film Critic

at his word and sent him not only a song, but words, music and long letters as well. Now "R. E." is more than careful about his casual comments.

"Twixt Dark And Dawn".

Then again, when you pop in unexpectedly, Mr. Jeffrey might be writing more serious stuff, for he is an author and playwright. One of his best-known works is "Twixt Dark and Dawn," written first as a play and later published as a book. The play was produced in Glasgow, with a cast of more than 400 players, including Miss Marion Terry and the author.

left B.I.P. to become the first Talking News Reporter.

As such he goes all over the country with the Universal sound news apparatus to make his famous commentaries—hence the caravan.

Inventor, Too

In addition to his many other activities, he has also been an actor. At one time he was appearing in London as the stage-famous character Raffles.

He is also something of an inventor, for it was "R. E." who thought out the idea of the control panel for broad-casting and had the first one made to

No program is complete without UNIVERSAL TALKING NEWS

A portion of the whole-page story in the London "Star" publicising R. E. Jeffrey, Universal Talking News Reporter. Through the "Star" this story was read in hundreds of thousands of British homes!

Margaret Sullavan USHERS IN THE "ONLY

Margaret Sullavan in the role she plays in "The Good Fairy," which because of her recent marriage, is also so appropriate in real life.

THE theatre inspired Margaret Sullavan with a desire to amount to something on her own initiative. The theatre induced her to run away from home twice to go on the stage. It was the theatre that made Margaret Sullavan a world-wide figure of joy and interest to millions of people.

In "The Good Fairy," in which Margaret Sullavan is starred with Herbert Marshall, the character that she plays, Lu, was inspired by looking at romantic and heroic motion pictures to become "The Good Fairy." You see, Lu is a theatre usherette. Her outlook on life is very much circumscribed, but the screen opens to her a world of opportunity to do good deeds. While the flicker romance is on the screen, a tremendous determination to help others grows in Lu's heart, until she is inspired to do the most amazing, most unconventional and most dangerous things, all for the good of other people, and all without any selfish interest or thought of the position in which she might be placed.

THIS coy idea was coined by Ferenc Molnar, famous European author. It was played on the stage with great success by Helen Hayes. It has been brought to the screen by Margaret Sullavan under the direction of William Wyler, to whom she has also entrusted her future happiness.

William Wyler has given to these theatre sequences a gorgeous production. Most of them were taken in the Carthay Circle Theatre, in which Margaret Sullavan's first picture, "Only Yesterday," had its world-famous premiere. The scenes could very well have been taken in the day time, because the theatre is closed. Nevertheless, a corps of trained usherettes had to be assembled and a number of these usherettes were employed in other theatres during theatre hours. Under these conditions, Margaret Sullavan very willingly consented to make the scenes which are shown in these two pages after theatre hours. For that reason, work in the theatre started at eleven o'clock and finished at five a.m.

The psychology of "The Good Fairy" is the same psychology that Margaret Sullavan has always exhibited, anyway. No deserving person has ever applied to her without awakening a warm response.

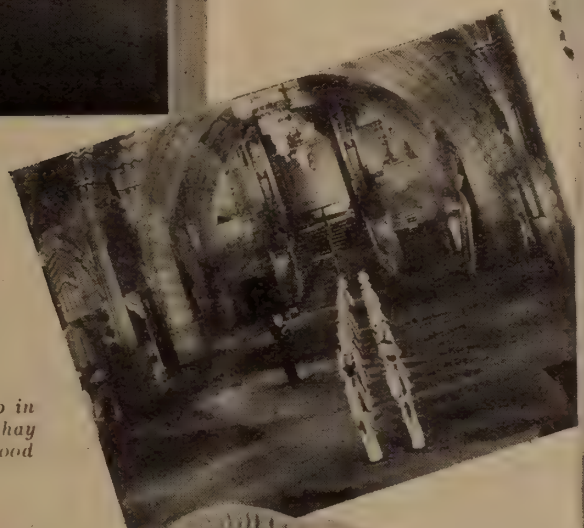
"The Good Fairy" contains a cast of superlative actors. Herbert Mar-

A scene from "The "Good Fairy."

"THE GOOD FAIRY" in SAME THEATRE WHERE YESTERDAY" WAS PREMIERED

An unusual shot made in the lobby of the Carthay Circle Theatre for "The Good Fairy" with Margaret Sullavan playing all the parts.

shall plays Dr. Max, for whom she plans many of her desperate good deeds. Frank Morgan plays "Konrad," Reginald Owen "Detlaff," while Alan Hale, Beulah Bondi, June Clayworth, Al Bridges, George Davis, Cesar Romero, Matt McHugh, Frank Moran are others featured in the cast.



Theatre ushers line up in the lobby of the Carthay Circle for "The Good Fairy."

Reginald Owen and Margaret Sullavan in "The Good Fairy."

•

The stars of "The Good Fairy," Margaret Sullavan, Herbert Marshall.

She gets 'em!

"Powerful emotional drama . . . charming child interest . . . the well-varied ingredients are attractively blended and provide unflagging entertainment." — *Daily Film Renter*

•

"Here is that heart-tug which all the showman world knows is an assured winner."
— *The Cinema*

CARL LAEMMLE PRESENTS

STRAIGHT from t

A Universal Picture with

MARY ASTOR
ROGER PRYOR
BABY JANE

Grant Mitchell · Andy Devine · Henry Armetta

A. B. F. ZEIDMAN Production

HEART

"FALSE WITNESS"

Love and Intrigue in a novel setting

as told in the story "TRANSIENT LADY"

• •

HENRY HULL

the magnificent Magwitch of "Great Expectations" in another superb screen role

CARL LAEMMLE Presents A Universal Picture Based on OCTAVUS ROY COHEN'S Liberty Magazine Story with

GENE RAYMOND
HENRY HULL
FRANCES DRAKE

JUNE CLAYWORTH · DOUGLAS FOWLEY

Directed by EDWARD BUZZELL

A JULIUS BERNHEIM PRODUCTION

TRADE SHOW:

Thursday, April 4th

PRINCE EDWARD THEATRE

at 3 p.m.

THE UNIVERSAL WEEKLY

SHOWMANSHIP SECTION

A Red-Letter Year for Live Showmen!

Magnificent Exploitation Angles in the 1935 Pictures

WE are now fast approaching the end of the first quarter of 1935 and we can already form a good idea, from the first batch of 1935 productions that have already reached us, of the quality of Universal's new season pictures. I can state, without fear of contradiction, that THE UNIVERSAL PICTURES SO FAR PRODUCED THIS YEAR ARE THE FINEST I HAVE EVER KNOWN, particularly from the point of view of the live showman.

Starting with "Imitation of Life" Universal has put on the screen such magnificent pictures as "Night Life of the Gods," "A Notorious Gentleman," "Straight From the Heart," "Rendezvous at Midnight," "The Man Who Reclaimed His Head," and "The Mystery of Edwin Drood," as well as a splendid bunch of British pictures, among them "Annie, Leave the Room!", "The Lad"—two of the funniest comedies I have ever seen—and "Death on the Set," a fascinatingly ingenious mystery picture which will baffle audiences right to the last moment.

"The Good Fairy"

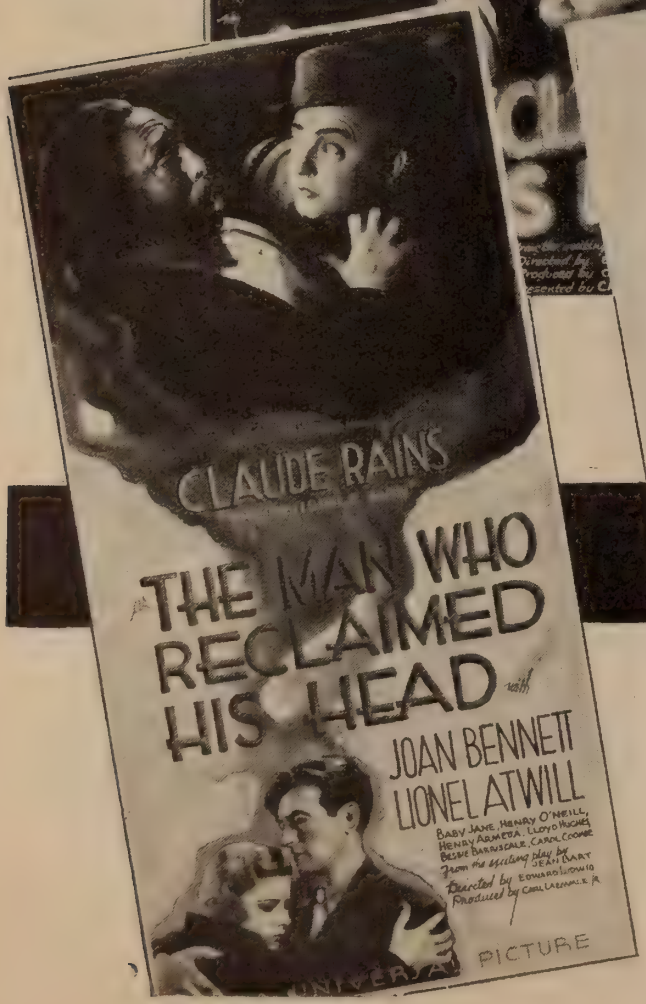
Now, as if this magnificent line-up were not enough, comes "The Good Fairy," starring Margaret Sullavan and Herbert Marshall, which I have no hesitation in describing as one of the finest—if not THE finest—most delightful, witty comedies I have ever seen. And I have no doubt that, when you have seen this grand picture, you will endorse my opinion.

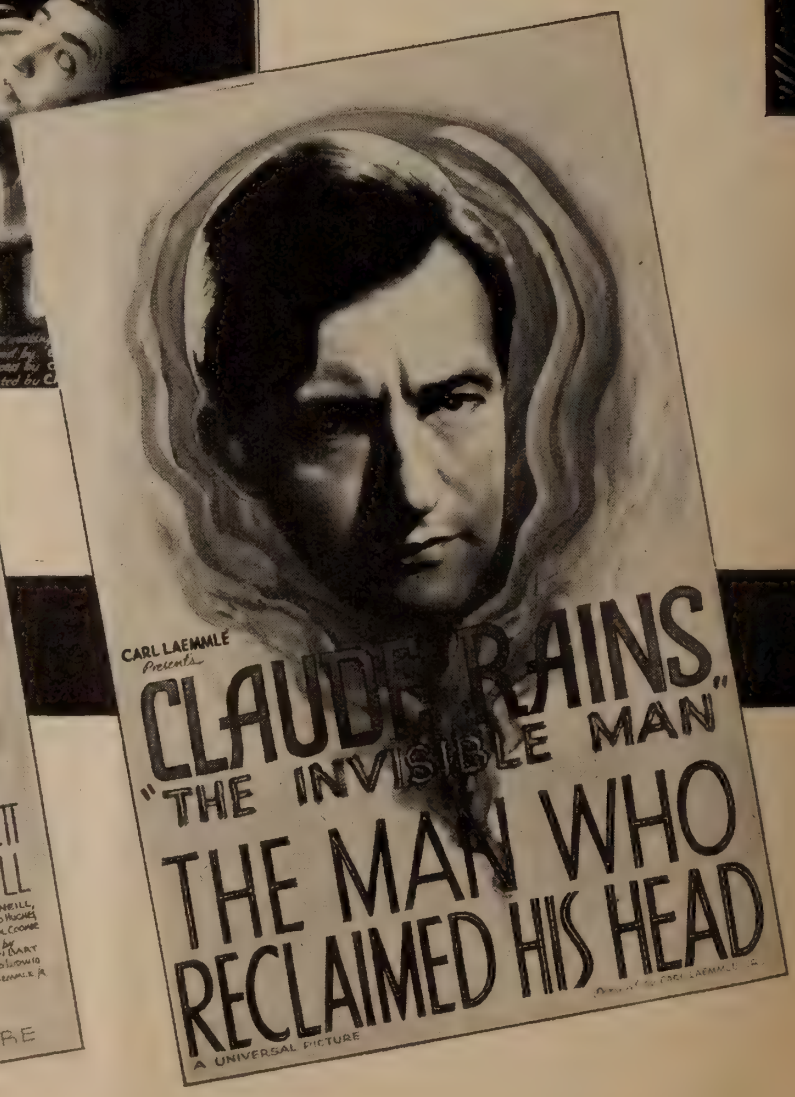
These pictures have all been trade shown, and are now awaiting their premiere screenings in the West End. They will not, of course, be generally released for some time yet, but that is no reason why live exhibitors should not even now be devising schemes for exploiting these pictures with all the resources at their command. When the time comes an edition of "Ammunition" dealing with each of these important releases will be issued, and, in the meantime, I will give you advance information in the "Universal Weekly" as to ideas for campaigns and tie-ups in connection with them. Don't forget that there are Showmanship Certificates and Cheques waiting for those showmen putting over original and comprehensive campaigns, and nothing would give Mr. Ditcham more pleasure than to have to award a record number of these certificates and cheques this year!

A scene from Universal's "Night Life of the Gods," the hilarious screen version of Thorne Smith's novel, which, as mentioned in the article on this page, provides showmen with countless splendid exploitation angles.

(*Continued on page* 20)

USE THESE SUPERB POSTERS -





THEY'RE BUILT FOR BUSINESS!

"Buck Jones" Visits Paisley!

Mr. Walter Hinks Arranges "Personal Appearance" of "The Red Rider"

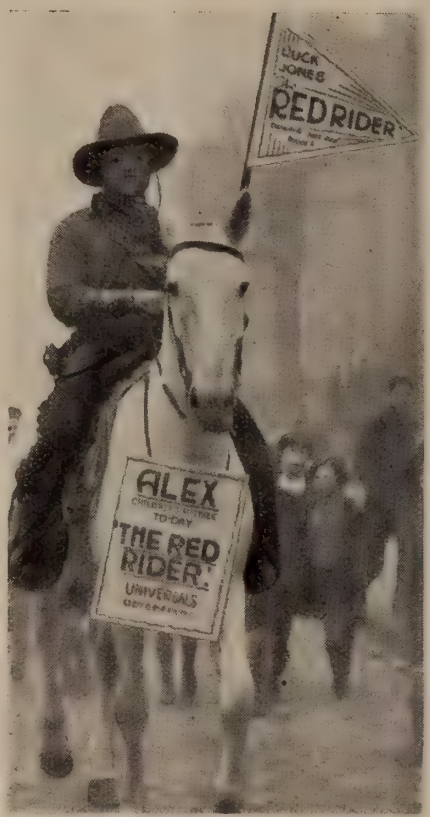
ONE of Scotland's finest showmen, Mr. Walter Hinks, of the Alex Cinema, Paisley, has again put over an excellent campaign for a Universal picture—"The Red Rider," starring Buck Jones, being the subject this time.

Like the wise showman he is, Mr. Hinks started his campaign well in advance of playdate—three weeks, to be exact—when slides were thrown on the screen announcing the forthcoming attraction, and it was stated that Buck Jones, dressed as "The Red Rider," would appear on the stage, in addition to visiting the schools, riding his famous white horse.

Mr. Hinks was fortunate enough to find a man who is almost Buck Jones's double, and he possessed the additional advantage of being a crack rider—the result of Army experience. For the stunt he was dressed in full Western kit, the effect being completed with the use of a red mask.

A Monster Rally

When the great day of the screening arrived, "Buck Jones" appeared, guns in hands, in the centre of the stage under the glare of a red pin focus light. He told his youthful audience how delighted he was to be there and that he would be appearing each week in the screen chapterplay. During the first week's screening a monster rally was held, the rider on his horse visiting all the streets in the neighbourhood, and being followed everywhere by a crowd of excited children who unconsciously



"Buck Jones" touring Paisley as part of Mr. Hinks' campaign.

added greatly to the eye-catching nature of the display. During the rally 5,000 handbills were distributed.

The campaign proved once again what a tremendously popular star Buck Jones is with children—in fact, as Mr. Hinks says, any picture featuring this popular star is, to use racing parlance, a "good thing."

Nerve Tonic for Cinema Patrons!

Harlesden Exhibitor's Excellent "House of Doom" Campaign

A Model Tie-up

Further evidence that a good tie-up is the basis of all successful exploitation campaigns is provided this week by Mr. Hector A. McCullie, General Manager of the Picardy Cinema, Harlesden, who put over a splendid stunt in connection with the screening of "The House of Doom" at his cinema.

Envelopes were prepared with the following lettering on the outside :—"The Picardy Cinema dares you to see Karloff and Lugosi in 'The House of Doom.' Take the enclosed samples of 'Lightning Nerve Tonic' and your nerves will be completely restored after this shattering experience." The envelopes also stated that they were presented by a chemist with premises opposite the cinema. A large display in the window of the chemist's shop also supported the tie-up.

10,000 Handbills

Mr. McCullie arranged for no fewer than 10,000 of the sample envelopes to be distributed to patrons during the run of "The House of Doom." The entire scheme proved a great success, the co-operation between exhibitor and shopkeeper being greatly to the advantage of both and providing other showmen with an excellent model tie-up for exploiting this outstanding picture.

(*Further Exploitation News on page* 9)

(*Continued from page* 17)

In the exploitation section of the last issue of the Weekly were given details of a splendid tie-up arranged by Mr. I. Walton, of the Regal, Kiveton Park, in connection with his screening of "The Poor Rich." That such an expensive tie-up can be arranged, at no cost to the exhibitor, proves that business men are willing to go to great lengths when co-operating with showmen. It also shows how valuable tie-ups can be.

This should be a rule for all exhibitors. Arrange as many tie-ups as possible—they are the fundamental basis of all good exploitation campaigns. I have one picture in particular in mind when I say this—"Night Life of the Gods." This is a picture on which you can tie-up with every single business organisation in your territory. In fact exploitation campaigns on this picture are so obvious and so numerous that I am tempted here and now to dive right into an orgy of suggestions which occur to me as I write. But space, unfortunately, will not permit, so I must wait until the time arrives to issue "Ammunition" with "Night Life of the Gods" as its subject. Then I can promise you a bumper edition!

THE SHOWMAN

OSWALD
Bigger and Better than Ever in
SKYLARKS

The Most Novel and Amusing Story ever screened, with fascinating

JEAN PARKER

in the leading feminine role

CHESTER MORRIS

in

Princess O'HARA

ONLY

DAMON RUNYON

could have written this grand story of a girl cabby for Universal! . . . It's his finest — and he's written screen hit after screen hit!

RAWLINGS & WALSH, LTD., PRINTERS, CHERTSEY

UNIVERSAL WEEKLY
VOL. 36, NO. 16
MAR. 30, 1935

« « "Just watch her mouth, you lip experts, and note its delicate beauty. She is exceptionally beautiful." » »

See what Rob Wagner says of

GERTRUDE MICHAEL

in

"IT HAPPENED IN NEW YORK"

On page 14 of this issue

WEREWOLF OF LONDON

A UNIVERSAL PICTURE... Produced by STANLEY BERGERMAN

MOTION PICTURE HERALD GETS THE TRUTH ABOUT UNIVERSAL!★

Read Next Page.....

★ Reproduced from—
Motion Picture Herald
of March 23rd, 1935.

THE TRUTH ABO

1...Universal's "It Happened in
N. Y. Roxy Theatre for April

2...Universal's "Princess O'Ha
is being sought after by seve

3...Universal's "The Mystery of
ing audiences everywhere in

4...Universal's "Mr. Dynamite,"
Dashiell Hammett's successor

5...Universal's "The Bride of
darndest sensation your aud

6...Universal's "The Unholy
surprises of the year!

7...The truth about Universal
strong line-up of box-office
tor's heart!

UT UNIVERSAL!

New York" is booked into the
5th!

:a," Damon Runyon's best story,
:al big Broadway houses!

Edwin Drood" is now fascinat-
the United States!

starring Edmund Lowe, will be
to "The Thin Man"!

Frankenstein" will be the gol-
ences have ever gasped at!

Hour" will be one of the big

is something to shout about—a
babies to gladden every exhibi-

Carl Laemmle presents
It Happened

. . . sure-fire laugh entertainment . . . having mass entertainment appeal, should do good business in any locale. —Motion Picture Daily

. . . a good picture . . . amusing . . . good yarn . . . capable cast.

—Hollywood Reporter

. . . clicks smartly as a breezy satiric comedy and should find no trouble cashing.

—Daily Variety

Picture is ideal for a regular Hollywood opening. It's also a natural for screwy gags.

—Showmen's Trade Review

Dandy comedy with story bolstered by good performances and effective direction. —Film Daily

in NEW YORK

GERTRUDE MICHAEL HEATHER ANGEL
LYLE TALBOT HUGH O'CONNELL

Directed by Alan Crosland

ASSOCIATE PRODUCER, EDMUND GRAINGER

THE DEVIL'S O

No. 812 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

You will slip up badly on your showmanship if you do not present "The Mystery of Edwin Drood" with all the advertising smartness at your command.

Here is a picture not only rich in advertising value, but so impressive that it will be remembered for years to come. It is screen dynamite.

But what I want to emphasize just now is the fact that it gives the fans another presentation of Claude Rains, the star who made "The Invisible Man" one of the unforgettable productions of the screen's history.

No less thoughtful a critic than Mr. Andre Sennwald of the New York Times gives a summing up of Mr. Rain's work in "The Mystery of Edwin Drood" which should give a tip to every real showman.

Mr. Sennwald says:

"Mr. Rains, who has become the devil's own brother during his brief and hair-raising screen career, is brilliantly repellant. His searching eyes and malignantly arched brows are tainted with mania. Mr. Rains makes your flesh crawl.

WN BROTHER

"You are nerveless with fear when he walks in the gloom of the cathedral crypt at midnight plotting his awful crime."

You will remember, of course, that Universal gave Lon Chaney his greatest opportunities, just as it has developed scores of your greatest box office attractions and just as it now presents one of the most superior performers the screen has ever had, in the person of Mr. Rains.

The Times calls him "The devil's own brother" — not a bad title to use in describing an actor who can lift you out of the ordinary emotions and make you really believe in the reality of the picture you are seeing.

We took a long chance when we produced "The Mystery of Edwin Drood" because we had to take liberties with Charles Dickens! He had never finished his story, so we developed the sort of a climax which we considered the most plausible.

Treat this picture frankly as a startler! Don't pussy-foot about it. Capitalize on everything Mr. Rains did in "The Invisible Man" and he will more than live up to your hopes and the expectations of your fans in "The Mystery of Edwin Drood."

Carl Laemmle

"Excellent screen edition of 'The Mystery of Edwin Drood' at the Rialto Theatre. Mr. Rains makes your flesh crawl. The sinister, crawling darkness of the cathedral crypt has been captured brilliantly on the screen. Good Dickens and a genuinely fine horror story in the bargain."

Andre Sennwald
--N. Y. Times

"A thoroughly entertaining, exciting and atmospherically fine screen version of the novel. All in all, 'The Mystery of Edwin Drood' is not only acceptable thriller entertainment but it is also a fine contribution to the screen's current cycle."

William Boehnel
--World-Telegram

"'The Mystery of Edwin Drood' is now a gruesome melodrama with enough action and background mystery. They have built up an effective background of suspense and horror. One of those fast-moving shockers which Universal turns out every so often.

Eileen Creelman
--New York Sun

*** (Three Stars)
"'The Mystery of Edwin Drood' is having the desired chilling effect. Rains makes the soft spoken, secretive opium addict a sinister figure."

Kate Cameron
--Daily News

"Good motion picture entertainment. Mr. Rains is again excellent as the opium-addicted choirsinger, and Mr. Montgomery equally fine as Nemesis. Stuart Walker has built up and sustained just the right chiller-thriller atmosphere for such eerie drama."

Regina Crewe
--N. Y. American

"'Edwin Drood' subtle horror picture. Handsomely produced and acted by an unusually fine company, this film is an engrossing character drama. It exercises a fascination, holds complete interest. All give vividly effective performances."

Bland Johaneson
--Daily Mirror

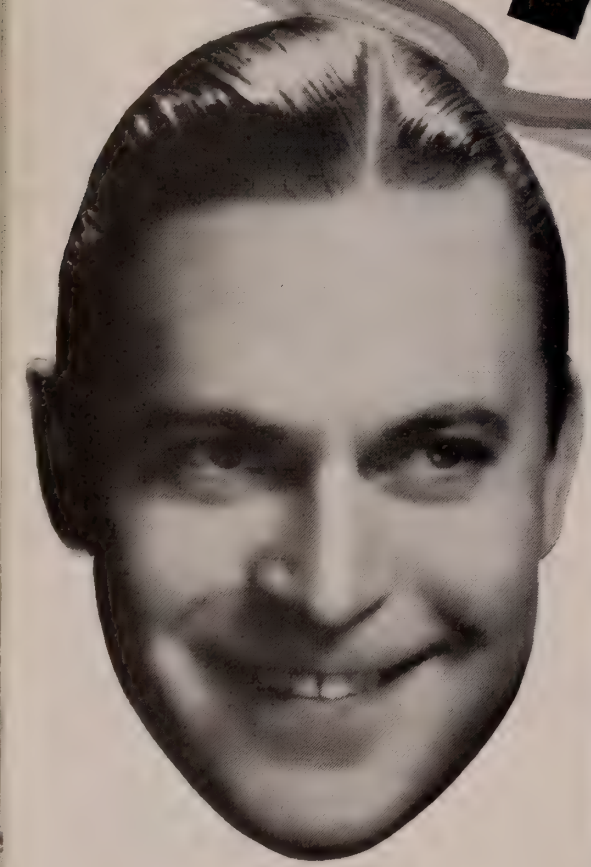
GLORY BE, MR. RUNYON!

The nation's box offices are still blessin' yiz for "Lady for a Day" and "Little Miss Marker"! Now look what they're sayin' about your newest cleaner-upper:

Motion Picture Daily: Exciting, well-made entertainment that is CERTAIN to please!

Daily Variety: Just the right combination of sentimental hokum, freshly furbished, and comedy, both homely and slapstick, to give it entertainment range and substantial box office!

Princess



Carl Laemmle presents

Jean and Chester PARKER MORRIS

in DAMON RUNYON'S Collier's Magazine story
A Universal Picture with
LEON ERROL · HENRY ARMETTA
VINCE BARNETT

Directed by David Burton

Leonard Spigelgass, Associate Producer

"A PEACH OF A STORY" Says Rob Wagner

(From Rob Wagner's Script of March 16)

"IT HAPPENED IN NEW YORK" (Universal)

BUT it could happen, and perhaps does, in Hollywood. You see, Gertrude Michael was a beautiful movie star fed up on personal appearance publicity stunts framed up by her manager, Hugh O'Connell. So in order to duck a big 'premeer' which she is scheduled to attend with 'Prince' Rafael Storm, she drops off the train at 125th St., Manhattan, and takes a taxi to her hotel hideout. It was a fatal trip, for Lyle Talbot was the taxi driver, and you know Lyle. After the handkissers of Hollywood, Lyle looked good to Gertrude. But alas, he was engaged to little Heather Angel, so there's the complication.

It's a peach of a story (Ward Morehouse and Jean Dalrymple, excellently screened by Seton I. Miller and Rian James), directed with speed, fast fun and the native good taste of Alan Crosland. Indeed Alan has decidedly challenged "IT HAPPENED ONE NIGHT" and "THE GOOD FAIRY."

My particular enthusiasm is for Gertrude Michael. She is exceptionally beautiful, particularly in her make-up, or lack of it. With lips exactly right, she is able to show subtleties of expression utterly impossible through the usual axle-grease. Just watch her mouth, you lip gooers, and note its delicate beauty. Even the dainty Heather Angel can learn something about make-up from this film.

Further, Miss Michael gives a remarkable demonstration of the value of repression. I've noted before that when movie gals lose their tempers and explode, they are invariably coarse and unlovely. Miss Michael is constantly burned up by the flamboyant aggressiveness of her manager, but it is a slow burn that rarely reaches a violent climax and never becomes profane and vulgar. It may not be true to life—I understand that many movie stars swear like marine sergeants—but it is altogther charming.

Lyle Talbot (much plainer than Paul Gerard Smith, or even Jimmie Starr, but not so plain as Irv Cobb) and the appropriately named Heather Angel (but angels should lay off Max Factor's lip goo!) both give their usual excellent performances.

But it is Hugh O'Connell who puts over the delicious satire of the publicity racket, getting the loudest laughs of the picture when he shoves his pets away from the microphone in front of the premeer theatre and tells the

(Continued on Page 23)

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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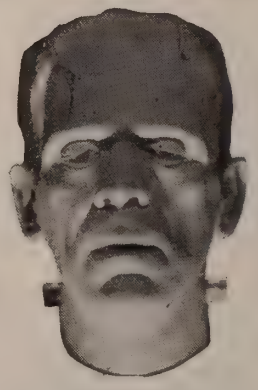
MARCH 30, 1935
Vol. 36 No. 16

The Preview Parade of UNIVERSAL PICTURES



KARLOFF

. . . What creature will claim the monster's love?

The Monster did not die!

Fire could not burn him! Vengeful villagers could not kill him! The scientist who made him could not destroy him!

Averting certain doom — escaping seeming destruction—the monster survives—for love!

New terror strikes as this incredible and awesome Thing—this monstrosity of science — this half-human inconceivable stepson of Death demands a Mate!

Prepare for a super-shocker! With the same star that stunned audiences before— directed by the man who delivered the former money triumph—"THE BRIDE OF FRANKENSTEIN" is a terrific sequel to the box-office behemoth that was the sensation of six continents.

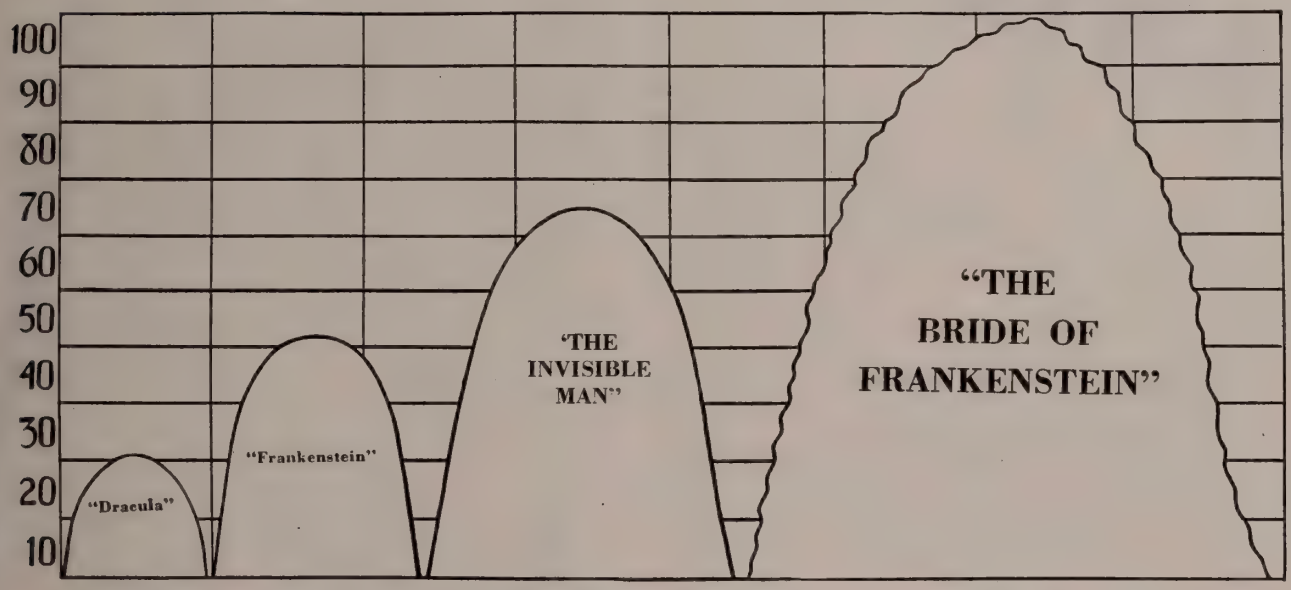
It is not for the young—the nervous—the scarey. Those who get nightmares and tantrums will stay away!

But the millions will come to lay their money at the till, to see what creature will claim the monster's love—what heart—what soul—what flesh could be so brave!

If YOU want to know—wait until next week! This column will tell!

JACTHALL

BIGGER 'N BETTER GOOSE PIMPLES!



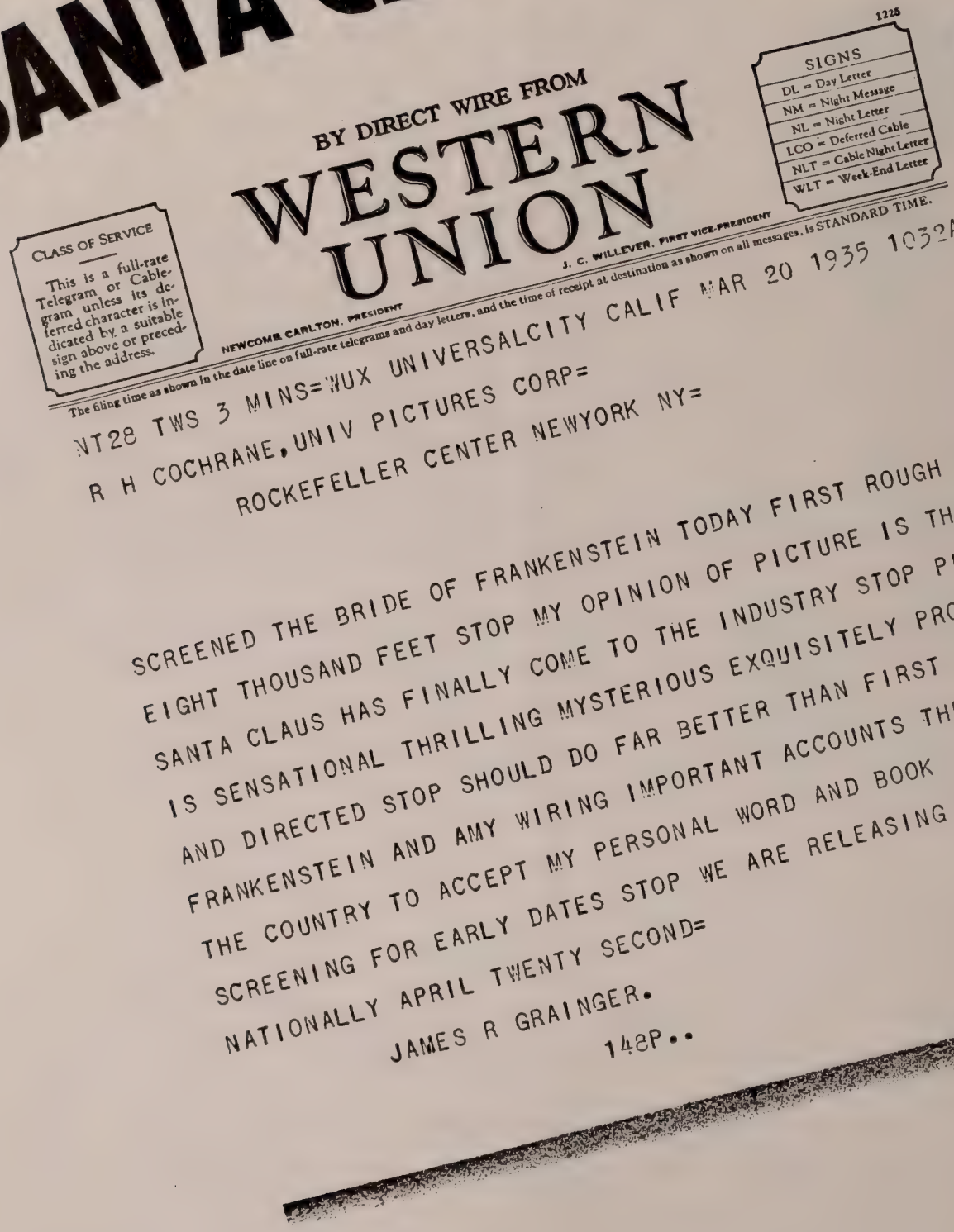
(Side Elevation Chart of Famous Goose Pimples)

What this business needs is bigger n' better goose pimples. Stories of pure horror. Gasps. Thrills. Shivering spines. Stories so downright shuddery that they will send the youngsters to bed with more goose pimples to the square inch that the human frame has ever enjoyed before.

Away with Mother Goose. She was a pansy! All hail the modern child and the movie-educated public. Let us give them something creepy and ghastly that they may sleep in peace and enjoy bigger and better nightmares. Above all, let us be up to the minute and as smart as our children.

WITH THIS SWEET THOUGHT IN MIND WE HAVE PRODUCED "THE BRIDE OF FRANKENSTEIN" AND WE GUARANTEE MORE GOOSE PIMPLES TO THE SQUARE INCH THAN YOU HAVE EVER HAD BEFORE!

SANTA CLAUS COMES IN



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WESTERN UNION

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R H COCHRANE, UNIV PICTURES CORP=
ROCKEFELLER CENTER NEWYORK NY=

SCREENED THE BRIDE OF FRANKENSTEIN TODAY FIRST ROUGH CUT EIGHT THOUSAND FEET STOP MY OPINION OF PICTURE IS THAT SANTA CLAUS HAS FINALLY COME TO THE INDUSTRY STOP PICTURE IS SENSATIONAL THRILLING MYSTERIOUS EXQUISITELY PRODUCED AND DIRECTED STOP SHOULD DO FAR BETTER THAN FIRST FRANKENSTEIN AND AMY WIRING IMPORTANT ACCOUNTS THROUGHOUT THE COUNTRY TO ACCEPT MY PERSONAL WORD AND BOOK IT WITHOUT SCREENING FOR EARLY DATES STOP WE ARE RELEASING THE PICTUR NATIONALLY APRIL TWENTY SECOND=

JAMES R GRAINGER.

148P..

THE SPRING tra la

BRINGING YOU THE BIGGEST BOX OFFICE SENSATION YOU'VE HAD IN YEARS!

Carl Laemmle presents the inimitable KARLOFF in "THE BRIDE OF FRANKENSTEIN," a Universal Picture with Colin Clive, Valerie Hobson, Una O'Connor, Ernest Thesiger and E. E. Clive . . . Directed by JAMES WHALE . . . Produced by CARL LAEMMLE, JR. . . . Screenplay by William Hurlbut and John L. Balderston.

THOUSANDS OF EXHIBITORS CAN'T BE WRONG!

EVERY MAJOR CIRCUIT *uses Universal Serials, and thousands of exhibitors besides.*

Universal Serials are business builders, because Universal is the biggest and most successful producer of serials in the industry!

That's why exhibitors are only too happy to write testimonials such as these to trade papers:

RUSTLERS OF RED DOG:

John Mack Brown—Believe it will pull better than "Red Rider" did here. First three chapters fine.—John H. Forrester, Pines Theatre, Waldron, Ark.

TAILSPIN TOMMY:

Noah Beery, Jr., Maurice Murphy—All patrons from 6 to 60 should like this even though transients. The episodes are as entertaining as any two-reel short. Running time, 20 minutes each.—W. M. Allen, Mission Theatre, Clayton, N. M.

THE RED RIDER:

Buck Jones—This has been the best serial I have ever shown. Has held interest all the way through and brings them back. That's the purpose. Running time, 2 reels each.—John H. Forrester, Pine Theatre, Waldron, Ark.

THE RED RIDER:

Buck Jones.—A western serial sure to go over wherever serials are used. One of the best in a long time. 15 chapters. —Martin S. Lane, Logan Theatre, Noblesville, Ind.

TAILSPIN TOMMY:

Maurice Murphy, Patricia Farr, Noah Beery, Jr., Grant Withers—Have run four episodes of this serial and it's holding up very good. Doesn't repeat very much of the preceding chapter and has a lot of good airplane stunt flying and there is plenty of action on the ground to keep interest.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan.

THE RED RIDER:

Buck Jones.—We are almost at the end of this one. Good entertainment. Kept the folks coming every week at a pretty fair rate. Fifteen episodes.—Jack Green, Geneseo Theatre, Geneseo, Ill.

THE RED RIDER:

Buck Jones—Building up every chapter. Wish it was 20 chapters. Running time, 19 minutes.—Garnett Staneil, Opera House, Fort Payne, Ala.

TAILSPIN TOMMY:

Maurice Murphy, Noah Beery, Jr.—A very good and interesting serial; plenty of action and stunts. Have played three episodes and business is holding up good. I have yet to see a company that can produce better serials than Universal. Two reels each episode.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio.

TAILSPIN TOMMY:

Maurice Murphy, Noah Beery, Jr.—An off-with-a-bang serial. Plenty of action, suspense and thrills. Is pleasing 100 per cent.—Mary M. Ross, Strand Theatre, St. George, S. C.

VANISHING SHADOW:

Onslow Stevens, Ada Ince—Am now in the sixth chapter of this serial, and it is holding interest thus far better than any chapter play we have shown in a number of years.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

THE RED RIDER:

Buck Jones.—Good serial. This serial held up for fifteen weeks.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan.

THE RED RIDER:

Buck Jones.—One of the best serials I ever saw. Boys, better book this one, it will bring in the extra customers.—Al Johnston, Rialto Theatre, Jacksonville, Texas.

TAILSPIN TOMMY:

Maurice Murphy, Noah Beery, Jr.—Very good serial. Showed eight chapters and getting better as they go along. —P. G. Held, New Strand Theatre, Griswold, Iowa.

That's why UNIVERSAL again is proud to announce that the 4 Serial Champions of 1935-1936 will be **BUCK JONES in "THE ROARING WEST," "THE NEW ADVENTURES OF TAILSPIN TOMMY," "THE ADVENTURES OF FRANK MERRIWELL"** *and* **"FLASH GORDON."**

•

For more information about them, please inquire at your nearest Universal Exchange!

NEWSREEL No. 339

COIFFEUR COIFS AT SEASIDE

MIAMI BEACH, FLA.—An enterprising hair-dresser moves his shop out on the sands so his lovely clients may have their tresses dressed under blue skies.

HOUSE PASSES PATMAN BONUS

WASHINGTON, D. C.—Rep. Wright Patman explains his bill for payment of ex-soldiers' adjusted compensation with a paper money issue of $2,000,000,000.

RANGERS CAPTURE ICE TILT

NEW YORK CITY.—The home team defeats the Canadiens by a narrow margin in a hockey playoff.

STORM OF DUST DARKENS SUN

KANSAS CITY, MO.—Automobile headlights burn at noon as clouds of fine sand cast a murky haze over the city.

GAR WOOD AFTER NEW RECORD

(Exclusive)

MIAMI, FLA.—The noted motorboat racer arrives with Miss America X.

MODELS SHOW PARIS STYLES

CHICAGO, ILL.—Pretty mannequins parade the beauties of the very latest in gowns from the French capital.

BOY BECOMES HALF-AND-HALF

LOS ANGELES, CALIF.—An almost straight line divides three-year-old Wilford Price into two distinct persons, one of them a blue-eyed blonde and the other a brunet.

F.D.R. AIDS FILIPINO FREEDOM

WASHINGTON, D. C.—The President signs a certificate approving a proposed constitution for the Philippine Islands, thus establishing Home Rule in the territory.

GREEKS FETE REBEL DEFEAT

ATHENS, GREECE.—The President of the Republic and high officials join thousands of loyal adherents at a stirring military display.

WATER-POLOISTS GET DUCKED

CORAL GABLES, FLA.—There's water, water everywhere as horses take their place in a noted indoor sport. The riders play with spirit despite handicaps brought into the game by churning hoofs.

ANIMALS IN MULTIPLE BIRTH

PHELPS, N. Y.—Five kids are born to a mother goat at the same time.—At Chili, N. Y., a cow gives birth to healthy but wobbly triplet calves.

AIR PATROL ESCAPES DEATH

MELBOURNE, AUSTRALIA.—Jammed controls plunge a 'plane into the sea during the rescue of a swimmer from man-eating sharks.

Scene from Universal thriller "Werewolf of London," taken at Vasquez Rocks, California. Henry Hull and Warner Oland have the principal parts.

COURT OKAYS SHOWING OF DEAD GANGSTERS IN NEWSPAPERS AND NEWSREELS

THE newspapers can run pictures of dead men; the newsreel can run pictures of dead men; and they cannot be subjected to legal action or suits for damages. The courts have said so.

The text of the decision of Judge Joseph Sprouls in the case of Doris Preisler against Universal Pictures and Pantages Theatre of Los Angeles was received by wire yesterday in New York. It embodies a sweeping decision which establishes a precedent not only for newsreel and feature pictures but which affects equally all newspapers and magazines throughout the United States.

Mrs. Doris Preisler and her husband Sidney Preisler, sued the Universal as the owners of the Universal Newsreel and the Pantages Theatre in Los Angeles on the ground that the witnessing of a scene showing the dead body of Baby Face Nelson caused Mrs. Preisler to lose a prospective child. She and her husband each sued Universal and the theatre for damages altogether totalling $4,150,000. In his instructions to the jury, Judge Sprouls directed a verdict and stated that the theatre had obviously posted notice of the Nelson pictures in its lobby and in newspaper advertisements and that it was not liable for damages. Judge Sprouls also took occasion to commend the newsreel for aiding the campaign against crime, despite such a gruesome scene as the shot of Baby Face Nelson in the morgue. The jury brought in a verdict for the defendants.

In the event that this case in the Superior Court of the State of California had gone against the defendants, every one of the newsreels and every theatre in the United States would have been in danger of similar suits. Furthermore, a precedent of this kind would have inevitably affected every newspaper and magazine which shows realistic pictures.

The Universal Newsreel has pioneered in defending actions of this kind in behalf of newsreels and newspapers. In 1919, the Universal Newsreel established a precedent which was as important and far-reaching as the one established in the Preisler case, when Grace Humiston sued the Universal and the Universal Newsreel for displaying her picture in its newsreel without her authorization.

The relentless monster in his search for a bride destroys all who get in his path. Karloff in a scene from "The Bride of Frankenstein."

"WEREWOLF OF LONDON" IS FINAL TITLE

AFTER considerable juggling, Universal has decided to retain the original title of the story that Robert Harris wrote for the newest Universal chiller. This original title was "Werewolf of London." This shocker on a variation of the "Dracula" formula, features Henry Hull and Warner Oland with a cast including Valerie Hobson, Spring Byington, Lester Matthews, Clark Williams and Charlotte Granville. It was directed by Stuart Walker and was completed last week at Universal City and is now in the hands of the cutters.

The story deals with a legend which is prevalent over Central Europe of a flower growing in the high Tibetan mountains which produces a strange transformation in human beings and also acts as an antidote against persons who are subject to the spell of the werewolf. This strange creature, wolf by night and human by day, is a phenomenon of which there have been numberless instances in Central Europe for the last five hundred years. It is the first time this strange creature has been exploited on the screen. Advices from the coast are enthusiastic over the way "Werewolf of London" has been filmed.

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"It Happened In N. Y." Peach of a Story

(Continued from Page 14)

pop-eyed rubbernecks just what they ought to hear.

The rest of the cast all do well, and the photography (George Robinson), sets (Charles Hall) and sound (Gilbert Kurland) are all bang-up.

Edmund Grainger, producer, should be very happy. And Alan Crosland, who directed the first sound picture, need have no fear that the younger fellows are passing him by. He is still making pace for most of them.

——*Rob Wagner*

NEWSREEL No. 338

PRESENTING MR. CECIL DILL

(Exclusive)

TRAVERSE CITY, MICH.—Using no other instrument than his own bare hands, Prof. Dill gives a program of musical selections chosen among popular favorites.

1 DEAD, MANY HURT IN RIOT

NEW YORK CITY.—Harlem's colored district is strewn with the wreckage of looted shops following a furious outburst of mob violence.

NATION GIVES LAND TO POOR

COLHUACAN, MEXICO.—Dozens of peasants receive title to individual plots of farm land as the Government moves to break up enormous estates once held by wealthy absentee landlords.

DIVES 165 FEET IN SAFETY

SEATTLE, WASH.—Ray Woods leaps from the dizzy height of the George Washington Memorial Bridge in a demonstration before 50,000 persons.

SKIDS IMPERIL AUTO RACERS

LOS ANGELES, CALIF.—Sideslips and lost wheels interrupt the terrific pace of racing drivers, threatening death at every turn on the Legion Ascot Speedway.

PIRATES MAN NIGHT RESORT

MIAMI BEACH, FLA.—Buccaneers in the flashing rig of harsher days welcome the patrons and wait on table at the Southland's latest after-dinner rendezvous.

SIAMESE GET TINY WARSHIP

LONDON, ENGLAND.—The world's smallest torpedo boat zips at 55 miles an hour on the Thames in a trial spin before shipment to Siam.—Two Peruvian submarines put in at Philadelphia, Pa., for repairs.

CYCLIST HITS 80-MILE CLIP

(Exclusive)

LOS ANGELES, CALIF.—A bike rider travels at a terrific pace with his flimsy machine rocketing along behind a roaring supercharged automobile.

WAITERS SHOW RUSH TACTICS

FRENCH LICK, IND.—Well-trained "garcons" at the French Lick Springs Hotel carry trays on their heads and a table over each arm in a race over rough territory.

CAMERA GUN TRAPS CROOKS

(Exclusive)

LOS ANGELES, CALIF.—An unusual revolver takes motion pictures to aid in identifying criminals.

DASHIELL HAMMETT'S Crackin

Successor to "The Thin Man"!

EDMUND LOWE in

MR. DYNAMITE

With

JEAN DIXON

Esther Ralston • Verna Hillie • Joyce Compton
Mary Wallace • Victor Varconi • Matt McHugh

•

A Universal Picture presented by CARL LAEMMLE . . . Directed by ALAN CROSLAND . . . E. M. Asher, Associate Producer . . . .

Binnie Barnes, red headed, glamorous and gay, arrived in New York on the Berengaria and flew at once to the coast to play an important role in Universal's picture, "Diamond Jim."

ENLARGES "RAVEN" CAST

SEVERAL additions will be made today to the cast of "The Raven," now in production at Universal City. The new members of the cast of this Edgar Allan Poe chiller include Inez Courtenay, Arthur Hoyt, Maidel Turner, Spencer Charters and Ian Wolfe. Louis Friedlander is directing this Karloff-Lugosi starring picture from a screenplay by Jim Tully.

"FRISCO LADY" STARTS

WITH four more members of the cast to be chosen for "Frisco Lady," Murray Roth placed this L. G. Blochman story in production Monday at Universal City. Last week the cast included only Hugh O'Connell and Valerie Hobson. Maurice Pivar, the associate producer, has engaged Lyle Talbot for the hero role. Others include Ruthelma Stevens, Henry Armetta, Andy Devine, Leslie Fenton, E. Allyn Warren and Clay Clement.

Sally Eilers Starts "Alias Mary Dow"

SIX players have been selected to support Sally Eilers in her first Universal Picture, "Alias Mary Dow." They are Henry O'Neill, borrowed, Ray Milland, Lola Lane, Chic Chandler, Katherine Alexander and Clarence Muse. The story by William A. Johnston and Forrest Halsey was put in production Thursday under the direction of Kurt Neumann. Gladys Unger made the adaptation and Arthur Caesar the dialogue.

Binnie Barnes Arrives

Glamorous Star Will Have Big Role in "Diamond Jim" and "Delay in the Sun."

HOWEVER deliberate and langourous Binnie Barnes may be in England, she does everything in America on the fly. When she arrived here last year, she made the trip from London to Hollywood in six and one-half days. No sooner had she finished with her first picture, "There's Always Tomorrow," when she was rushed pall-mall into a second entitled "One Exciting Adventure," and then she was rushed home again to England.

All of a sudden, last week Universal discovered that it needed Binnie Barnes right away to play in "Diamond Jim." Miss Barnes had been playing in England in vaudeville and in pantomime and was rehearsing for "Life, Love and Laughter," which was scheduled to open in London early in March. She played it two weeks in the tryout theatres. By some characteristically fast movements, Miss Barnes extricated herself from the play and caught the Berengaria. The Berengaria arrived Wednesday a day late and on Thursday was rushed to Newark and again airplaned to Hollywood.

Has Two Big Roles

Miss Barnes has an important role to creat in "Diamond Jim," the novel by Parker Morell, which is only awaiting her appearance to get under way at Universal City. Edward Sutherland will make the production, with Edward Arnold playing the role of Diamond Jim Brady. Preston Sturges has been lending his dialogue talents to the script made by the author, Parker Morell, in association with Doris Malloy and Harry Clork.

Upon completion of "Diamond Jim," Binnie Barnes will undoubtedly be rushed into another story which was purchased especially for her. This story is "Delay in the Sun" the novel by Anthony Thorne and in it, she will be co-starred with Frank Lawton. Another possibility for her is "Storm Over the Andes" with Chester Morris.

Paul Kohner Here

On the Berengaria are also Paul Kohner and his wife, the former Lupita Tovar. Mr. Kohner has been engaged in production for Universal in Europe for the last two years. He is returning to Universal City with contracts of a number of stars, directors and writers with which he will establish a production unit at Universal City. Among these contracts are those of Marthe Eggerth, European motion picture and concert star, Anatol Litwak, who directed "Be Mine Tonight" and Willy Forst, who directed "Unfinished Symphony" in which Miss Eggerth appeared and who made "Masquerade" and is regarded as the best director in Europe today. He has also a contract with Ladislaus Fodor, European playwright.

Theatre Men Receive Carl Laemmle Money

R. G. Hewitt, Manager — All-Talking Pictures

STAR THEATRE
MILFORD, MICHIGAN

March 22, 1935

Universal Pictures Corp.,
Dear Mr. Laemmle or Uncle Carl,
which ever you prefer:

Your letter of March 18th, with an enclosed check in the amount of $50.00, so completely shattered my idea of all producing companies, that it has taken me three days to recover wits enough to write and thank you very sincerely for your generosity. Words fail me in trying to express my thanks to you.

I have booked one of the new issues of GOING PLACES for April 16th, and will gladly write Mr. Ford the reaction to this subject.

Yours very truly,

R. G. HEWITT

WHEN Carl Laemmle announced through the Saturday Evening Post that he would pay money for suggestions to theatre men or people who worked in moving picture theatres, probably a lot of people who read it didn't believe it. The above letter is from R. G. Hewitt, manager of the Star Theatre of Milford, Michigan. He didn't believe it. But he does now. The suggestion he made had to do with the musical score used in connection with "Stranger Than Fiction." His suggestion was adopted and put into practice. Announcement of this prize will be made in the Saturday Evening Post of May 18th.

Another theatre man, who has just received a check from Carl Laemmle for a suggestion is C. Patrick Theriot operator in the Royal Theatre of Lafayette, Louisiana. Mr. Theriot has already received his check and the announcement of his winning the prize will be found in the May 4th issue of the Saturday Evening Post.

Mr. Theriot's suggestion was particularly pertinent to his line of work. The suggestion that he made was that the leader on the newsreel be numbered in the same standard fashion as that used on all other films which are shown in the theatre, instead of in the distinctive way in which the Universal Newsreel leader had heretofore been numbered. This suggestion was adopted by Charles Ford immediately, and has been put into operation for the benefit of all other operators who have found the difference between the numberings on the leaders confusing.

Claude Rains returns to New York on the Majestic, right in the middle of the run of "The Mystery of Edwin Drood" at the Rialto Theatre.

"RATTLING GOOD MURDER MYSTERY"

Says Toronto Telegram of "The Mystery of Edwin Drood"

"THE MYSTERY OF EDWIN DROOD" is something more than Dickens classic brought to life. It is a rattling good murder mystery, too, and therefore will appeal to that great majority of us who like chills and thrills sprinkled among our movies . . . Claude Rains is hauntingly sinister as the story's central character . . . His performance is so outstanding in the dismal role of Jasper . . . David Manners . . . Douglass Montgomery . . . Heather Angel, are all splendid in their parts.

"The Mystery of Edwin Drood" is hereby heartily recommended . . . it is mystery entertainment of a very high order.

THE MOST YOU EVER GOT!

- *in rip-roaring action!*
- *in lightning-speed scenes!*
- *in red-hot Western thrills!*

BUCK JONES

in

STONE of SILVER CREEK

with **Noel Francis • Peggy Campbell • Marian Shilling • Niles Welsh**

A Universal Western Feature.
Directed by Nick Grinde

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

OUR HAT'S off to—

TO the manager of the Majestic, Utica, N. Y. (sorry we haven't his name) for his four column by nineteen inch return engagement ad on "IMITATION OF LIFE." He headed the copy with: Another Glorious Triumph By The Star Who Won The 1934 Academy Film Award. A very sound piece of showmanship!

* * *

TO GUS LAMPE of the Eckel, Syracuse, N. Y., for the modern Venus contest he landed in the Syracuse Journal as part of his campaign for "Night Life of the Gods." Paper gave it plenty of space daily for a week. Professors from the University of Syracuse acted as judges! Gals sent in photos from which candidates were chosen. These appeared on theatre stage for final judging. Prizes were supplied by merchants and theatre. We'll wager it was a big help to the campaign, too!

* * *

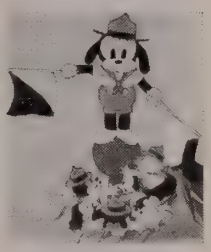
To RODNEY PANTAGES, manager of the Hollywood Pantages Theatre. He landed cards, as illustrated at the left, on 5,000 newsstands and in newsdealers' windows. Distributors of Liberty Magazine will work with you, too, when you play "Transient Lady."

* * *

To BILL APPLEGATE, manager of Century Circuit's Kingsway Theatre in Brooklyn, N. Y., for his "Good Fairy" campaign. Bill stressed the "don't-let-the-title-fool-you" angle with cards tacked all over Flatbush, and in special throwaways. Nice work, Bill!

In the week's wash—

Lotta things to hang on the line this week. And here's a good place to air them!



Wanna draw your attention to that new Oswald "DO A GOOD DEED." It's fast, funny, frothy, fascinating, frolicking — one of the top cartoons of the year. Full of magic and mischief. Especially interesting to boy scouts and girl scouts, and even greater for the grownups! You'll get special critic comment on this cartoon if you bring it to their attention. It's worth a break! And lobby display too!

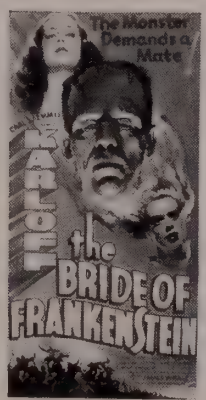
$ $ $ $ $

"EDWIN DROOD"—and Dickens. We didn't say much about Dickens in the "EDWIN DROOD" pressbook because it's a mystery and shocker yarn a little off the Dickens track. Those of you who have done big with "Copperfield" can emphasize this as another Dickens screen treat. In the words of the New York Times critic: "It's heartily recommended!"

$ $ $ $ $

Calling Dashiell Hammett fans! Calling "Thin Man" enthusiasts! Calling sleuth story seekers! "MR. DYNAMITE" is your man. And Edmund Lowe is "MR. DYNAMITE." And he has a new side kick—a wise dame who can hold her own when it comes to wise cracking and snappy conversation but gets terribly sore when other gals oggle her man! And before Mr. Eddie Lowe, as Dashiell Hammett's super sleuth, untangles his mystery in this picture, he's got a grand job set out for him to keep his new pal friendly.

$ $ $ $ $



Our hair is standing on end—our fingers are shaking—our eyes are popping—our heart is plopping—and omigosh how our knees are wobbling. The finishing touches are being put on the "BRIDE OF FRANKENSTEIN" campaign and it IS a campaign! Even the stenos around here are going around whispering, "I'm afraid to see it—but when can I?" Next week brings you the special "BRIDE OF FRANKENSTEIN" number of the Weekly. Set your favorite lobby space aside now for a big advance display. Get ready to invite the whole town to the nuptials! Wotta bride, boys—WHAT a bride!

. . . . . *JOE WEIL*

RAMPAGING "GODS" BALLYHOO STIRS "NIGHT LIFE" EXCITEMENT IN ST. LOUIS

IN their campaign for "Night Life of the Gods," Charles Kurtzman and Francis Curley of the Ambassador Theatre, St. Louis concentrated their efforts on the goofy—"it's simply c-r-A-z-y" angle. It was smart showmanship, plainly proved by the large crowds their exploitation attracted.

The robed young man in the picture at the bottom of the page provided plenty of campaign excitement. He carried five big wooden blocks, each of which had one of the words of the title lettered on it. With his outlandish dress and crazy antics he attracted crowds at busy corners and proceeded to lay the blocks on the sidewalk for all to see. At times the mobs stopped traffic.

One of the Ambassador's pieces of statuary as it was placarded, suggesting the goofiness of "Night Life of the Gods."

The chariot, shown at the top of the page was another interest provoker as it raced through the busy section of the town with its odd passengers. It toured the city, stopping at every busy intersection to give out heralds to the crowd that collected.

The theatre's thirty-two pieces of statuary, one of which is shown above, were placarded with signs that read: "What would you do if this statue suddenly came to life and ran down the main street—That's what happens in 'Night Life of the Gods'—It's simply c-r-A-z-y."

A three way tie-up that included the cooperation of the American Airways, the Globe-Democrat (newspaper) and the theatre, resulted in a swell boost for all. The Airline set aside a plane for the exclusive transportation of "Gods" and "Goddesses" and bannered it with picture title and theatre. The newspaper gave the stunt a pictorial and story break. The theatre had motion picture made of the plane, for use with the regular trailer.

Martha Washington coffee was served to patrons in the lobby through a tie-up with the local distributors. Cards referred to the drink as the nectar of the 'Gods.'

Five hundred stock accessory snipes were used around town to tease the title.

Ten thousand roto heralds were distributed in the lobbies of other theatres of the Fanchon and Marco circuit by pretty girls dressed as "Goddesses." Duke Hickey, Universal exploiteer, assisted.

The chariot and its tunic-garbed passengers used by the Ambassador Theatre as a ballyhoo. Heralds were distributed whenever large crowds collected.

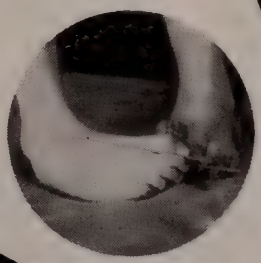
Advance lobby set-piece placed in a spot in the Ambassador Theatre visible to all entering.

$1500 CASH PRIZES AWARDED

Here Are The Winners In The Universal–Quaker Oats Co. "Imitation" Contest

FOURTEEN showmen have been awarded cash prizes totaling $1,500.00 in the contest conducted by the Quaker Oats Company for the best campaigns on "Imitation of Life." Announcement of the winning managers has just been made by the Quaker Oats Company. They are: Al Spindler, Appleton Theatre, Appleton, Wisc., first prize of $500.00; Lou Richmond, National Theatre, Boston, Mass., second prize of $250.00; Wm. J. Soutter, Fox Palace Theatre, Wichita, Kans., third prize of $150.00; E. M. Hart, Strand Theatre, Plainfield, N. J., fourth prize of $100.00; and the following ten, fifty dollars each: E. A. Patchem, Stuart Theatre, Lincoln, Nebraska; W. E. Baty, Jr., Palace Theatre, Ft. Worth, Texas; Barney Dubinsky, Missouri Theatre, St. Joseph, Mo.; M. M. Mesher, Winter Garden, Seattle, Washington; Manager, Fox Mayan Theatre, Denver, Colorado; Herbert Bloom, Loew's Olympia, Worcester, Mass.; A. J. Kalberer, Paramount Theatre, Ft. Wayne, Indiana; J. H. Black, Capitol Theatre, Calgary, Canada; F. E. Petch, Capitol Theatre, Regina, Canada; Ray Tubman, Capitol Theatre, Ottawa, Can.

A NOVEL series of one-reelers, each compiled from oddities the world over. People and things: the rare, the quaint, the unusual and the extraordinary!

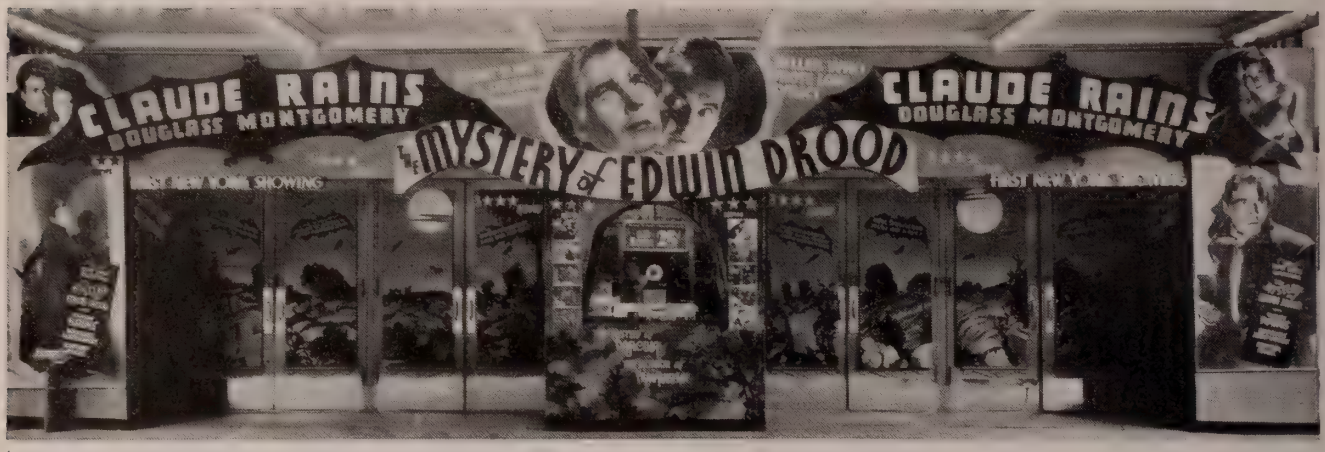


Always fascinating and educational entertainment!

STRANGER *than* FICTION

Produced and Released by
UNIVERSAL PICTURES CORP.

RIALTO, N. Y. GIVES "DROOD" SMASH FRONT!



BATS, with spread wings, full moons and desolate church-yards, were the dominating notes in Arthur Mayer's front display on the Rialto Theatre, N. Y. for his engagement of "The Mystery of Edwin Drood." Giant photograph enlargements, highly colored, provided side pieces and the startling display over the box-office. The bats on the doors carried catch lines. Flasher lights in eerie colors animated the eyes of the giant bats and were used behind the cut-out heads over the box-office.

The theme used in the front decoration was carried out in the newspaper ads. Mid-town New York was plastered with accessory snipes and window cards. Letters were sent to grammer and high-schools touching on the Dickens unfinished novel angle, but stressing the drama and mystery of the picture.

CROSS COUNTRY WITH THE ADS

(1.) Double column x 8" from Strand, Akron, Ohio. (2.) Two column x 7¾" from Orpheum; San Francisco, Calif. (3.) Three column x 2¼" from Tower, Kansas City, Mo. (4.) Double column x 5½" from Rialto, New York City.

OSWALD the GREAT RABBIT steps out with another big laughing role in "ELMER THE GREAT DANE"

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Printed in U.S.A.

UNIVERSAL WEEKLY

VOL. 36, APRIL 13, 1935 NO. 18

MR. DYNAMITE

Coming with a BANG!

EDMUND LOWE

A BOMBARDMENT OF L

AUGHTER AND MYSTERY!

CARL LAEMMLE PRESENTS

Edmund LOWE

in DASHIELL HAMMETT'S Successor to "THE THIN MAN"!

. . . With JEAN DIXON, Esther Ralston, Verna Hillie, Joyce Compton, Mary Wallace, Victor Varconi and Matt McHugh . . . A UNIVERSAL PICTURE directed by ALAN CROSLAND . . . E. M. Asher, Associate Producer

WHEN A NEWSREEL

No. 814 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Cecil Dill is one of the repeated reasons why the Universal Newsreel is the smartest newsreel in the business.

You never heard of Cecil Dill until Universal Newsreel No. 338 hit the movie world right in the nose.

You may forget his name when you grown old and feeble, but you will never forget what a riot he caused in your theatre, if you had him.

He created it in a newsreel—not in a comedy or in a feature picture, but in the Universal Newsreel No. 338.

Who is Cecil Dill?

In two words, he is Cecil Dill. Listen to his story. He lives out in Michigan, which is one of the United States. One day he was out in very cold weather. Believe it or not, his hands became cold.

To get them warm, he squeezed them together. Imagine his surprise when a tune squeaked out of his squeezing hands! Yes, bless your heart, a tune! True, it was not an aria from Aida nor even from Faust — but a modern, up-to-date, heart-throbbing tune!

He squeezed his hands together (or should I say squoze) and out came a tune!

This was more interesting to the nearby Universal Newsreel cameraman than all the Elks parades and all the foot-

IS A WHOLE SHOW!

ball games and all the tenement fires and all the big bloods put together.

He photographed Cecil Dill in the act of squooshing his hands together. He used our best sound apparatus to record the sound of the tuneful squooshing.

We featured Cecil Dill and his frozen mitts in our Newsreel No. 338.

And what was the result? Nothing, except that a newsreel CAN be by far the best bet on any program if it is smart. The world has rocked with laughter as fast as it has seen Cecil Dill and his operatic hands.

Moral:—Use the newsreel which is more than merely a recording of deadly events. Use the newsreel which packs showmanship into every number. Use the newsreel which, time after time, gives the audience the biggest kick of the whole show — whether a thrill or a laugh or a kick of some other sort.

The average newsreel is just a newsreel. But the Universal newsreel is a whole show in itself. Book the whole show every issue!

Carl Laemmle

EDMUND LOWE

as "Dynamite;" dapper, deadly — and funny!

JEAN DIXON

as Lynne, Dynamite's side-kick; always wise, always cool —and always hungry!

ESTHER RALSTON

as Charmion; very greedy, plenty tricky—but not tricky enough for Dynamite!

VERNA HILLIE

as Mona; she almost cost Dynamite his life — but it was worth it!

"LOADED WITH LAUGHS AND SUS

MOTION PICTURE DAILY

"Mister Dynamite"

(*Universal*)

HOLLYWOOD, March 28.—Marked by sparkling dialogue and farcical situations, this good mystery comedy loaded with laughs and suspense does credit to Dashiell Hammett's original. Thoroughly entertaining all the way, it seems certain to click in most spots. Three murders and a suicide lift it out of the ordinary mystery category with the solution equally involved, however.

Edmund Lowe, who runs out of town regularly for shady activities with his companion, Jean Dixon, also slightly shady, annexes fat revenues for knowing lots and talking little. When Verna Hillie is suspected of murder, however, Lowe changes his tune and tries to solve a triple murder legitimately.

He finally finds himself in a tri-cornered romance with Miss Dixon, Miss Hillie and Esther Ralston, with the women doing most of the romancing, Lowe using them to solve the crimes. Miss Ralston finally is found guilty of murdering her husband, Victor Varconi, and the other victims.

Miss Hillie's heart is broken when Lowe gets shipped out of town again with Miss Dixon, which is all right with the latter duo.

Alan Crosland's direction is keyed well for suspense and laughs, with all performances good, as is George Robinson's photography.

Production Code Seal No. 692. Running time, 70 minutes. "G."

PENSE . . . . .

CERTAIN *to* CLICK"!

THE Hollywood REPORTER

UNIVERSAL'S 'MR. DYNAMITE' SUREFIRE MYSTERY COMEDY

Edmund Lowe And Jean Dixon Grand

"MISTER DYNAMITE"
(Universal)

Producer.....E. M. Asher
Direction .....Alan Crosland
Original .....Dashiell Hammett
Screen Play: Doris Malloy and Harry Clork.
Photography .....George Robinson
Cast: Edmund Lowe, Jean Dixon, Esther Ralston, Victor Varconi, Verna Hillie, Minor Watson, Robert Gleckler, Jameson Thomas, Matt McHugh, G. Pat Collins, Greta Meyer, Bradley Page, James Burtis.

Here is a fast-moving, wise-cracking bundle of entertainment that fairly whizzes across the screen to establish a new character in murder-mystery melodrama which should rival the popularity of the "Thin Man." From the same pen, that of Dashiell Hammett, "Mister Dynamite" is sure-fire for box-offices anywhere. If the customers fail to yell for further adventures of this slightly-shady detective, we miss our guess.

The plot is involved, as are all Hammett yarns. Yet with the aid of a dandy screen play by Doris Malloy and Harry Clork, and the speedy direction of Alan Crosland, there isn't a dull moment. Three murders are committed. A gambler, his daughter and sundry assorted characters are involved. The local police are baffled. Then Mister Dynamite solves the case.

An unusual fellow, this Mister Dynamite. His methods of working are unorthodox. He is in disrepute in all the cities he visits. He works for the fee that is in the case, not for glory, for love, or for Yale. Clues are disregarded. False leads he ignores. He wastes no time—his or yours.

Edmund Lowe plays Mister Dynamite for a solid personal hit. The part is a perfect fit and he gives it a lusty reality. Jean Dixon, as his secretary, runs Lowe a dead heat for first honors. How this girl can handle wise-cracks!

The others are uniformly excellent, although limited. Robert Gleckler is a standout as a police detective, with James Burtis and Bradley Page fellow members of the force. Esther Ralston is very good as the estranged wife of the pianist, Victor Varconi, who is capital. Minor Watson, Verna Hillie, Jameson Thomas all do well by their assignments. Photography and production top-notch.

There is no love interest—praise Allah—in "Mister Dynamite," but there is plenty of what it takes to send audiences out singing praises.

"SURE-FIRE FOR BOX-OFFICES ANYWHERE"!

FILM PREVIEWS

Mister Dynamite

Universal production and release. Directed by Alan Crosland. Screen play by Doris Malloy and Harry Clork. From original story by Dashiell Hammett. Photographed by George Robinson. Associate producer, E. M. Asher. Cast: Edmund Lowe, Jean Dixon, Esther Ralston, Victor Varconi, Verna Hillie, Minor Watson, Robert Gleckler, Jameson Thomas, Matt McHugh, G. Pat Collins, Greta Meyer, Bradley Page, James Burtis. Previewed at Pantages, March 27. Running time, 69 mins.

Highlighted by a fast tempo and decidedly breezy lines, 'Mr. Dynamite' provides sparkling entertainment as a murder mystery farce. Picture is geared to click merrily with any audience, and will undoubtedly build in any spot through word of mouth propaganda.

Lead is a typical Edmund Lowe part, with the latter wisecracking his way through as a smart copper who had been tossed off the police force for his taking ways. Jean Dixon proves an excellent running mate for Lowe as his wife, and both have many chances in the dialog layout to hit the high spots of laughs.

Alan Crosland turned in an efficient job of direction, and kept the story moving at a rapid pace. Script by Doris Malloy and Harry Clork was bulging with laugh lines and substantial wisecracks that strike the happy medium of being neither highbrow nor too rough.

Cast has been finely balanced, with Verna Hillie, new Universal contract player, turning in a sincere job as the ingenue. Minor Watson and Robert Gleckler were particularly effective in strong supporting roles. Esther Ralston and Victor Varconi also okay in major parts.

Victor Varconi, finishing a concert tour in San Francisco, has an eye for the ladies, and focuses attentions on Verna Hillie, daughter of Minor Watson, operator of a swank gambling layout. Pianist's wife, Esther Ralston, countenances his flirtations as long as substantial allowances are forthcoming. In Watson's gaming room, a young man hits a lucky streak at the roulette table, cashes in, and is then killed.

Police start to unravel the mystery without success, but with suspicion directed at Watson. Edmund Lowe, accompanied by Jean Dixon, is unceremoniously asked to leave the small town he decided to make his home when the local gendarmes discovered he was too smart and slick. Reading of the murder mystery in the big city where he had been tossed off the detective squad, he is on his way to handle investigations for Watson, deciding that move himself.

Lowe moves into a swank hotel, getting the expected retainer from Watson. Next night, he investigates the Varconi home, and discovers many others had preceded him. Vernie Hillie is listening to Varconi playing the organ, when the pianist is shot. Suspicion is centered on several persons by the coppers.

Through the succeeding jumble of charges and suspicions, Lowe is successful in solving the crimes with laughs aplenty in the process.

Team of Lowe and Jean Dixon, predicated on their work here, could be made a permanent and successful tieup for a succeeding series of marital comedy-dramas. Pair crossfire their lines and wisecracks effectively, which could easily click in two or three features annually.

Photography throughout, handled by George Robinson, was excellent.

ARKLING ENTERTAINMENT!

Geared to click merrily with every audience"!

Unique Mat to Publicize "MR. DYNAMITE"

The illustration above can be had in mat form by any theatre which wants an unusual and striking feature which advertises "Mr. Dynamite," outside the advertising columns. See the press book on this splendid picture. You will find this press book packed with interesting exploitation material, and ticket selling advertisements.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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APRIL 13, 1935
Vol. 36 No. 18

The Preview Parade of UNIVERSAL PICTURES

DASHIELL HAMMETT

. . . his "MR. DYNAMITE" muscles into the movies . . .

After the third murder in the same mansion, the ambulance interne opines, "It would **be a good idea to make a regular stop here."**

Which identifies the author of "MR. DYNAMITE" as Dashiell Hammett and establishes **a comedy successor to "The Thin Man."**

JEAN DIXON

His first original for the screen, this detective-mystery-romance pops and crackles with Dashiell Hammett action, Dashiell Hammett come backs, Dashiell Hammett swashbuckling heroics.

"MR DYNAMITE" takes manslaughter lightly and love-making seriously. Nobody, as a matter of fact, takes the homicides seriously except the corpses.

Edmund Lowe, in the title role of this-tongue-in-cheek entertainment looks like Sergeant Quirt in civvies. Three blondes with him are stunners: Jean Dixon, Esther Ralston and Verna Hillie.

We warrant that "MR. DYNAMITE" will pull more repeaters than any picture you've played this season. It's the type of thing patrons must attend twice in order to catch the topping wisecracks submerged by loud laughter.

Tip off your ushers to keep a seat reserved for you in the rear of the house. You'll want to see this one, yourself, as often as you can. To miss "MR. DYNAMITE" *would* be a crime!

JACTHALL

✚ ✚ ✚

CHARLOTTE WINS LAEMMLE CONTEST

IN the great contest celebrating Carl Laemmle's Anniversary Jubilee, the results have just been announced by J. R. Grainger, general manager of distribution for Universal. The Eastern Division won over the Western Division, and the Charlotte, N. C. exchange tops the list of exchanges throughout the country. In order then come Winnipeg, Toronto, Washington, D. C., Atlanta and

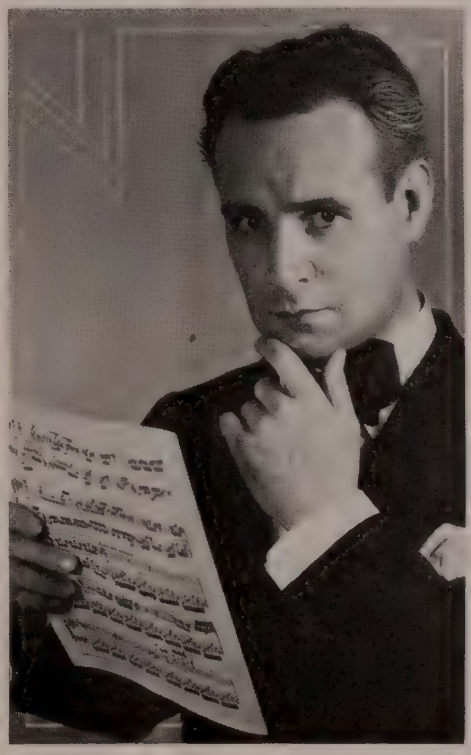
(Continued on Page 25)

BACK STAGE WITH "MR. DYNAMITE"

Jean Dixon, whose infectious smile and wise-cracking comments run throughout "Mr. Dynamite," continues to smile even after cameras have stopped grinding.

Verna Hillie, screen newcomer, listens to an amusing stage experience related by Jean Dixon, with Alan Crosland.

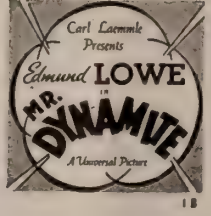
Esther Ralston making up for her role of the mysterious Mrs. Dvorak, the musicion's wife, in "Mr. Dynamite."

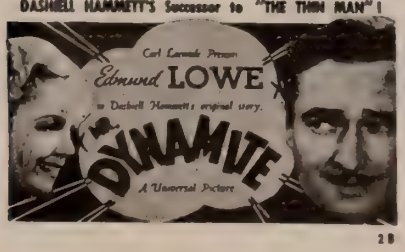


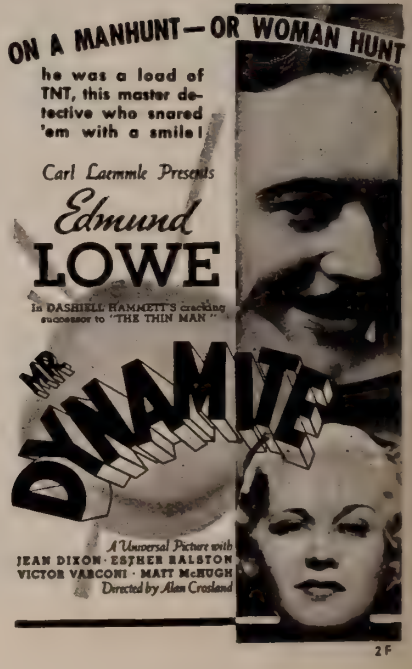
Victor Varconi studying the score of the song which brings him death as the philandering musician in "Mr. Dynamite."

Verna Hillie, who looks and acts exactly like a society debutante, applying eye-shading for role in "Mr. Dynamite."

EVERY AD MEANS TH







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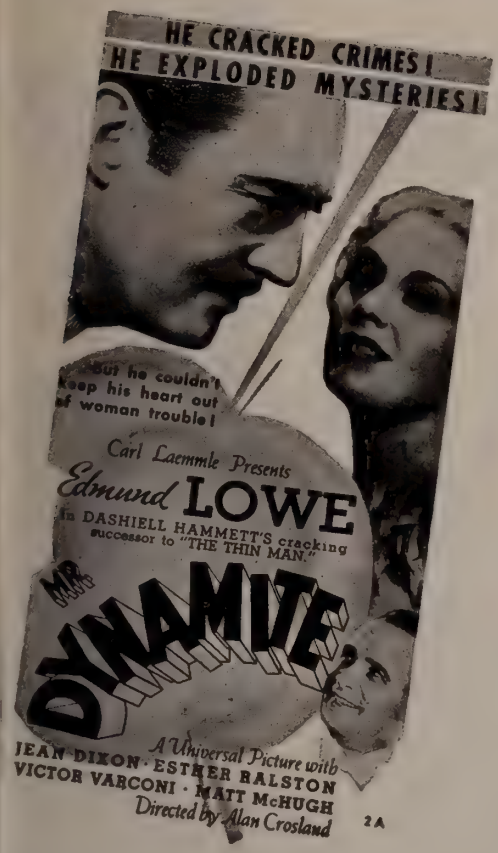
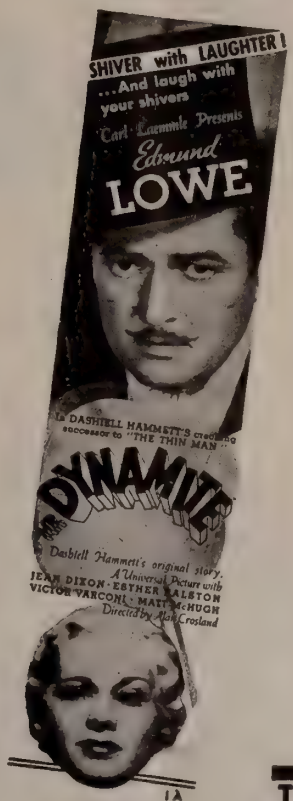
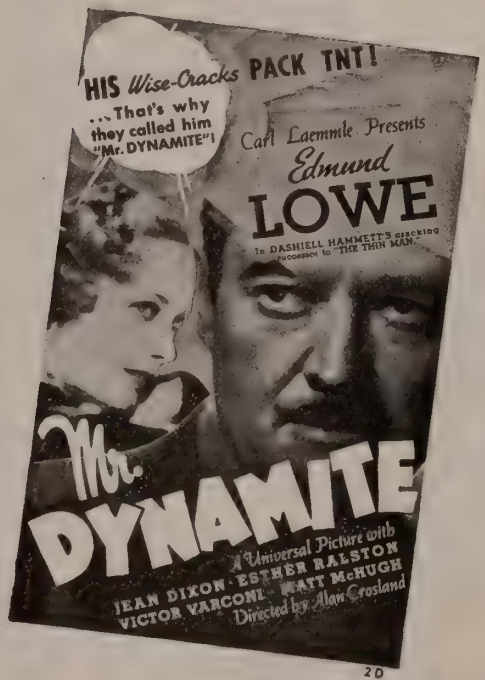






Dollars WILL THE praise

Carl Laemmle presents

Edmund LOWE

in DASHIELL HAMMETT'S Successor to his "THE THIN MAN"!

MR. WA

CLINK because IS GOLDEN!

MITE

. . . With JEAN DIXON, Esther Ralston, Verna Hillie, Joyce Compton, Mary Wallace, Victor Varconi and Matt McHugh . . . A UNIVERSAL PICTURE directed by ALAN CROSLAND . . . E. M. Asher, Associate Producer

AUTHOR OF "THE THI IN "MR. DYNAMITE"

Photo by Freulich

Edmund Lowe as "Mr. Dynamite"

"THE THIN MAN" discovered a great author for moving pictures in the person of Dashiell Hammett. Strangely enough, one has to mention "The Thin Man"' for most people to know who Dashiell Hammett is, but with "Mr. Dynamite" on the screen as his fourth moving picture, Dashiell Hammett moves into the front rank of screen writers, as he has moved into the front rank of the mystery writers of literature.

No wonder Dashiell Hammett can write mystery stories about detectives. He was one himself. He was even a Pinkerton detective. He left school at the age of fourteen to become a news boy. He was success-

Mr. Dynamite and his assistant, Jean Dixon, discover the first of the incredible murders.

LOWE CREATES NEW DETECTIVE, "MR. DYNAMITE"

WHEN Dashiell Hammett, author of "The Thin Man," wrote "Mr. Dynamite" for Universal, he did two things. He created a tremendously interesting photoplay for the first. Secondly, he created a new detective character which fits Edmund Lowe like a glove. 'Mr. Dynamite" is an original creation of an entirely new sort of detective, utterly human and without hokus pokus.

If it needed any proving, "The Thin Man" proved that Dashiell Hammett is the best writer of mystery stories today. "Mr. Dynamite" demonstrates this fact anew. "Mr. Dynamite" is so good that he is going to live in a series of new detective stories in which Edmund Lowe is likely to star for Universal. Harry Clork and Doris Malloy are already hard at work on one.

Verna Hillie, ...the heiress,... trying to bite her way out of an alibi.

ALAN CROSLAND

RING up another for Alan Crosland, who started in moving pictures back in 1912 in the days of the old Edison Studio in New York. Some of the stars he worked with were Elsie Ferguson, Alice Brady and Erich von Stroheim. Then came the war and Crosland enlisted in the photographic corps. In 1925 Crosland joined Warners

MAN" SCORES AGAIN with EDMUND LOWE

ively a messenger boy, a machinist, a stevedore, a writer for pulp magazines, a detective and a soldier in the World War. He was born in Maryland, raised in Philadelphia, became a detective in San Francisco, a writer in New York, and a screen writer in Hollywood.

Dashiell Hammett is six feet, three, and weighs one hundred and thirty pounds. He has prematurely white hair, a compelling personality and writes from a wide and first-hand experience. He is an omnivorous reader but never reads anyone else's mystery stories.

Wounded in the World War, and apparently doomed to a life of invalidism, he achieved a recovery through skillful surgery and amazing will power until now he is a crack tennis and pingpong player. While in the hospital, he started writing detective stuff for the pulp magazines, and was an immediate success. Without the intercession of an agent, he sent his first novel, "Red Harvest," to a publisher, cold, and was amazed to have it accepted immediately. Alexander Woollcott calls him his favorite detective writer. Sinclair Lewis says "Dashiell Hammett is undoubtedly the best of American detective story writers," and Dorothy Parker says "anybody who doesn't read him misses much of modern America."

Such is the author of "Mr. Dynamite."

Alan Crosland has made a swell movie from Harry Clark and Dorris Malboy's screen play.

Photo by Pinchot

Dashiell Hammett, author of "Mr. Dynamite" and of "The Thin Man"

Mr. Dynamite discovers the location of the key to the death dealing machinery in the floor.

IVERS A KNOCKOUT

and remained there until last year. He directed the first talkie, "The Jazz Singer," also "Glorious Betsy," "Don Juan," "General Crack," "On with the Show," "Viennese Nights" and many others.

He came with Universal to direct this year. He is under long time contract and he directed "Mr. Dynamite"

Jean Dixon has devised a swell hiding place for the hunted heiress.

Here are the two people about whom the following jingles in "The Bride of Frankenstein" are written, the Monster and his Mate

The Monster had a cruel Bride,
Her heart was cold as snow,
And everywhere the Monster went,
The Bride would never go.

B. L.

•

Sing a song of six-pence
Exhibitors start to cry
But play the Bride of Frankenstein
And good times—bye and bye

L. K.

•

"Where are you going, my Monster Maid?"
"I'm going a-wooing, Kind Sir," she said.
"May I go with you, my Monster Maid?"
"You may go to the devil, Kind Sir!" she said.

B. L.

•

Little drops of water, mixed with blood and hay,
Make the mighty Monster and his fiancee.

L. K.

One monster was bad enough,
But now we'd better hide,
As it will be especially tough,
The Monster has a Bride.

E. H.

•

The monster spoke of love
undying
For a mate his heart was
sighing
Yet the monsteress sat there
crying
For a Gable she was a
trying

L. K.

•

There was an old Monster who lived in a mill,
His favorite occupation was to plunder and to kill,
He wanted a Bride, so they made him a Mate,
And she turned on the Monster in terror and hate.

B. L.

THE GREATEST REVIEW EVER WRITTEN OF THE GREATEST SHOCKER EVER MADE

(From Variety Preview April 8)

THIS tops all previous horror pictures in artistry and popular entertainment values, and credits Carl Laemmle, Jr., with a smash hit as his first offering under his new production status.

Money making history of its predecessor, Universal's 'Frankenstein,' in which Karloff created the title role and which James Whale also directed, offers a gauge as to its box office probabilities. By adding a bride to complement the monster—a laboratory-created Eve for the grisly Adam—the more skillfully produced sequel has widened the appeal with added exploitation and marquee ammunition.

Daring sex implications have been carefully handled within limits of censorship and good taste and spell one of the excellent showmanship qualities of the picture.

Production is loaded with merit in presentation, performance, writing and direction. But first and foremost, without detracting in the least from the other credits, the picture is a triumph of technical skill, with John Mescall its presiding genius at the camera.

Mescall herewith puts himself securely among the top flight of his craft as an imaginative, creative artist with the lens. His use of physical props, the lighting, the striking emphasis of the macabre and fantastic and the process shots to build the horrific mood is an extraordinary piece of mechanical spell-binding. Outstanding, too, is the contribution of Charles D. Hall in the art direction. Sets and atmosphere are certain to get highest critical praise, since they are such an essential part in building the terrific suspense and awesome support of the players.

Cast is superb, individually and as a unit. Karloff does a striking job in keeping his role as the Frankenstein creation on the fantastic borderland between the ruthless laboratory monster and a bewildered, pathetic being with human impulses. His makeup is not too bizarre. In contrast to his insensate killing fury when crossed, his scenes with the hermit who befriends him and teaches him like a child to talk are emotionally very moving. Similarly, his strange excitement in the presence of Elsa Lanchester, the synthetic Eve created out of the mad scientific passions of Frankenstein and the even more ghoulish Doctor Pretorious, is impressively played.

The Dr. Pretorious creation by Ernest Thesinger is extraordinary in its cunning and power and intensity—a flawless piece of psychopathic characterization, haunting and diabolic.

Colin Clive effectively plays Frankenstein, beset by the monster he regrets creating as he plans to renounce his blasphemous meddling with life's secrets during his honeymoon with Valerie Hobson. Miss Hobson's alluring femininity and the contrasting normalcy of her role, excellently played for its full value, is an agreeable contribution. Elsa Lanchester invests her role as the monster's intended mate with eerie power, her scene as she comes to life from other human fragments to face Karloff being a stunning conception. O. P. Heggie plays well the blind hermit who gives the monster temporary asylum. Dwight Frye gives his part skillful importance as the escaped gallows bird Thesinger uses in his ghoulish chores. E. E. Clive injects scarecrow humor in his smartly played burgomaster. Una O'Connor leaves memorable impression and rates high distinction for her frantic, gibbering display of terror, running like a dreadful oracle through the play. Fine bits are contributed by Reginald Barlow, Mary Gordon, Anne Darling, Douglas Walton, Gavin Gordon, Lucien Prival.

James Whale turns in an ace job of direction, measuring his pace and suspense for terrific climax when the monster destroys himself, his intended bride and their creators by blowing up the dark castle of necromancy. Direction also keeps characters consistent, drama tight and within acceptable taste for mass or class audiences.

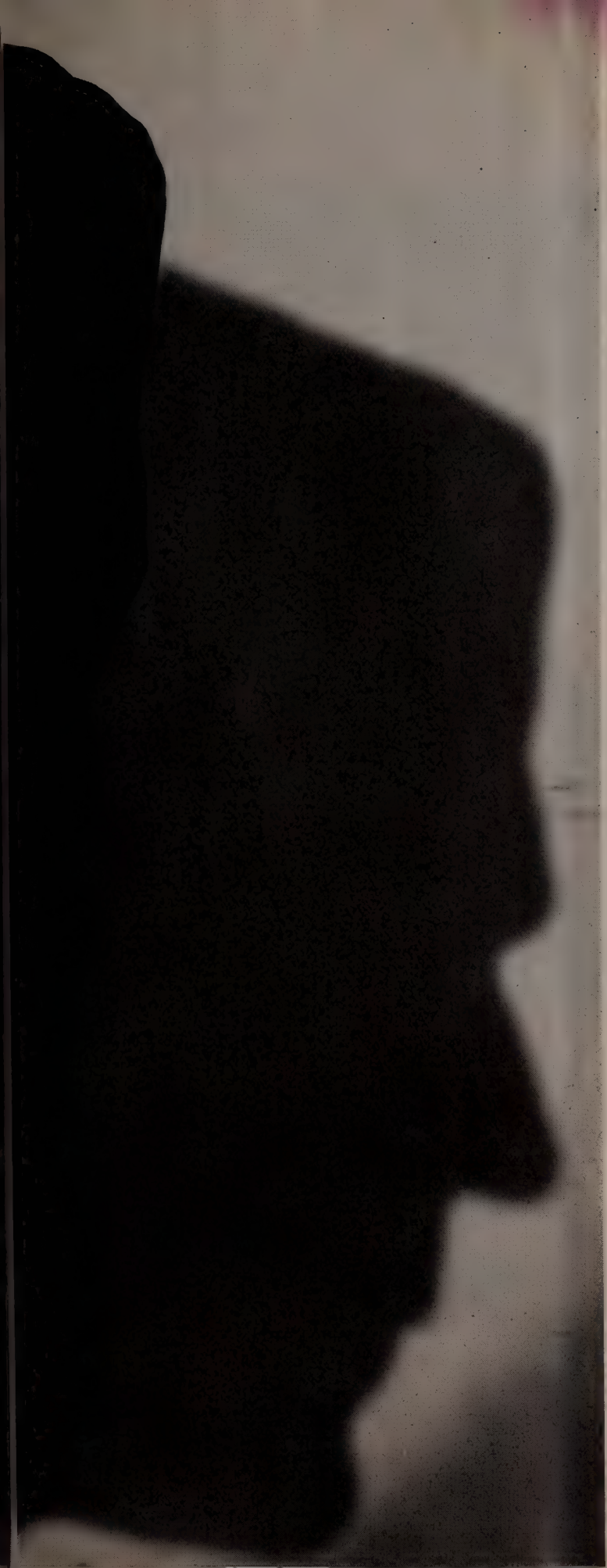
Original screen play by John L. Balderston and William Hurlbut is exceptionally fine writing, cunningly contrived for general entertainment, and offering full fill of legitimate theatrical chills without being too abhorrent. Their guidance, together with the superlative technical contributions from every department, make of the final action in the tower of doom the most magnificent mechanical scene within recollection—awesome as a page from Genesis. Laboratory here becomes one of the stars of the picture in its absorbing use of device, ably abetted by Franz Waxman's musical score and Constantin Bakaleinkoff's musical direction.

SEE:

Motion Picture Daily
April 9th

Hollywood Reporter
April 8th

For Other Reviews on
"Bride of Frankenstein"



And so it came to pass that Universal gave unto the Monster a Bride— "The Bride of Frankenstein"!

A CARL LAEMMLE, JR. PRODUCTION

USED UNIVERSAL 24 YEARS

• *George Rosing, proprietor and manager of the Roosevelt Theatre, Buffalo, New York, at his desk.*

***Universal product has always proven to be a staple and consistent business-getter for me. I have used it twenty-four years. I wish Mr. Laemmle a splendid and profitable anniversary and many more years of usefulness to this business.*—George Rosing**

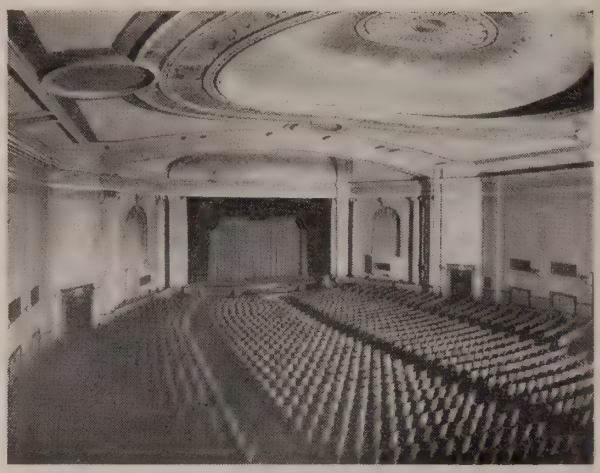
AFTER twenty-four years of using Universal product, Mr. George Rosing in a letter to Mr. Laemmle has made the above statement, which accounts in no small measure for the remarkable success that he has enjoyed in Buffalo. Mr. Rosing started in the moving picture business at the age of fifteen. He began at the bottom. He learned all about bill posting, ushering in the theatre, helping out on the stage, and taking money at the ticket window when the cashier went to dinner. The next year found him in New Orleans, with a keen desire to become a showman and every evidence that he had splendid aptitude for his prospective life work.

Then came an offer to go to Buffalo to operate the Fillmore Theatre, located on Fillmore Avenue near Broadway. The theatre had been losing money and it was young Mr. Rosing's job to put it on a paying basis. He did. One of the first moves he made in the direction of bringing a profit to the theatre was to sign a Universal contract with Art Schmidt, who represented Universal in Buffalo in 1911. He has been a consistent user of Universal films ever since.

Two years later Mr. Rosing bought a one-third interest in the Fillmore Theatre for $125.00 and became one of the partners. Three months later, he turned an unexpected profit. It seems the theatre received a refund of $900.00 from the Electric Light Company. He had his investment back, and $175.00 in addition.

Mr. Rosing, sitting at his desk in his private office at the Roosevelt Theatre, which he built in 1927, recounted with amusement some of the interesting sidelights on the moving picture business in 1912.

"The old Fillmore Theatre, which, incidentally, has now been converted into a United States Post Office, was quite a theatre in those days. It seated nine hundred without a balcony, and was situated in a thickly populated Polish section of the city. We had to take precautions against a number of things. For instance, we had a bouncer with a club and a $16.70 a week operator who carries the films from the exchange.



• *Interior of the Roosevelt, a splendid, modern theatre of 2,000 seats, of which Buffalo can well be proud.*

• *The Fillmore Theatre, in which Mr. Rosing purchased a one-third interest, after he put it on a paying basis as manager at $15. a week.*

Mr. Rosing is married and has three boys, of whom he is very proud. One is in the automobile business, one is a star football and basketball player at the University of Buffalo, and the other is still a youngster going to school.

George Rosing of the Roosevelt Theatre in Buffalo signed his first Universal contract in 1911. Universal has been a standby with him ever since. Read his congratulations to Carl Laemmle.

CHARLOTTE WINS LAEMMLE CONTEST

(Continued from Page 12)

Memphis, where a great celebration will take place tomorrow night.

This celebration is one of a number which have been inspired by the Carl Laemmle Anniversary Jubilee. It is to take place in the Gayoso Hotel in Memphis. It takes the form of the biggest banquet Memphis film circles have ever seen, and its object is to honor William Sipe, manager of Universal's Memphis exchange. Mr. Sipe is celebrating his twentieth anniversary with Universal. The banquet will be arranged by a committee of exhibitors in the Memphis territory, of which Howard Waugh, manager of the Warners Theatres in that zone, is chairman.

Another event which is an outgrowth of the Carl Laemmle Anniversary Jubilee is the celebration of Morris Joseph's twenty-first year with Universal in New Haven.

G. W. Wilkinson
Wallingford Theatre
Wallingford, Conn.

A RECORD FROM CONNECTICUT

CONNECTICUT'S oldest and most colorful showman joins the parade of exhibitors honoring Mr. Laemmle on the occasion of his Anniversary Jubilee. This showman is G. W. Wilkinson, who owns and operates the Wilkinson Theatre of Wallingford, Conn. Although he is as up-to-date and successful a showman as there is in New England, his experience dates back to thirty-five years ago when he started a show house in the top of the old Town Hall in Wallingford, where he was born and where his ancestors have played a dominant part in the military, executive and social life of the State of Connecticut.

Wilkinson's Show, in the Town Hall, was three stories above the street level, and it was often necessary for him to take heavy scenery and even horses up four flights of stairs in order to entertain the audiences which flocked to be entertained in Wilkinson's theatre. When the movies came in, Mr. Wilkinson turned his show shop into a movie house and operated it until the War came along. Then he built the present Wilkinson Theatre of twelve hundred seats, which is today the theatrical center of the fine old town of Wallingford.

Though Mr. Wilkinson is still active, it is his son, G. W. Wilkinson, Jr., vice president of the Wallingford Bank, who acts as manager of the Wilkinson Theatre, today, and Wilkinson, Jr., has all of his sire's originality of thought, showmanship and knowledge of show business.

In the letter which Mr. Wilkinson wrote to Mr. Laemmle, and which is reproduced on this page, he not only acknowledges twenty consecutive contracts for Universal pictures, but twenty consecutive contracts signed with the same exchange manager, Mr. Morris Joseph. Here is not only a record for an exhibitor, but for an exchange man.

Dick Scaglione
Plaza Theatre
Tampa, Florida

PLAZA THEATRE
Dick Scaglione, Manager
TAMPA, FLORIDA

February 8, 1935

Dear Mr. Laemmle:

I want to congratulate you on your twenty-ninth Anniversary. I'm not an old showman, but in all my three years in show business I have been treated fairly by UNIVERSAL. I have found that UNIVERSAL makes the best pictures suited to my type of patrons.

I want to thank too all the staff of the Atlanta branch, and also your Florida salesman, Mr. Harry Williams.

Very truly yours,
DICK SCAGLIONE
Plaza Theatre

WILKINSON THEATRE
Wallingford, Conn.

March 30, 1935

Dear Mr. Laemmle:

In the Universal Weekly of Dec. 29, 1934, I read with a great deal of interest that Mr. F. Nowak, Lincoln Theatre, Buffalo signed his 26th consecutive contract for Universal pictures. .

Mr Nowak has me topped by six years. This year I have signed my 20th consecutive contract for Universal pictures, but the most surprising thing is this: that in all that length of time, I have done business with only one branch manager — Morris Joseph, and I do not believe there is another exhibitor in the U. S. who can say the same. Twenty years ago I bought my first Universal Contract from Mr. Joseph. It consisted of 3 reels per day or 18 reels per week for which I paid $18.00 per week.

It must be very gratifying to you to celebrate your 29th year in the Motion Picture Business and still be the head of the organization as you started.

Please accept my heartiest felicitation on your 29th Anniversary with the hope that we will continue to do business with you thru' your Mr. Morris Joseph for a good many more years to come.

Very truly yours,
G. W. WILKINSON

HE'LL BE A RAVING,
HALF-MAN!
HALF-BEAST!
and
ALL BOX OFFICE!
WI
OF

TEARING SENSATION!

CARL LAEMMLE PRESENTS

REWOLF OF LONDON

A UNIVERSAL PICTURE with

HENRY HULL • WARNER OLAND • VALERIE HOBSON

LESTER MATTHEWS • SPRING BYINGTON • CLARK WILLIAMS • LAWRENCE GRANT

Directed by STUART WALKER - A STANLEY BERGERMAN PRODUCTION

Robert Harris, Associate Producer

Watch

EVERY MAIL DELIVERY!

Make sure you get **YOUR**
copy of next week's **special**

"WEREWOLF OF LONDON"

issue of

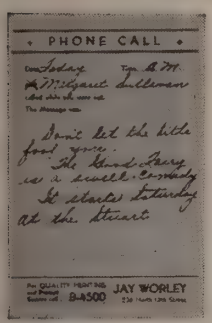
THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

IDEAS THAT ARE *Clicking!*

CREDIT Frank P. Larson, manager of the Paramount, Idaho Falls, Idaho, for capitalizing on the honorable mention awarded Edna Robinson, one of his usherettes, in the "Good Fairy" contest Larson dedicated his engagement of the picture to girl and induced the mayor to come down and make award presentation. Stunt plugged in ads and newspaper gave plenty publicity. Larson says: "Attendance was boosted and everybody was happy."

* * *



E. A. Patchen of the Stuart, Lincoln, Neb., deserves a salute for the smart way he plugged the don't-let-the-- title fool-you angle in his "Good Fairy" campaign. Tied up with a local print shop for a batch of phone call memorandum slips printed up with a message from Margaret Sullavan. No cost to theatre as printer's ad appeared at bottom. Also for his use of the special 16 mm. trailer as an advance lobby stunt and as a current window display.

* * *

Henry J. Sarzin, of the Lyric Theatres, Manilla, P. I., successfully used the model airplane contest to feature the "Tailspin Tommy" campaign at the Tivoli Theatre. Fourteen prizes were awarded to the best of the several hundred entrants. Local air taxi service donated a free ride as prize. Newspaper devoted considerable space to contest. Models were given to poor children after award of prizes.

* * *

Gus Lampe, manager of the Eckle, Syracuse, N Y., gets a hand for the smash advance lobby he installed for "THE BRIDE OF FRANKENSTEIN." Harry Joslin, theatre artist, turned loose on the job built 8 x 15 feet frame of electric lights, covered with strip of curved. shellaced parchment, to make attractive setting for background of maroon velour. On this was mounted, in different planes, cut-out heads of monster and bride. Title and catchlines in giant cut-out letters.

Just A Minute Please—!

Here's special Easter news. They're raising quite a hullabaloo over Universal's latest color Cartune Classic, "CANDYLAND." One of the finest most amusing and entertaining color shorts to reach the screen. Splendid opportunity to feature it in your Easter program and tie up with large local candy distributors. Worth special critic screening.

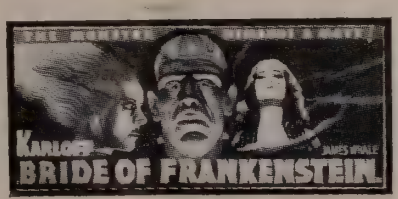
The fifteen minute radio script for the "BRIDE OF FRANKENSTEIN" is now ready. Many theatres are having fine success using amateur talent to present picture dramatizations over their local stations. The "BRIDE OF FRANKENSTEIN" script calls for simple but eerie sound effects which intensify its dramatics. Cast of six. Try it. Easy to put on. Get a home sponsor to include it in his program. Scripts free upon request to the Exploitation Department.

We spoke to you in this space several weeks ago about a grand little picture "IT HAPPENED IN NEW YORK." Now playing New York Roxy. Critics bear us out. Said the staid New York Times, "One of the year's best comedies."

"Bright . . . entertaining . . . countless chuckles," opined the New York American. "Grand fun . . . moves with rare zip . . . superior entertainment," New York Telegram. If you want copies of these reviews, let us know and we will shoot them to you.

Speaking some more about the "BRIDE OF FRANKENSTEIN," Andy Sharick tells us that the advance accessories orders swamping him for this big box-office attraction have completely exhausted the entire first runs from the presses. Bears indication that the showmen of America are getting behind the grand picture in super showmanship fashion. Teaser trailers are running on screens three and four weeks before playdate. Lobbies boasting weird, eerie shocker displays far in advance of opening. Country's going FRANKENSTEIN crazy again! Better rush accessory orders in early to insure shipment in time! Yours 'til the "Bride" screams—

JOE WEIL



Keith's Theatre's (Baltimore) front for "Good Fairy." Notice how Manager J. Lawrence Schanberger played up the review excerpts.

SCHANBERGER'S CAMPAIGN SELLS "GOOD FAIRY" TO HOLD-OVER

J. LAWRENCE SCHANBERGER, manager Keiths Theatre, Baltimore, in his campaign for "Good Fairy" tied-up with the local distributor of Photoplay. The magazine house posted cards on four hundred newsstands and in store windows. The card played up Photoplay's selection of "Good Fairy" as the best picture of the month.

A tie-up with a local chain of circulating libraries landed book covers, with a boost for the picture, in several thousand homes.

Through the Margaret Sullavan fashion tie-up, Schanberger secured large window displays in two of the city's department stores. Hutzler's played up the dress, and Hochschild Kohn the hat. In both windows, enlargements, lobby cards, stills, and announcement card gave a boost to the picture.

The reviews were blown up and used in the front display.

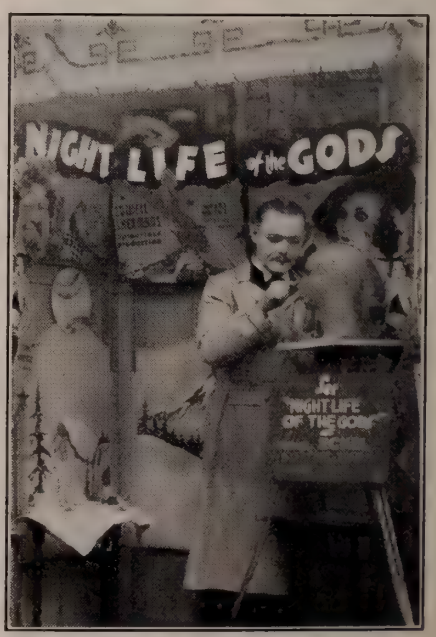
Big herald distribution and wide posting of accessories, and advance give-away of Margaret Sullavan gift photos were other features of the campaign. Albert Nathan, Universal exploiteer assisted.

LAMPE'S "GODS" STUNTS GET SYRACUSE, N. Y. BOX-OFFICE INTEREST

TO give Syracuse residents a sample of the C-r-A-z-y antics in "Night Life of the Gods" to talk about, Gus Lampe, manager of the Eckel Theatre, staged a statue-coming-to-life stunt in a store window on the city's busiest corner. A local sculptor was used for the stunt. He covered his face with clay, and remained in a set position long enough to attract a crowd. Then he moved and wiggled, giving the impression that he was coming to life. To hold the crowd, he modeled funny faces in clay, and showed the crowd stills of the beautiful girls in the cast. When interest was at its height, he exhibited a sign carrying the theatre announcement. The window was dressed with accessory cut-out streamer and hangers.

Lampe made a special appeal to the women through a Modern Venus contest that included the cooperation of newspaper and department store. The newspaper ran advance announcements of their quest for the Modern Venus, being held in conjunction with her appearance at the Eckel Theatre in "Night Life of the Gods" The department store provided a spring outfit as first prize and plugged the stunt in its window. Professors in the art and dramatic departments of Syracuse University acted as judges. Final judging was made on the stage of the Eckel Theatre, resulting in extra publicity.

Other highlights of Lampe's campaign, included over a dozen book windows, distribution of book marks, and flash front and lobby displays.



Gus Lampe's window sculpting stunt for "Night Life of the Gods" at the Eckel.

LAUNDRY TIE-UP WITH BABY JANE

IN conjunction with the engagement of "Straight From the Heart" throughout New York and New Jersey, the Holland Laundry, Jersey City distributed to customers, thousands of circulars as shown herewith.

CONGRATULATIONS AL SINDLINGER!

CONGRATULATIONS from friends and fellow contestants are being heaped on Al Sindlinger of the Appleton Theatre, Appleton, Wisc. for winning the $500 first prize in the "Imitation of Life"—Quaker Oats contest. We add our congratulations to the many, Al Sindlinger!

WANT AD TIE-UP NETS EXTRA BOOST

HERE is another neat stunt in the big "Night Life of the Gods" campaign conducted by Hal Neidas, manager and Bob Harvey, p. a. at the Orpheum, San Francisco. Through a want ad tie-up with the San Francisco Examiner they secured three column by ten inch space daily in return for a few passes.

Congratulations!

"I wish to congratulate you on the fine news value that the Universal Newsreel contains!"

Sam Bendheim, Jr.
General Manager,
Capitol Theatre,
Richmond, Va.

UNIVERSAL NEWSREEL

with GRAHAM McNAMEE

BALLYHOO!

LOUIE CHARNINSKY, who guides the destinies of the Capitol Theatre in Dallas, not only believes that pictures should have plenty of publicity, but goes out and gets it. For his engagement of "THE MYSTERY OF EDWIN DROOD," he induced one of the local movie editors to devote practically his entire two-column space to a discussion of the picture, and the Dickens book. Then he backed it up with a smash front, in lobby he used the mirror gag explained in the pressbook. On the screen, he personally endorsed the picture with a trailer.

That's nice work, Louie! And we are sure that this is but an echo of what the box-office told you!

* * *

THE Jolly Little Elves," Cartune Color Classic, with its lilting, "Dunking" song, inspired the country's doughnut makers to make up the window paster shown here—

copies of it landed on a thousand windows.

If you have not played this short, we suggest that you book it in now and cash in on the doughnut-makers' enthusiasm.

* * *

TYING up the scene in "IT HAPPENED IN NEW YORK," where Heather Angel unsuccessfully attempts to make some biscuits for her boy friend, Lyle Talbot, George McKenna, Manager, and Dick Walsh, p a., of the Lafayette in Buffalo, landed a cooking recipe contest in the Buffalo Times. The stunt, which ran for one week, offered readers ticket prizes, for the best daily recipes.

* * *

WHEN "NIGHT LIFE OF THE GODS" opened at the Allen Theatre in Cleveland, the May Department Store was in the throes of a soap sculpture exhibit as a special promotion stunt. Nat Holt, Division Manager and Al Gregg Publicity Manager seized the opportunity for an extra plug in their "NIGHT LIFE" campaign. Sculptress was induced to model scenes direct from production stills. Photographs of these statuettes landed in the newspapers, together with a story about "NIGHT LIFE OF THE GODS." All of which is an excellent example of how wide awake showmen take advantage of local commercial promotions, that are receiving public attention.

Showmanship In Large and Small Ads

(1.) Two column x 6" from Palace, Peoria, Ill. (2.) Double column x 6¼" from Orpheum, Spokane, Wash. (3.) Single column x 2¼" from Palace, Peoria, Ill. (4.) One column x 2" from Karlton, Philadelphia, Pa. (5.) Double column x 6" from Fairbanks, Springfield, Ohio. (6.) Two column x 5" from Orpheum, St. Paul, Minn. (7.) Single column x 3¼" from Pantages, Hollywood, Calif.

HERE THEY COME

FOR YOUR
1935-1936
BOX OFFICE
UNIVERSAL
ANNOUNCES

1ST

"The HUNCHBACK OF NOTRE DAME

WITH AN ALL STAR CAST

1. "THE HUNCHBACK OF NOTRE DAME"
2. WATCH FOR THE OTHERS
3.
4.
5.
6.
7.
8.

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

OAKMAN THEATRE CO
OAKMAN THEATRE
12728 WOODROW WILSON
DETROIT MICH

Carl Laemmle presents A Universal Picture
with

HENRY HULL
WARNER OLAND
VALERIE HOBSON
LESTER MATTHEWS • SPRING BYINGTON
CLARK WILLIAMS • LAWRENCE GRANT
Directed by Stuart Walker
Produced by STANLEY BERGERMAN

WEREWOLF OF LONDON

Printed in U.S.A.

UNIVERSAL WEEKLY

VOL. 36, NO. 20

MAY 4, 1935

Sally Eilers as the Girl of Two Worlds in "ALIAS MARY DOW"

ARE YOU KEEPING YOUR EAR TO THE GROUND? . . . These Universal Cartune Classics In Color Are Becoming Bigger Business-Getters With Each Release!

VARIETY

'Frankenstein' in 1st Day Equals Previous Full Week in L. A.;

Los Angeles, April 23.

Though trade is better this year over the Easter Sunday week than last year, majority of the houses with top attractions are not clicking as anticipated. They had to overcome a stagnant Good Friday intake, with Saturday in most of the spots being way off and, in quite a few, Sunday little better.

Outstanding on the take was Pantages with 'Bride of Frankenstein.' Pic opened there Saturday with an 11-show grind that included two of the midnite affairs and hit over $2,700 on the day, which is on a par with the usual weekly take the house has had. Then Sunday ran along the same gait, with seven shows and a straight 40-cent admission, which equaled the previous day take, giving house one of biggest weeks it has had in its career.

Pantages (Pan) (2,700; 25-40)—'Bride of Frankenstein' (U). Best take house has had and with limited advance campaign did $5,500 on first two days, Sat and Sunday, and looks as though its first week will be a cinch, $13,000.

'Frankenstein' Big $24,000, Chicago;

(Best Exploitation: Palace)

Battling it out for the big coin this week are 'Bride of Frankenstein' at the Palace and Casino de Paree unit at the Chicago.

Smash full-page feature yarns, contest tie-ups with the newspapers and other angles were arranged for 'Frankenstein' by John Joseph of RKO and Duke Hickey of Universal here for a bang-up exploitation campaign.

Palace (RKO) (2,500; 25-35-55)—'Bride of Frankenstein' (U) and vaude. Excellent $24,000. Last week 'Roberta' (Radio) finished a walloping four-week march to great $20,100.

'Frankenstein' Wow $12,000;

San Francisco, April 23.

Orpheum (F&M) (2,662; 30-35-40)—'Frankenstein' (U). A wow at $12,000. House turned 'em away in droves on Good Friday, opening day. Looks like a sticker.

'Frankenstein' $9,000,

Seattle, April 23.

Orpheum (Hamrick) (2,700; 25-35) 'Bride of Frankenstein' (U) and vaude. En route to smacko $9,000.

. . . except that "The Bride of Frankenstein" is HELD OVER at the Pantages, Los Angeles, is HELD OVER at the Orpheum, San Francisco; moved from Portland Orpheum to Blue Mouse and CONTINUES its first run, moved from Chicago Palace to Apollo and CONTINUES its first run!

Words fail us—

IF I MANAGED 1

No. 816 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

If I had one theatre or a thousand theatres, I would wrack my brains or even break my neck, if necessary, to do the unusual thing every now and then.

Profitable showmanship is made up of breaking away from the routine, not in following it.

We are not producing soap or shoes which demand a certain uniformity, but entertainment which depends more upon breaking away from the ordinary thing rather than on making it uniform.

So, if I were running say just one theatre, and if I were about to exhibit a picture like "The Bride of Frankenstein," I would smash all precedent to smithereens.

I would advice parents to come and keep their kids at home.

Maybe your first reaction to this suggestion is that it is going to drive business way—ruin your matinees and so on.

Just forget that!

Never be afraid to do the thing that has not been done before, because that is true showmanship.

The truth is that "The Bride of Frankenstein" is a blood-curdler.

000 THEATRES—

You cannot possibly earn any more good will on the part of your regular customers than by telling them the plain, blunt truth.

It is not a picture for children. Tell that to the parents. If they haven't enough common sense to watch over the movie fare of their kids, they will at least appreciate guidance which you can give.

For every kid that you keep away by telling the truth, you will attract ten adults. It's a ten to one shot, and it's in your favor.

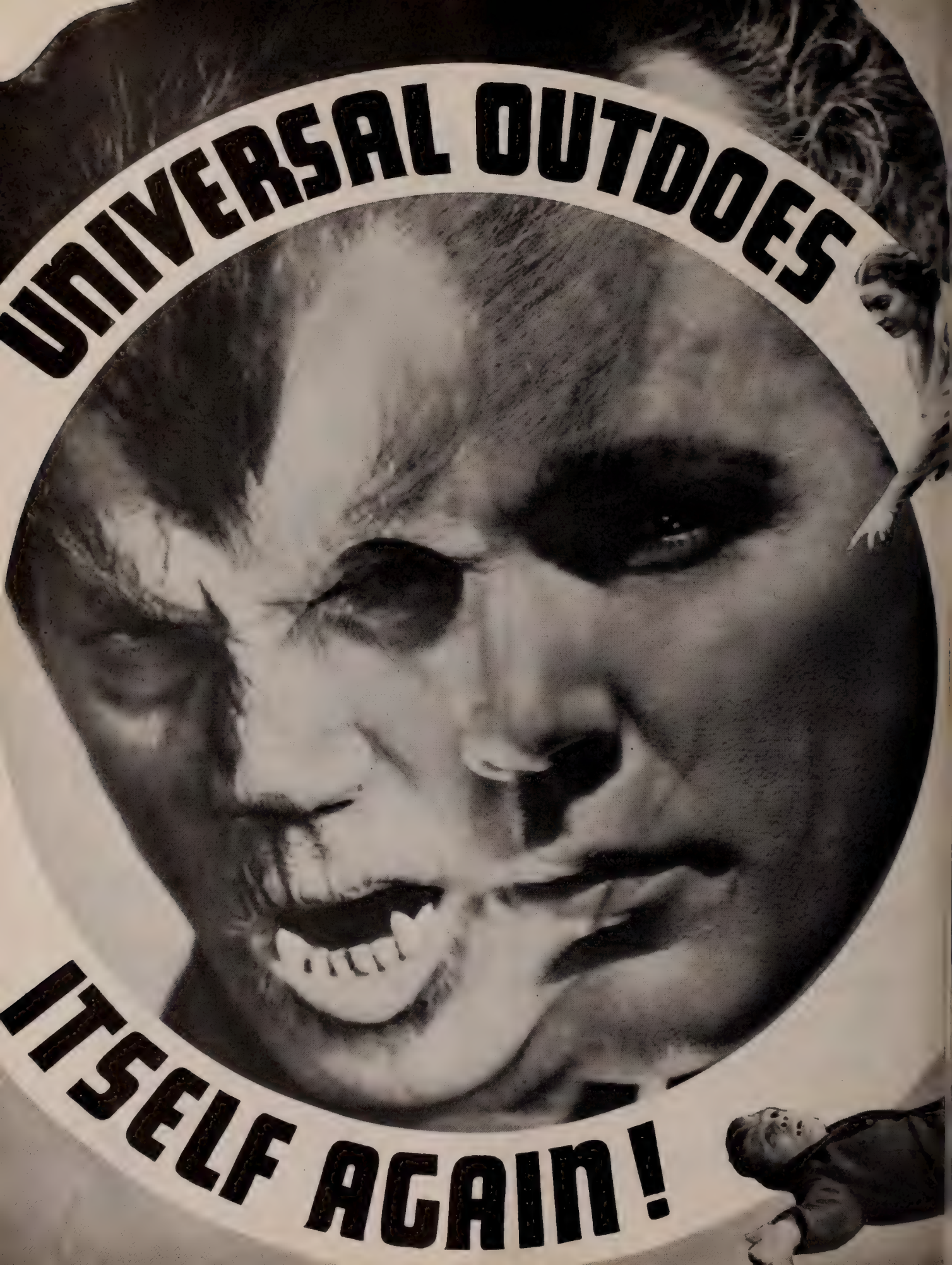
If the kids come in spite of your frank advertising, that's not your fault nor your responsibility.

Thousands of exhibitors were afraid of our first "Frankenstein" picture, but they showed it and made a terrific clean-up. The same thing will hold true of "The Bride of Frankenstein."

Don't be afraid of it. Advertise it for exactly what it is and watch the profits pile up.

If you want Santa Claus to come to your house right now instead of next Christmas, give smash advertising to "The Bride of Frankenstein" and tell the blunt truth about it in every ad.

Carl Laemmle

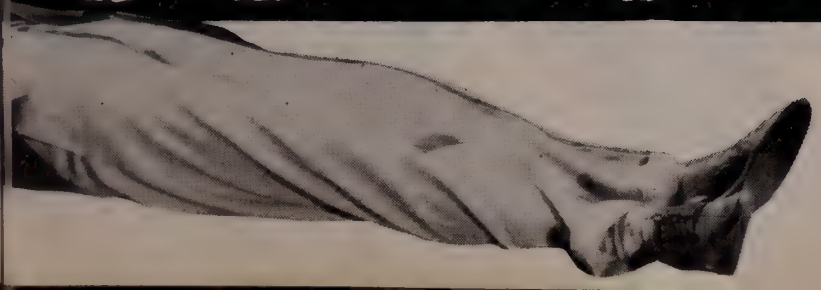

UNIVERSAL OUTDOES
ITSELF AGAIN!

"WILL BE ABLE TO HOLD ITS OWN WITH THE BEST CHILLERS!" . . . *Daily Variety*

"RIGHTFULLY TAKES ITS PLACE ON THE HORROR PICTURE ROLL OF HONOR BESIDE 'FRANKENSTEIN,' 'BRIDE OF FRANKENSTEIN,' 'DRACULA' AND THE REST OF THE BETTER SPINE VIBRATORS" . . . *Hollywood Reporter*

CARL LAEMMLE presents

WEREWOLF OF LONDON



With HENRY HULL • WARNER OLAND • VALERIE HOBSON

LESTER MATTHEWS • SPRING BYINGTON
CLARK WILLIAMS • LAWRENCE GRANT
Directed by STUART WALKER. A STANLEY BERGERMAN PRODUCTION. Robert Harris, Associate Producer

POPULAR APPEAL FOR A

NEW, POPULAR STORY!

"BRIDE OF FRANKENSTEIN" A TREMENDOUS SMASH

WITH attendance records being smashed daily, with theatres holding over its engagement, with critics falling over themselves in praise, "The Bride of Frankenstein" has opened a new avenue of profit to exhibitors.

Never in the history of Universal has a picture so early been booked so avidly as "The Bride of Frankenstein." Every trade paper gave it smash reviews in its preview in Los Angeles. The critics of every city have hailed it as a marvelously effective piece of entertainment. It has monopolized the headlines in Variety and Motion Picture Daily for the last two weeks.

On page 1 of this issue, will be found the headlines from last week's Variety. Here are some from Motion Picture Daily:

" 'FRANKENSTEIN' FRISCO SMASH PULLS $16,000"

" 'BRIDE' SHOW PULL $23,000 CHICAGO LEAD"

And here is a wire from Kansas City, where "The Bride of Frankenstein" opened on April 26th to smash business, and on Sunday gave the theatre the biggest Sunday business in its history, despite a downpour of rain. It topped "Broadway Bill" and kept long queues out in the rain from 2 P. M. on :

J R GRAINGER
UNIVERSAL FILM EXCHANGES Inc
NOTHING CAN IMPAIR THE SUCCESS OF A GREAT BOX OFFICE PICTURE STOP DESPITE DOWNPOUR RAIN WHICH LASTED ALL DAY SUNDAY WE DID BIGGEST BUSINESS ON BRIDE FRANKENSTEIN HISTORY OF THEATRE PEOPLE STOOD IN LINE FROM TWO O'CLOCK IN AFTERNOON UNTIL TEN THIRTY AT NIGHT AUDIENCE REACTION MARVELOUS THANKS TO YOU AND UNIVERSAL FOR GIVING US THIS GREAT BOX OFFICE ATTRACTION
BARNEY JOFFEE
MANAGER TOWER THEATRE

In regard to this, Motion Picture Daily says in its issue of April 30th:

"Frankenstein" Ads Fail to Halt Kids

KANSAS CITY, April 29.—The perversity of human nature is demonstrated here this week at the Tower where "The Bride of Frankenstein" is drawing an unusually heavy child attendance. The picture is proving to be a family attraction, and Barney Joffee ,manager, is at a loss to explain inasmuch as his ads stressed it is "not for the young, the scary or the nervous."

Reviewers on local papers also

(Continued on Page 26)

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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MAY 4, 1935
Vol. 36 No. 20

The Preview Parade of UNIVERSAL PICTURES

VALERIE HOBSON
. . . vocal girl makes good . . . in a screaming success . . . !

"Variety" in its unrestrained review of "THE BRIDE OF FRANKENSTEIN" alludes to Valerie Hobson's "alluring femininity."

Other critics have commented equally favorably on the presence of this dainty actress in Universal's current shocker hit . . .

Which calls for headlines: "Vocal Girl Makes Good," inasmuch as this pretty English actress has literally screamed her way to success.

VALERIE HOBSON

Both in "THE WEREWOLF OF LONDON," and in "CHINATOWN SQUAD," she plays the part of beauty-in-peril with ear-splitting realism.

And now, in "THE BRIDE OF FRANKENSTEIN" she meets with the monster, amid harrowing outcrys that work up any audience's mood to the proper goose-pimple pitch.

Your fans will want to know more about this girl. Tell them that Valerie Hobson is an eighteen-year-old actress who first gained recognition in England.

Since her arrival nine months ago, Miss Hobson has proven herself in stellar roles of six pictures.

She will be seen again, very often, as Universal has her under long term contract.

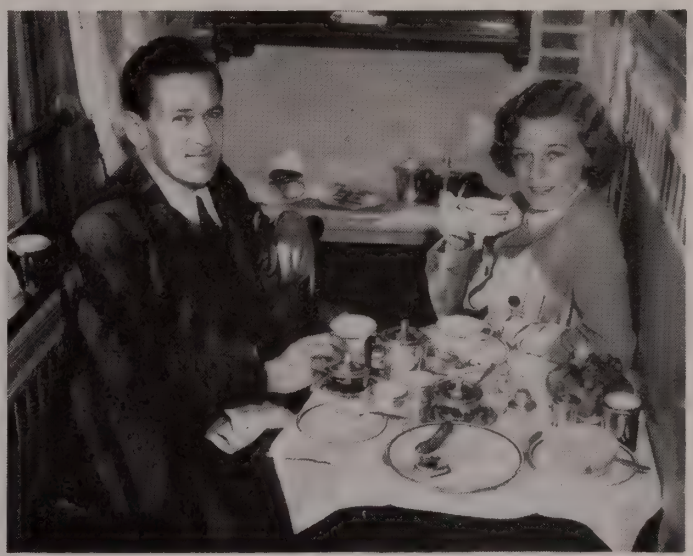
Begin billing Valerie Hobson now, as no actress has ever seemed more certain for stardom than this lovely lady of the vociferous tonsils. JACTHALL

OFF STAGE WITH UNIVERSAL STARS

Buck Jones On Location

BUCK JONES has started his lead-off serial for next year's Universal serial program. It is entitled "The Roaring West" and it is going to be made in west that is west. The story was taken from Edward Earl Rapp's "Mustang Mesa" and is one of the most exciting and fast moving that Universal ever compressed into a serial. Buck Jones has as leading lady Muriel Evans, former baby star, who is growing into superb young womanhood and who should earn a permanent place in Universal City.

The cast includes Walter Miller, Frank McGlynn, Harlan Knight, Eole Galli, William Desmond, William Thorne, Pat O'Brien, George Ovey, Rred Humes, Harry TenBrook, Charles King, Tom London, Dick Rush, Cecil Kellog and Paul Palmer. It is being directed by Ray Taylor from continuity and dialogue by George Plympton, Nate Gatzert, Ella O'Neill, Basil Dickey and Robert Rothafel. The scene above is "The Roaring West" company on location near Mt. Whitney.



Margaret Sullavan Returns for 4 Universal Pictures

MARGARET SULLAVAN and William Wyler, after a three months' honeymoon in Europe, arrived home last week on the Rex, accompanied by two St. Bernard pups, three months old, that the Universal star had acquired in Switzerland. Miss Sullavan is being loaned to Paramount for the picture, "So Red the Rose" in a role which few actresses on the screen besides Margaret Sullavan could play.

She will return to Universal City in July for four pictures. The first of them is likely to be "Strangers at the Feast" by Beatrice Lubitz. Another story for Miss Sullavan is "Next Time We Live" by Ursula Parrott, which will be in the book stores this week. Rose Franken is adapting this story to the screen. Universal has also just consummated the purchase of "Time Out of Mind," current best seller by Rachel Field for Margaret Sullavan's use, and it still has the last year's best seller, "Within This Present," by Margaret Ayer Barnes, as its fourth Margaret Sullavan picture.

WHAT MOTION PICTURE PRO
TO KEEP THE INDEPENDEN
"CARL LAEMMLE IS THE MA

Jones, Linick & Schaefer

Theatrical Enterprises.

54 W. RANDOLPH ST.
707 WOODS BUILDING
CHICAGO

April 10, 1935

Mr. Paul Gulick,
Editor Universal Weekly,

My dear Gulick:

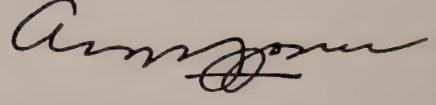
Yours of the first received. I started in moving picture business in 1896 which is a little before Uncle Carl. In Fall of 1905 we opened a nickle theatre on State Street next to the Palmer House and I believe that was the first picture theatre that Laemmle ever saw. In fact he told me once that he came down from Oshkosh and stood in front of the theatre for quite a while marvelling that people would pay five cents to go in. In those days we thought it necessary to have a barker on the street, besides having a loud phonograph in the lobby. As you know, the entire show lasted about fifteen minutes. Sometimes the patron found himself going out before he got in.

My first experience in pictures was with Amet's Magniscope in 1896 which we took on the road with a Variety Show. My first theatre was in 1902 with pictures as a chaser. My first nickle theatre was opened in December 1905 as noted above.

Met Carl Laemmle in 1907 or 1908. I consider him a very good friend of mine since that time. He certainly fought for the independent exhibitors from the time he went in business and I think he has done more to keep them in business than all the other distributors combined. He is a great old guy and I hope he lives for a long time.

Very best regards,

Sincerely,



DUCER HAS DONE THE MOST T EXHIBITOR IN BUSINESS? V" - - - *Says* AARON J. JONES

"THE man who has done more than all other distributors combined to keep the independent exhibitor in business," is Aaron J. Jones' opinion of Carl Laemmle.

This opinion was expressed in a letter received by the Editor of this paper during the Carl Laemmle Anniversary Jubilee. His letter is printed on the opposite page.

Aaron J. Jones of Jones, Linick & Schaefer, is a name to conjure with in moving picture business. He is one of the real pioneers, one of the men of whom Chicago as a center of moving picture interest can well be proud.

As a matter of fact, it was the theatre which Aaron Jones operated which Mr. Laemmle saw that day in 1906 when he came on from Oshkosh with the idea of finding a site in Chicago on which to establish a mercantile 5 and 10 cent store. By that time Aaron Jones was already in the moving picture business. He was operating a theatre which he had opened in 1905, the name of which he doesn't even remember now. It probably didn't have a name, any more than Carl Laemmle's first theatre had a name. Laemmle's theatre was later called the White Front, merely because the front of the theatre was white.

When the Editor of the Weekly discovered that it was the theatre which Aaron J. Jones ran which decided Carl Laemmle to go into the moving picture business. He wrote to him and asked about this experience. As a result of that request, he received the letter which is reproduced in full on the opposite page, which contains one of the most heartfelt and generous estimates of a man's accomplishments which has ever been given to a man still in active operation of his company.

AARON J. JONES

If Aaron J. Jones, president of Jones, Linick & Schaefer isn't the pioneer of all Chicago moving picture interests, the diligent efforts of the Universal Weekly staff have failed of their purpose. We believe he is. It was in that belief that Mr. Jones was requested to take part in the Carl Laemmle Anniversary Jubilee. The letter on the opposite page is the way in which Mr. Jones responded. Mr. Jones is still active in the management of Jones, Linick & Schaefer, although his son has superseded him in the day-in-and-out duties of the firm.

KARLOFF
of "Frankenstein" fame!

LUGOSI...
of "Dracula" fame!

Together

The masters of fiendish roles, out-deviling each other in the weirdest story your patrons ever gasped or shuddered at!

DAVID DIAMOND, ASSOCIATE PRODUCER

again!
CARL LAEMMLE presents
A UNIVERSAL PICTURE
KARLOFF
in Edgar Allan Poe's
the RAVEN
with BELA LUGOSI
IRENE WARE · LESTER MATTHEWS
INEZ COURTNEY
Screen play by Jim Tully and David Boehm
Directed by Louis Friedlander

THEY'RE SHOUTIN
THEY'RE YELLING

BANG!

BY DIRECT WIRE FROM

WESTERN UNION

1223-S

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

R. B. WHITE
PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

NF27 46 DL=XU LOSANGELES CALIF APR 21 1935 1015A

JAMES R GRAINGER=

UNIVERSAL FILM EXCHANGES INC ROCKEFELLER CENTER=

DEAR JIM YOUR PREDICTION WAS CORRECT THE BRIDE OF FRANKENSTEIN BROKE ALL RECORDS SINCE WE REOPENED THE THEATRE TWO YEARS AGO BIGGEST DAY WE HAD WAS IMITATION OF LIFE THE BRIDE OF FRANKENSTEIN DID BETTER TWO HUNDRED SATURDAY STOP IT DID BETTER SEVEN HUNDRED SUNDAY REGARD

ALEXANDER PANTAGES.

UNIVERSA

"THE BRIDE OF

G ITS SUCCESS
ITS GROSSESS!

BANG!

BY DIRECT WIRE FROM

WESTERN UNION

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

R. B. WHITE
PRESIDENT

J. C. WILLEVER
FIRST VICE-PRESIDENT

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NG31 43 DL=XU SANFRANCISCO CALIF APR 19 1935 1123A

J R GRAINGER GEN SALES MGR=
UNIVERSAL FILM EXCHANGES INC=ROCKEFELLER CENTER=

FRANKENSTEIN OPENED ORPHEUM AT THREE OCLOCK TODAY WITH WAITING TICKET LINE A FULL BLOCK LONG EACH WAY FROM BOX OFFICE THESE CROWDS CONTINUED THROUGHOUT UNTIL CLOSE OF BOX OFFICE STOP GROSS SENSATIONAL FOR THIS HOUSE STOP UNQUESTIONABLE WE HAVE SMASH HIT PICTURE REGARDS=

W J HEINEMAN..

L'S

FRANKENSTEIN"

THEY'RE SCREAMIN
THEY'RE GOING CR

BANG!

SS OF SERVICE

his is a full-rate
gram or Cable-
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n above or preced-
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WESTERN UNION

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

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PRESIDENT

J. C. WILLEVER
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J23 52 DL=XV SEATTLE WASH APR 20 1935 421P

E T GOMERSALL, WESTERN SALES MANAGER=

UNIVERSAL FILM EXCHANGES INC ROCKEFELLER CENTER NY=

BIG ALL DAY LINES GREETED OPENING BRIDE OF FRANKENSTEIN AT
HAMRICKS ORPHEUM SEATTLE TODAY STOP THIS RECEPTION
PARTICULARLY GRATIFYING AS BRIDE BUCKING STIFFEST COMPETITION
TOWN EVER BOASTED STOP CRITICS RAN AWAY WITH THEMSELVES
TOUTING PICTURE AND CONFIRM PUBLIC ESTIMATE BRIDE PRONOUNCIN
IT FAR SUPERIOR PRODUCTION MORE ENTERTAINING MORE THRILLING
ORIGINAL FRANKENSTEIN REGARDS=

L J MCGINLEY. . .

UNIVERSAL

"THE BRIDE OF

G ITS RECORDS
AZY WITH JOY!

BANG!

UNION

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

R. B. WHITE
PRESIDENT

J. C. WILLEVER
FIRST VICE-PRESIDENT

LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

...ated by a suitable
...n above or preced-
...g the address.

...he filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

NJ14 40 DL=XV PORTLAND ORE APR 20 1935 345P

E T GOMERSALL, WESTERN SALES MANAGER=
UNIVERSAL PICTURES INC ROCKEFELLER CENTER NY=

BRIDE FRANKENSTEIN OPENING ORPHEUM GOOD FRIDAY TO POSITIVE SENSATIONAL BUSINESS CONTINUED LINES ALL DAY STOP THE CROWDS WERE SO GREAT IT BECAME NECESSARY TO ISSUE REFUNDS A THING UNHEARD OF THESE DAYS STOP IT WILL UNQUESTIONABLY ESTABLISH NEW HOUSE RECORDS=

G C CRADDOCK

THE QUICKEST, SUREST AND SAFEST

Extra!

PALACE, CHICAGO:

"ONE OF THE SWELL WEEKS OF THE YEAR! ..AUDIENCE REACTION FINE!"—*Nate Blumberg, General Manager, RKO Theatres*

S

FRANKENSTEIN"

Noah Beery, Jr., Dorothy Short, Bryant Washburn and Don Brody are horrified as the steel-studded ceiling slowly descends upon them.

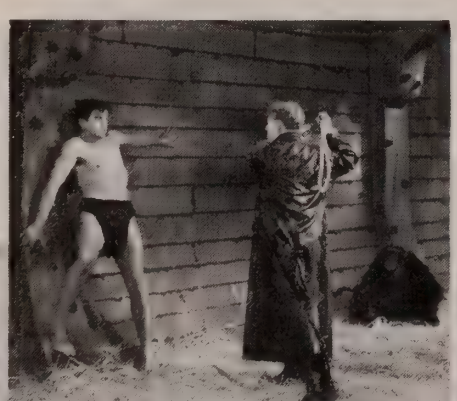
EXHIBITORS GRAB "CALL of SAVAGE"

A JUNGLE picture was just what the doctor ordered for Universal's final serial of the closing year. "Call of the Savage," adapted from Otis Adelbert Kline's magazine story, "Jan of the Jungle," made a crackerjack serial under the guiding hand of Louis Friedlander. "Call of the Savage" was not only a great bet for exhibitors. It was a great bet for Louis Friedlander. It earned him a promotion to features.

Bookings on "Call of the Savage" have been pouring in like rain on a parched land from every exchange center. The Big U in New York prereleased the serial and before the month is over, expect to hang up a record for bookings which will eclipse that of any other serial, with the possible exception of Buck Jones in "The Red Rider."

Noah Beery, Jr., hero of "Call of the Savage."

Jan is chained in the hold and beaten daily.



Beautiful Dorothy Short, the heroine.

Harry L. Woo and Dorothy Short are tie up and pre pared for t burning.

Noah Beery, Jr., who played Buffalo Bill in his first serial, "Heroes of the West," rose to immense popularity in his second serial, "Tailspin Tommy." For that reason, he was made the star of "Call of the Savage." The selection was amply justified and thoroughly rewarded. Noah Beery, Jr., came through like a veteran in a serial which had more personal hardships, difficult scenes and dangerous situations than any which has been made on the Universal lot in the last three years. It is no easy task to work with wild animals, and Noah Beery, Jr., never spared himself in any of the trying situations in which he was placed. His acting in this serial and the success of the serial itself, will undoubtedly result in his playing one and possibly two of the serials on next year's list.

Louis Friedlander gave him an intrepid partner in Dorothy Short. This was Dorothy's first screen work. She had been chosen as one of the girls for another production, but when Louis Friedlander saw her, he grabbed her right out of that production and made her a serial queen in her first picture. Dorothy didn't have any easier time than Noah Beery, Jr. either.

In one of these scenes, she was bitten by the chimpanzee which had acted as protector of Jan, and was supposed to be friendly and safe. Chickma, however, had been working in a serial with some negroes who were on the enemy side of the story and had learned to hate and detest them. A group of the colored natives passed the scene where Chickma was working with Dorothy Short, and to register his animosity toward the negroes, he bit Dorothy on the leg. It wasn't any affectionate bite, either.

"BEST SERIAL WE EVER HAD"

Here is a letter from Eli Mullinax of the Auditorium theatre, Delphos, Kansas, regarding "CALL OF THE SAVAGE" which is an example of the swell letters coming in on this serial right along.

"This serial, 'CALL OF THE SAVAGE,' is one of the best we have ever had and it is a pleasure to play a serial of this kind. During these times you have to have something extra good to get the people in and this is it."

Dorothy Short in the costume she wears most of the time in "Call of the Savage."

One of the perilous situations in which Noah Beery, Jr., and Dorothy Short are placed in "Call of the Savage."

BOX OFFICES PROFIT W

HILE CRITICS PRAISE!

CARL LAEMMLE Presents

EDMUND LOWE

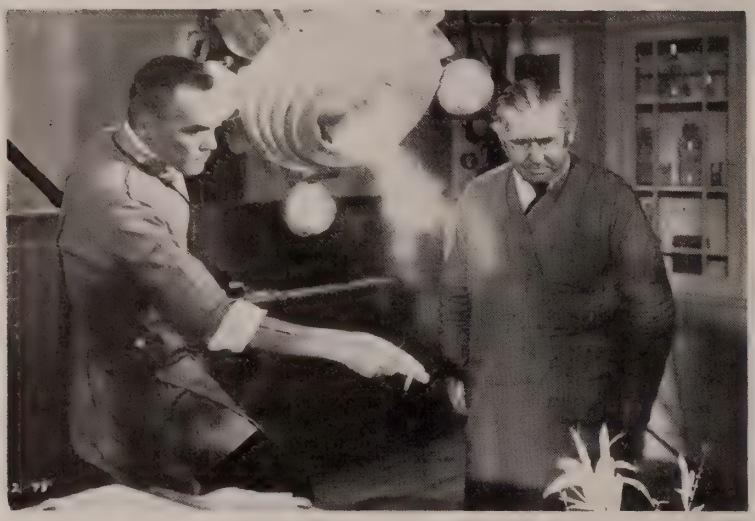
in Universal's production of

DASHIELL HAMMETT'S grand story

DYNAMITE

With JEAN DIXON, Esther Ralston, Verna Hillie, Joyce Compton, Mary Wallace, Victor Varconi and Matt McHugh . . . Directed by ALAN CROSLAND . . . E. M. Asher, Associate Producer

PREVIEWS PREDICT SMASH HI



"This flower," said Dr. Glendon, "was plucked from the jaws of death in a valley at the end of the world where there are stranger things than human eyes have ever beheld . . . Within the crystal chalice of this blossom lies the destinies of two men . . . if it dies their fate is worse than death . . . it MUST be kept alive at all costs . . . If anything happens to this blossom not only the lives of these two men, but the welfare of an entire city may be at stake . . . Guard it with your life . . . let no one within these doors . . . "

MAXIMUM OF THRILLS

(Motion Picture Daily's Hollywood Preview)

(Universal)

HOLLYWOOD, April 29.—A weird story produced and acted in a manner calculated to bring a maximum of thrills and chills, this picture maintains the horror pace set by Universal. Fast-moving with vivid action and dialogue plus nerve-tingling make-up changes building dramatic suspense, the show capitalizes the full entertainment value of its eerie premise.

Hull and Oland are outstanding in difficult roles. The meager romantic contrast is nicely carried by Miss Hobson and Matthews. The chief comedy relief is carried by haggish Ethel Griffies and Zeffie Tilbury. Minor roles are filled by Clark Williams, Charlottte Granville, Spring Byington, J. M. Kerrigan and Louis Vincent. The eerie writing quality of Robert Harris, who collaborated with Harvey Gates on the screen play, is expertly amplified by Stuart Walker's intelligent handling of the personnel and production backgrounds.

The show affords a wide field for sock exploitation.

Production Code Seal No. 714. Running time, 75 minutes.
"A"

"Will Hold Its Own with Best Chillers"

Variety Preview

HERE'S a horror picture, which, due to expert casting and direction, should attract those who are not 100 per cent creep and chill fans. For those who like the shivers, it has sufficient horror, suspense and action to please. 'Werewolf' will be able to hold its own with the best chillers.

Makeup of Hull is startling after the manner of Frankenstein's creations His performance as the monster is excellent. Warner Oland displays his usual suavity as the rival for the blossom, makes the characterization real. Exceptionally fine is the work of Spring Byington, a flighty old maid. Her handling of the dialog is excellent. Charlotte Granville impresses as a dowager, give a regal atmosphere to the character. Valerie Hobson brings a quiet grace to the screen, should go far. As Hull's wife her work is very good. Lester Matthews, as Miss Hobson's childhood sweetheart, indicates that he has a lot on ball. With the screen clamoring for new male leads, his personality augers success.

J. M. Kerrigan does a nice job as a cockney gardner. Unprogrammed are Zeffie Tilbury and Ethel Griffies who play two gin drinking biddies. Both are toppers in this line of work. Clark Williams is okay.

Stuart Walker's direction gives the picture all the qualities it possesses without reaching for effects. No little help is Charles Stumar's photography and Al D'Agostino's sets.

Dialog and continuity are both smart and direct. Locale is England with everyone acting and talking like cultured English people. Story moves smoothly with a reason advanced for everything, unusually in this type picture.

✚ ✚ ✚

Liberty Likes "MR. DYNAMITE"

THE garrulous Edmund Lowe forsakes his roughneck mannerisms in Mr. Dynamite to take his place on what is known as the right side of the law. In this fast-moving, quick-talking murder mystery. latest of the hard-boiled Dashiell Hammett bafflers.

Brightened with sharp dialogue and swift pace, this surprisingly enjoyable film is as full of laughs as it is of chills. Though it features three murders and so neatly disguises its clues that the picture is capital fare for sleuthing fans, Mr. Dynamite is also a completely pleasant comedy. Copying the mood of The Thin Man—and for a follow-up coming off very well

IN "WEREWOLF OF LONDON"
"TAKES ITS PLACE IN ROLL OF HONOR"
Hollywood Reporter

RIGHTFULLY this takes its place on the horror picture roll of honor beside "Frankenstein," "Bride of Frankenstein," "Dr. X," "Dracula," "Wax Museum" and the rest of the better spine vibrators.

Beautifully photographed by Charles Stumar, well acted by a proficient cast, and strikingly mounted, it is deserving of a place in any first-run house whose audiences generally go for this sort of thing.

Hull, as the werewolf, has perpetrated many a grisly murder before the pistols of Scotland Yard rub him out as he is about to murder his young beautiful wife, done by Valerie Hobson.

The picture is a little slow striking its note of horror but once it has it never lets down. Hull's magnificent acting ability is submerged by the grotesque requirements of the role, but nevertheless his performance is thrilling, convincing and skillful. Warner Oland, as the Oriental werewolf who is not above stealing Hull's flowers to rid himself of werewolfery, is also magnificent and very important to the story development.

As the childhood sweetheart of the unhappy bride of the werewolf, Lester Matthews turns in a splendid performance. Spring Byington is good in what might be called an Alice Brady-Una Merkel-Ruth Donnelly sort of part, and there is good portrayal of a faithful butler by J. M. Kerrigan. Two actresses without screen credit provide a light note as gin-soaked cockney crones, and Clark Williams and Louis Vincent stand out in minor supporting roles.

Robert Harris, Harvey Gates and John Colton have contributed a fine piece of screen writing in plot and dialogue and Stuart Walker's direction sustains their best efforts.

✚ ✚ ✚

"LADY TUBBS" STARTS MONDAY

JUNE CLAYWORTH left New York last week by plane for Universal City, where she will go into the cast of "Lady Tubbs," the novel by Homer Croy, which Alan Crosland will place in production Monday. His cast is headed by Alice Brady, who took the place of May Robson, due to a confusion of engagements. The cast also includes June Clayworth and Anita Louise, whose last picture for Universal was "Heaven on Earth" with Lew Ayres.

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Hear Buck Jones Tonight

MILLIONS of kids will be listening in tonight, Saturday, May 4th, when National Youth Week brings a full week's celebration to a close with a nation-wide broadcast over the N. B. C. network. The broadcast takes place at 6 P. M., Eastern Daylight Saving Time, coming over Station WEAF in New York City. It utilizes the entire red network.

Buck Jones, who is busily engaged in making "The Roaring West," will act as master of ceremonies and will introduce the youngsters who will talk over the radio. These youngsters include Baby Jane, the youngest of them, who has just completed a role in "Alias Mary Dow;" Jimmy Butler, Dickie Moore, Frankie Darro, Freddie Bartholomew and David Holt. Among those who will speak from New York are Jane Wyatt, now appearing in "The Bishop Misbehaves" at the Golden Theatre.

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UNIVERSAL HAS A THREE-NAME STORY

WITH the issue of Liberty, this week, one of Universal's productions for next year saw its first literary form. It is a story by Eric Hatch which was sold to Universal under another name, is running serially in Liberty under another, and will be brought out by Little, Brown in the fall under still another name.

When Universal bought the Eric Hatch story, it was known as "1011 Fifth." It was then only in manuscript form. When Liberty bought it as a serial, they decided to release it under the title of "Irene, the Stubborn Girl." When Little, Brown brings it out as a novel on October 1, it will be called "My Man, Godfrey." Mr. Hatch, the author, is wondering what Universal will call it as a picture.

Yesterday Zoe Akins completed the screen treatment for it and Robert Presnell is writing the continuity and will in all probability have charge of the production when it goes into work.

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Henry Mollison and Dorothy Page in Universal Debut

HENRY MOLLISON, Universal's latest leading man acquisition from the other side, was yesterday cast for his first American picture. He will play an important role in Robert Harris's story, "Sing Me a Love Song," which will have another releasing title.

Ricardo Cortez is being borrowed for an important role, and it will also mark the debut of Universal's radio star, Dorothy Page, who won the recent Paul Whiteman award. Hugh O'Connell is the only other member of the cast so far.

Carl Laemmle announced yesterday that it would be directed by Stuart Walker instead of by Kurt Neumann. The production will be ready to get under way on May 10. It will have a number of musical numbers. Its screenplay is being written by Robert Presnell who will supervise its production.

MEMPHIS EXHIBITORS HONOR W. E. SIPE

Photograph of the exhibitors' testimonial banquet to W. E. Sipe, in recognition of twenty years' constructive service with Universal, held at the Gayoso Hotel in Memphis, Tenn. on April 14th. H. D. Wharton of Warren, Arkansas was toastmaster and Edward Kuykendall, president of the M.P.T.O.A., presented the gift which expressed the good wishes of two hundred film people for Mr. Sipe's continued success.

THE high spot of the meeting of the M.P.T.O.A. in Memphis this year was the testimonial banquet given to W. E. Sipe, Universal manager in Memphis for twenty years. At a banquet in the Gayoso Hotel, two hundred of his friends and associates in the moving picture business were assembled to pay honor to a man who is regarded as the father of the film business in Memphis. Every exhibitor in the territory who was in business at the time Mr. Sipe came to the Universal Exchange in Memphis was present, and sat at the table with him, sharing in the honors which the exhibitors paid to a veteran, a leader and a man in whom every exhibitor in the territory places the utmost confidence.

Tribute Paid to W. E. Sipe at Banquet

Here is the way the Memphis Commercial-Appeal referred to the banquet:

Motion picture theater owners of Arkansas, Mississippi and Tennessee, assembled in Memphis for their two-day annual meeting, last night paid tribute to W. E. (Dad) Sipe, head of Universal Film Exchange here and "father" of Memphis film row, at a testimonial banquet at the Gayoso which was the main feature of the opening day.

H. D. Wharton, Warren, Ark., was toastmaster and Ed Kuykendall of Columbus, president of the Motion Picture Theatre Operators of America, presented to Mr. Sipe several articles of luggage given by friends of the veteran film row operator.

Others making short talks were Howard Waugh, Warner zone manager; A. B. Morrison of Memphis' Warner's M. A. Lightman, R. X. Williams, mayor of Oxford, Miss., and secretary of the Motion Picture Theatre Operators of Arkansas, Mississippi and Tennessee; W. L. Landers of Batesville, president of the Tri-State group, and Harry Martin, columnist and dramatic critic of The Commercial Appeal.

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AMAZING REPEAT BOOKINGS ON "IMITATION OF LIFE"

NO picture in the history of talking pictures has had the repeat bookings which have piled up on "Imitation of Life." Most of these bookings have come through the amazing box-office vitality which the picture has shown. Some of them have come through the fact that Claudette Colbert, its star, won the award of the Academy of Motion Picture Arts and Sciences this year.

In the Chicago Exchange territory, "Imitation of Life" has already reported forty-eight repeat bookings, twenty-one of them in the city of Chicago.

The Big U of New York reports one hundred and two repeat bookings on "Imitation." This exchange is in the lead at the present time in this respect.

Philadelphia exchange comes next, with ninety-six.

Detroit reports fourteen repeat bookings, two of them in Detroit theatres.

Cleveland has already played eleven repeat runs, including repeat first-runs in Akron and Youngstown and is making arrangements for many more.

San Francisco, among its repeat bookings, reports this unusual incident. The Sierra Theatre of Stockton on its repeat booking raised its price from twenty-five cents, at which it had first played "Imitation," to thirty cents on the repeat. A repeat booking at advanced prices is a unique accomplishment. But this is an unusual picture. It can do surprising things for box offices.

"ALL QUIET ON THE WESTERN FRONT"
For Dcoration Day
and
Fourth of July
and
"THERE'S ALWAYS TOMORROW"
For Father's Day
JUNE 16th

U PICTURES IN VET HOSPITALS

UNIVERSAL Pictures was yesterday awarded the contract to supply features and short subjects for seventy-five soldiers homes and hospitals by the U. S. Veterans Administration in Washington. The contract, which was closed by Herman Stern of Universal's Non-Theatrical department, goes into effect as of July 1, and is operative for one year thereafter. This is the fifth consecutive year that this contract has been awarded to Universal by the Veterans Administration.

U. S. Army Motion Picture Service

New York Branch
RKO Building, Rockefeller Center
New York, N. Y.

Mar. 19, 1935

Mr. Herman Stern
Universal Film Exchanges, Inc.
1250 Sixth Avenue
New York City

Dear Mr. Stern:-

I will appreciate it if you will furnish me with a new special opening for use with the Universal News reel at Fort Monmouth, where both issues are shown weekly.

As you know, the Universal News, due to its rating as offering the best of values in variety and news interest, is being shown on regular schedules at Army Camps, Posts and Stations throughout the country.

The comments on your News have been highly satisfactory and commendable to the extent that warrants our continuing the showing of this reel at War Department Theatres. Another factor is the good service we always receive from your various exchanges.

With kindest personal regards, I am
Yours very truly,
(Signed) THOMAS H. MARTELL
Director of Bookings

Martin Opens Another In A Growing Chain

Photograph of the Campus Theatre of Milledgeville, Georgia, which R. E. Martin built and opened last week as the nineteenth theatre in his extremely successful chain in Georgia, Alabama and Florida.

MILLEDGEVILLE, GEORGIA, MARCH 23, 1935—

All records were smashed in Milledgeville's theatre history last Monday night when over 5000 people attended the opening of the beautiful new Martin Theatre, "The Campus."

The play house, which was completed a few days before the opening at a cost exceeding $50,000, was opened to the public at one o'clock for inspection. When the first show started at three, everyone of the 1328 seats was taken and it was necessary to give four performances before the crowds could be accommodated and even then it was necessary to turn several hundred people away.

Mr. Roy Martin, head of the Martin chain of theatres, with General Manager, A. E. Adams and managers of other play houses in his organization were here for the opening and appeared on the stage with a group of Milledgeville citizens who expressed appreciation to him for his faith in Milledgeville and the future. Later in the evening Mr. Martin entertained at a banquet at Milledgeville's Country Club.

The theatre is modern in every detail and is one of the most beautiful in the state. Stage shows will be presented in connection with the regular run of pictures. Mr. Frank D. Adams, who operated one of the first picture houses in Milledgeville, is manager of the new theatre, and he is receiving a cordial welcome back to Milledgeville by his legion of friends.

Binnie Barnes as Lillian Russell in "Diamond Jim"

BINNIE BARNES GLORIFIES Lillian Russell in "Diamond Jim"

"DIAMOND JIM" is well into production. From the standpoint of story, entertainment value, public interest and cast, "Diamond Jim" promises to be one of the greatest lead-off pictures ever made. Aapted by Preston Sturges, Parker Morell, its author, and Harry Clork and Doris Malloy, it has every advantage in transposition from a best selling novel to a screenplay. In Edward Sutherland it has a talented, successful and sympathetic director.

Its cast has been carried out with the utmost care and with an eye to the box-office. Edward Arnold, of course, plays Diamond Jim, the man who made the gay nineties gay. He is James Buchanan Brady to the last gasp, and has been equipped with a full set of amazing jewelry which gave Diamond Jim his name. Everyone is anticipating a tremendous performance from the actor who will have in "Diamond Jim" an opportunity to capture the coveted Academy of Motion Picture Arts and Sciences Award next year.

Binnie Barnes plays Lillian Russell. Edmund Grainger, who is producing the picture told her that if she would gain ten pounds, he would give her the role of Lillian Russell. Who wouldn't sacrifice ten pounds to play the most beautiful actress that ever appeared on the American stage? Binnie Barnes, of course, was delighted to gain ten pounds and took a chance on losing it afterwards. And Binnie Barnes is going to play Lillian Russell as she conceives Lillian Russell would play herself, if she lived in this day and generation, instead of 1900.

The last thing Binnie Barnes wants to do is to make Lillian Russell look corn-fed, hour-glassed and hefty in an era when grace, slenderness and unstayed figures are the vogue.

The role of John L. Sullivan as a young man has been entrusted to William Hoolahahn, former Fordham collegian, professional wrestler, boxer and actor. He is six feet, two, and weighs two hundred pounds and, according to Parker Morell, is ideal in every way. The romantic leads are in the hands of Jean Arthur, who gave such a splendid account of herself in "The Whole Town's Talking," and Cesar Romero, who played the romantic lead in "Cardinal Richelieu."

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"BRIDE OF FRANKENSTEIN" A TREMENDOUS SMASH

(Continued from Page 8)

pointed out the picture is not suitable for children, but over the week-end many parents brought their families.

Joffee decided he would not refuse admission since, he said measures taken with the previous "Frankenstein" picture and other horror films, such as age limitations and the sale of only adult admissions, have proved to be subterfuges and parents cannot be prevented from bringing their children.

Two late trade reviews are also worthy of comments. Bob Wagner's Script says:

The physical laboratory is so spectacularly well done that the preview audience cheered. John Mescall's camera work kept the horror mood throughout and his shots of the electric explosions are nothing short of sensational.

Karloff again appears as the male monster—marvelous make-up and fine performance. Elsa Lanchester is perfectly cast, first as Mary Shelley and later as the monstrous mate made in the laboratory. Extraordinary eyes.

James Whale directs with fine intelligence, never letting the horror stuff tip over far enough to get an audience-reaction of kidding. Franz Waxman's music is dramatic and at all times keeps to the horror motif. Gilbert Kurland triumphs with his sound effects.

This is a knock-out.

—Rob Wagner

Cinema Hall Marks of April 29th says:

Its reviewer gives it next to the highest rating in its power.

"BRIDE OF FRANKENSTEIN," (Universal) should do a better business than "Frankenstein" (made in 1931) because all the people who wanted to see "Frankenstein" but missed it will flock to see its sequel, and all who saw "Frankenstein" will want to see them do the same thing with a woman's body that they did with a man's.

Action TO SPARE!

MORE LOADED WITH RIDING, SHOOTING AND DARING ESCAPADES THAN ANY BUCK JONES FEATURE YOU EVER SAW!

Buck JONES in Border Brigands

A Universal Picture with LONA ANDRE FRED KOHLER . . . Directed by NICK GRINDE . . . Produced by Irving Starr.

UNIVERSAL

SHORTS

AND THIS IS ONLY ONE OF THE NUMEROUS LETTERS OF PRAISE THAT POUR IN EVERY WEEK TO CONFIRM UNIVERSAL'S LEADERSHIP IN THE BIG-MONEY SHORTS!...

OXNARD THEATRES, INC.
OXNARD, CALIFORNIA.

March 9th, 1935.

A. J. O'Keefe,
Universal Film Exchanges, Inc.,
1960 So. Vermont Ave.,
Los Angeles, Cal.

Dear Mr. O'Keefe -

We have just finished playing the latest of your Mentone 2-reel Musicals, - "MEET THE PROFESSOR". These are really so good that we want to compliment you sincerely on these 2-reelers. "MEET THE PROFESSOR" is the finest short of its type we have played this year, and this same thing applies to all of this Mentone series. You are to be complimented on producing the best musical shorts of the season.

In discussing the short subjects of the current season with my partner, Paul Dietrich, we both agree that all of the Universal short subjects, including Oswald Cartoons, Stranger Than Fiction, Going Places with Lowell Thomas and your Colored Cartunes are by far the most outstanding so far this year.

Very truly yours,

OXNARD THEATRES, INC.
By Harry Feldstein

IDEAS THAT ARE *Clicking!*

Seymour L. Morris, enterprising showman from the Palace Theatre, Oneonta, N. Y., unwittingly started a local "war" with his campaign for "IT HAPPENED IN NEW YORK." Made a deal with taxi company to take people to and from theatre for the price of a one way ride. Taxi company announced tie-up in local paper with other cooperative ads. Next day, rival taxi company announced FREE ROUND TRIP rides to see "IT HAPPENED IN NEW YORK!" Which gave Morris a swell break as the newspaper naturally made a news story out of the incident.

We can't pass Morris without mentioning his stunt for "NIGHT LIFE OF THE GODS." Put a man on street dressed as Santa Claus, in April, mind you! On his jacket he carried a sign reading: "If You Think This Is Crazy —Wait Until You See "NIGHT LIFE OF THE GODS" at the Palace.

* * *

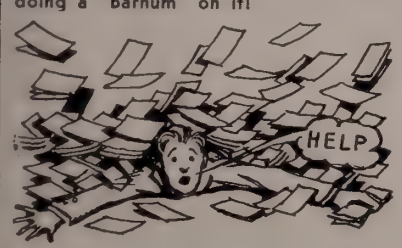
Manager Myron Van Beuren, Majestic, Grand Rapids, Michigan, organized several theatre parties made up of members of women's clubs, girls who are Margaret Sullavan fans, and the entire Alpha Chapter of Beta Sigma Phi, for his showing of "THE GOOD FAIRY." The theatre parties not only helped the box-office but spread plenty word-of-mouth advertising on the picture.

* * *

Credit Dick Belber, Manager of the Walt Whitman in Camden, for an ambitious telephone campaign on "THE GOOD FAIRY." Put two telephone girls to work calling every home in the city to tell the folks about Margaret Sullavan's new picture. Unlimited telephone service, so cost a trifle. Among other things, five-day advance posting of 24-sheets, covered every road within a nine mile radius. Nice work, Dick!

SWAMPED!

While "BRIDE OF FRANKENSTEIN" is cracking records at the box-office, it is cracking a new kind of record at the Universal Home Office. Although Universal tripled its accessory orders on this road-show attraction—ALL ACCESSORIES WERE SOLD OUT BEFORE THE PICTURE PLAYED IN ANY THEATRE! Andy Sharick has been forced to reorder 24 sheets three times! Roto heralds, snipes and all the other sock accessories likewise. Ample proof that theatres are wide awake to the immense exploitation possibilities on this picture. And doing a "Barnum" on it!



THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"East coast—west coast— All around the land—!"

WE TOLD YOU SO!

Above is reproduced, in miniature, a postcard circulated to the trade one month ago by Universal. When we mailed it—it was a forecast. As you see it now, the prediction has turned to fact. The "BRIDE OF FRANKENSTEIN" *is a socko hit!*

On other pages of this Weekly you will see the Variety reports reproduced. " 'Bride of Frankenstein'—smash business in Frisco—held over!" "Biggest ever at Pantages, Hollywood—Held over!" "Chicago sweli business—extended run!" "Portland, Oregon — Held over." "Kansas City—just opened—record breaking! "San Diego, Calif.—smash!"

These are only the first few runs. As we write this, the picture is opening in key spots throughout the country. Watch the smacko business everywhere! . Check what we say in the trade papers!

Our hat is off to the men who produced this box-office natural. The newspaper critics reach to the sky for adjectives to describe its superb thrill-shock showmanship!

Our hat goes off a second time—and it stays off—to the crackerjack showmen who know a swell piece of box-office property when they see it and have gotten behind "BRIDE OF FRANKENSTEIN" in monster style!

They have enjoyed that grand and glorious feeling of putting everything they had into a bangup campaign and then sat back to listen to the sweet music of the Niagara of coin pouring through the box-office windows! The tinkle that tickles tops!

"BRIDE OF FRANKENSTEIN," said the monster,—"I love you!" "Says you!" chorus the showmen exhibitors—"Says we, too!"

JOE WEIL

6000 ENTER MONSTRES CHICAGO GOES "BRIDE

Portions of the huge crowd that lined u early on opening day for "BRIDE O FRANKENSTEIN" at the Palace, Chicag The lobby was jammed and the line exten ed for hundreds of feet, in triple formatio

"IT'S a record!" yelled Harold Essex, promotion manager of the Chicago Times when six thousand entries in the "BRIDE OF FRANKENSTEIN" drawing contest, a pressbook idea sponsored by the RKO Palace Theatre, Chicago, swept into the newspaper office in a few days. This response gives ample evidence of how Chicago had gone "BRIDE OF FRANKENSTEIN" crazy when the picture was announced.

The competition, which offered cash and ticket prizes for the best fill-in jobs on the face of the "bride," was one of a series of bang-up stunts in a smash showmanship campaign that, according to Nate Blumberg, R.K.O. chief, carried the picture through one of the swell weeks of the year for the Palace Theatre, and into a second, extended run week at the first-run Apollo. Frank Smith, Palace Manager, and John Joseph R. K. O. division publicity chief, handled the campaign with the assistance of Duke Hickey, Universal Exploiteer.

The Emotion Test, which will be explained in more detail in a later issue, was successfully engineered with the cooperation of Verne S. Lyon, Psychologist at the Institute of Juvenile Research. The test was made with what is known as the Behavior Research Photopolygraph using as subjects two girls, one five and the other twenty-five years old, as they watched the picture. Newspaper photographers and reporters were invited, and in addition to the space given by the Herald and Examiner, as shown below, news stories were put on the Associated and United Press wires.

Hammering away with the shock thrill angle a first aid booth, following the pressbook suggestion, was erected in the lobby two weeks in advance. During the engagement the

CHICAGO HERALD AND EXAMINER

WHO'S THRILLED MOST

ADULT? *Movie Provides Test* CHILD?

EMOTION COUNT—Muriel Highland, 25, undergoes the emotional reaction test with Dr. V. D. Lyon, psychologist of the Institute of Juvenile Research keeping check on the registering device

SEEING A MOVIE—Dorothy La Verne, 5, takes the test with Dr. Lyon. She and an adult were subjected to the registering machine similar to the lie detector to determine their relative reaction.

Herald and Examiner photos.

RESULT—What emotions look like during a movie thriller, according to science.

Children vs. adults in a thriller scene.

"Which shows the most emotion"

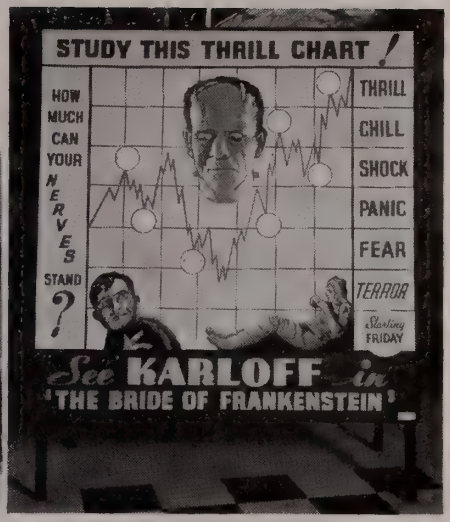
Child psychologists differ whether grownups or their offspring get more excited. The Institute for Juvenile Research, 907 S. Lincoln st., arranged yesterday for a test.

Emotion-detecting machines similar to the "lie detector," were used. Wriggly curves traced the subjects reactions while they watched the guaranteed-to-make-your-hair-stand-up scenes of a motion picture, "The Bride of Frankenstein."

The curves showed how blood pressure, breathing and other functions varied in synchronism with the picture's big moments. The results will be studied.

ABOVE: Two column newspaper space devoted to the emotion test part of "Bride of Frankenstein" Palace, Chicago, campaign. RIGHT: Window display of Mandell Brothers' Cinema Fashion Shop, with professional mannikin.

DRAWING CONTEST AS FRANKENSTEIN" WILD!



effect of this stunt was heightened by placing in attendance two registered nurses equipped with table containing first-aid necessities. On the opening day there were three legitimate "scare" casualties requiring the services of the nurses and, incidentally, supplying material for an extra news story.

Opposite the booth a thrill chart, (shown in upper right) which also followed the pressbook suggestion, was given a two weeks' advance display. It was equipped with flasher lights, giving the display the added advantage of animation.

Surrounded by several accessory 14 x 17 colored enlargements on the picture, a professional manikin modeled evening gowns in a window of Mandel Brothers Cinema Fashion Shop. The stunt created considerable attention in the busy "Loop" district.

The high spot of the front display was an animated hanging sign with cut-out figures of the monster and the bride. As the monster's arms raised up and down, the body of the woman rose from a cofin, producing a decidedly weird effect.

A series of advance teaser trailers were used four weeks before the opening, drawing gasps from the audience between numbers of the program. The regular trailer was added the week before opening.

Special news stories, featuring the psychological effects of horror films on children, were placed in the local papers. The Chicago Daily News devoted an entire page, profusely illustrated, to a special production story. Another newspaper featured an article on moving picture make-up stressing the unusually weird one used by Karloff in this picture.

ABOVE: Emergency booth used as lobby ballyhoo in advance and during run. An adaptation of pressbook suggestion. LEFT: Giant advance display in foyer.

This reproduction typifies daily space alloted drawing contest by Chicago Daily Times. Stunt drew over six thousand entries!

Sending it off to smash openings!

(1.) Shrieking 7 column streamer teaser ad used by Rodney Pantages, for the Pantages, Los Angeles. (5.) and (7.) Balance of Pantages ad campaign—2 columns x 11" and 1 column x 1¾". (2.) Swell single column x 12½" ad used by Eddie Rivers and William Champion at Hamrick's Orpheum, Portland, Ore. (3.) and (8.) Two fine ads, by the same boys, for Orpheum, Seattle, Wash. 2 columns x 5" and 1 column x 3". (4.) and (6.) Dynamic attention getters from Hal Neides, for Orpheum, San Francisco,—1 column x 4½" and 3 columns x 7½".

Dazzling!

THE OPENING GUN OF UNIVERSAL'S GREATEST SEASON!

DIAMOND JIM

Starring

EDWARD ARNOLD
JEAN ARTHUR
BINNIE BARNES

Cesar Romero + George Sidney + Hugh O'Connell Eric Blore . . . From Parker Morell's best-selling novel . . . Directed by Edward Sutherland . . . An Edmund Grainger Production.

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

WHETHER IT HAPPENED IN ZANZIBAR OR ZION . . . THEY'LL SEE IT FIRST AS UNIVERSAL NEWS!

with
GRAHAM McNAMEE

Printed in U.S.A.

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Hollywood, Calif. 90028
HO 3-3273
World's Largest Collection
Of Books on Motion Pictures

UNIVERSAL WEEKLY
VOL. 36, NO. 25
JULY 13, 1935

Alice Brady
at her funniest best
in
the comedy smash
of the year
LADY TUBBS

He can

EAT

more than six men at one sitting!

He can

DRINK

a gallon of orange juice after a meal!

He can

SLEEP

in a boiler factory!

He can

MAKE

more money for you than any picture Universal's ever made!

"DIAMOND JIM"

EDWARD ARNOLD

JEAN ARTHUR

BINNIE BARNES

The Roll of Honor

OKLAHOMA CITY EXCHANGE

R. I. PAYNE, Manager

Exhibitors Who Have Used Universal Pictures Continuously for 3 Years

EXHIBITOR	THEATRE	TOWN	EXHIBITOR	THEATRE	TOWN
Ray Rector	Columbia	Anadarko, Okla.	D. C. Crites	Alamo	Higgins, Tex.
D. Bredbeck	Grand	Canton, Okla.	Fred G. Vincent	Pettit	Hominy, Okla.
W. E. Wolfenbarger	Nu Art	Cordell, Okla.	T. Miller Davidge	Ritz	Madill, Okla.
Lester Miller	Palace	Coweta, Okla.	Pat Duffy	Rialto	Mangum, Okla.
Bob Powell, Jr.	Gem	Dumas, Tex.	Hollis Boren	Palace	Memphis, Tex.
Allen Adam	Alta	Forgan, Okla.	J. Rudolph Smith	Royal	Mt. View, Okla.
Joe McDaniel	Ritz	Gage, Okla.	Sam Caporal	Yale	Okla. City, Okla.
W. E. Barringer	Broadway	Geary, Okla.	Mrs. E. Mohrbacher	Savoy	Prague, Okla.
D. Buffo	Liberty	Hartshorne, Okla.	F. M. Oliver	Liberty	Shamrock, Tex.
			John H. Forrester, Jr.	Pines	Waldron, Ark.

For Five Years

EXHIBITOR	THEATRE	TOWN
H. A. Walling	Princess	Bristow, Okla.
D. A. White	Nusho	Collinsville, Okla.
Geo. Graff	Ritz	Crescent, Okla
J. G. Bennett	Strand-Midwest	Drumright, Okla.
W. J. Chesher	Palace	Littlefield, Tex.
Wm. Slepka	Crystal-Jewel	Okemah, Okla.
Mrs. A. T. Waldron	Blue Moon	Okla. City, Okla.
W. P. Moran	Southwestern Theatres	12 houses
P. R. Isley	in Okla. and Missouri	
Roy McAmis	Princess	Sayre, Okla.
Roy McAmis	Max	Erick, Okla.
Ralph Talbot	4 houses	Tulsa, Okla.
Northrup & Brown	Dreamland	Tulsa, Okla.
A. R. Patterson	Wollam	Walters, Okla.
Ed Crew	Empress	Waurika, Okla.
J. P. Terry	Key-Paramount	Wewoka, Okla.
D. V. Terry	Woodward-Terry	Woodward, Okla.

For 10 Years or Since Have Been in Business

EXHIBITOR	THEATRE	TOWN
Griffith Amusement Co.	Operating 100 theatres	In Oklahoma, Texas and N. Mexico
Loomis & Enloe	Criterion-Royal & Empress	El Reno, Okla.
R. D. Howell	Grand-Liberty	Holdenville, Okla.
Mrs. Margaret Day	Dome	Lawton, Okla.
Proctor & Marsh	Ritz-Bdwy-Yale	Muskogee, Okla.
F. M. Phipps	Palace & Monogram	Childress, Tex.
A. R. Bender	Melba	Cleveland, Okla.
R & R Theatres	Metro & Ritz	Durant
R & R Theatres	Okla. & Mecca	McAlester
R & R Theatres	(see above)	Muskogee, Okla.
E. G. Kadane	Ramona & Grand	Frederick, Okla.
E. R. Adams	American	McLean, Tex.
Frank Miller	Whiteway	Marlow, Okla.
L. E. Brewer	Royal	Pauls Valley, Okla.
F. B. Pickrel	Poncan-Murray & Ritz	Ponca City, Okla.
Kemp & Hughes	Victory	Poteau, Okla.
Kemp & Hughes	Liberty	Heavener, Okla.
Kemp & Hughes	Grand	Dequeen, Ark.
Arthur A. Keys	Texan-Old Court	Quanah, Tex.
Claud Thorp	Gem	Ryan, Okla.
John McGinley	American	Wilburton, Okla.

IT'S PHE

IRENE DUNNE

in JOHN M. STAHL'S Production

"MAGNIFICENT OBSESSION"

From the famous best-seller by Lloyd C. Douglas

with ROBERT TAYLOR, Ann Sothern and Charles Butterworth

•

MARGARET SULLAVAN

and

FRANCIS LEDERER

in Ursula Parrott's newest story

"NEXT TIME WE LOVE"

•

No other company in the industry can boa

row, released one after another for the

NOMENAL!

WILLIAM POWELL
in
"MY MAN GODFREY"
From the recent Liberty Magazine serial by Eric Hatch

•

IRENE DUNNE
in EDNA FERBER'S immortal
"SHOW BOAT"
Music by Jerome Kern Directed by James Whale
A CARL LAEMMLE, Jr. PRODUCTION

•

HOWARD HAWKS' PRODUCTION OF
"SUTTER'S GOLD"
From epic novel by Blaise Cendrars. Screenplay by Gene Fowler

t five such tremendous productions in a
nd-up of Universal's Current Season!

UNIVERSAL PROVES THAT

No. 821 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Thirty-one weeks of first run on Broadway are now guaranteed to Universal!

This in spite of the fact that Universal hasn't ten cents worth of interest in any Broadway theatre!

Thirty-one weeks of guaranteed first runs on Broadway are all that Universal (or any other company) would have the nerve to ask for, even if we owned all of the first run houses on Broadway.

No company in this business has ever produced more than thirty-one pictures per year worthy of a Broadway first run. Few have ever reached such a big percentage in a year, even though they owned first run theatres.

Thirty-one big weeks out of fifty-two is a very large percentage in this business.

If you could be assured of thirty-one big weeks out of every year, you would be rather happy and very lucky. You would be perfectly satisfied to break even during all the rest of the weeks of the year.

But this percentage of thirty-one weeks out of fifty-two is even larger than it looks. Universal does not produce 52 pictures per year. It produces only 42, including its westerns.

BLOCK BOOKING IS OKAY

So, out of only 42 pictures including westerns, Universal has a guaranty of thirty-one weeks of first run on Broadway.

I don't believe this percentage has ever been equalled.

It is not only a convincing argument in favor of Universal's new list of pictures, but it is a sweeping argument in favor of block booking — block booking as practiced by Universal.

This very minute, as I write these words, big and little exhibitors, chain theatres and independents, are signing up for Universal's entire output for 1935-36.

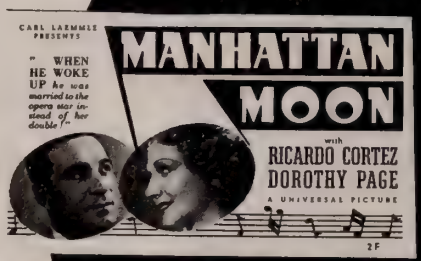
Why? Simply because they know that in the course of the year they are going to get the best of it and make a handsome profit.

Universal takes a rather keen pride in justifying block booking. Universal is somewhat happy to prove, for the whole trade, that block booking enables thousands of theatres to do business at a profit rather than at a loss.

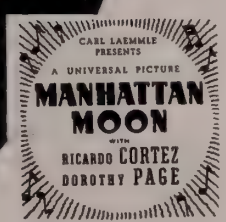
Block booking may be a political foot-ball for your senator or congressman, but it is meat and drink to you if you do your block booking through Universal.

Carl Laemmle

YOU'LL SING ITS PRAIS



S WITH BANKNOTES! . . .



UNIVERSAL SET BOTH EAST AND WEST BEST IN 29 YEARS

Howard S. Cullman and James R. Grainger signing contract for Universal product for the Roxy Theatre, while Harry Arthur, Fanchon & Marco's executive looks on in Mr. Cullman's penthouse apartment.

UNIVERSAL pictures are all set in two of the most important releasing points in the country, New York City, and Los Angeles.

James R. Grainger, general manager of distribution for Universal Pictures, this week announced a playing arrangement in the city of Los Angeles which gives Universal Pictures the finest representation they have ever had in the picture making capital in the history of the company. By this arrangement, the entire list of Universal's thirty-six features will play day and date in two Los Angeles houses. One is the RKO Hillstreet, downtown house, and the other is the Pantages Theatre, Hollywood, in which the product has been played during the current season.

In order to effect this arrangement, Rodney Pantages and W. J. Heineman, western district manager of Universal, came to New York, where the deal was worked out with the RKO officials in Mr. Grainger's office.

Pressing hard on the heels of the Universal-RKO Hillstreet Pantages deal in Los Angeles, J. R. Grainger, general manager of distribution, yesterday announced the terms of the deal by which Universal will be assured of at least thirty-one first-run weeks in New York City. Yesterday, in the office of Howard S. Cullman, Mr. Grainger and Mr. Cullman signed a contract which calls for the showing of twenty-six Universal feature pictures in the Roxy Theatre during the coming season. This is the most important and extensive first-run contract Universal ever secured in New York City. It is also the biggest con-

(Continued on Page 27)

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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JULY 13, 1935
Vol. 36 No. 25

The Preview Parade of UNIVERSAL PICTURES

DOROTHY PAGE

—In "Manhattan Moon"

. . . her voice beguiles . . .

The millions who "listen-in" know her golden voice well.

Now, for the first time they will see it matched by her golden loveliness.

Dorothy Page, songbird who swept to stardom on the air, warbles the lilting tunes in "MANHATTAN MOON" and this Page by name will be paged by fame before many moons.

RICARDO CORTEZ

Some of the melodies in which she puts magic are "First Kiss," "My Other Me," and the title number "Manhattan Moon" which licks all the other lunar lyrics.

As a little girl in Gotham, Dorothy Page meets Ricardo Cortez, a big boy on Broadway, and a madcap romance ensues amidst the topless towers of the merry metropolis.

Among those present: Hugh O'Connell, Luis Alberni, Henry Armetta.

It's fine company for the new screen find and perfectly calculated to precipitate a Grace Moore furore. It's entertainment suited to the season and made-to-order for the music-minded.

Names! Dames! Love-games! Tunes! Moons! Buffoons! Here's a Manhattan cocktail that's a box-office tonic!

—JACTHALL

31

FIRST-RUN WEEKS ON BROADWAY FOR UNIVERSAL

— *which doesn't own a Broadway Theatre!*

Howard S. Cullman books 26 of Universal's 1935–36 productions for the N. Y. Roxy, the largest contract he ever signed with any company!

Radio City Music Hall buys 5 of Universal's current season's productions while they're still before the camera!

WATCH UNIVERSAL — *because Universal* WATCHES THE BOX-OFFICE!

Zasu PITTS

Hugh O'CONNELL

MR. AND MRS. AMERICA ARE WAITING FOR THESE NEWEST SCREAM-MATES!

They're laughing already at the thought of Zasu as a comedy G-Woman and Hugh as a fast-talking promoter! . . . With Helen Twelvetrees, Lucien Littlefield, Warren Hymer, Ed Brophy, Ward Bond and Virginia Grey . . . Directed by William Nigh . . . David Diamond, Associate Producer.

IN

"SHE GETS HER MAN"

READ WHAT TH

"Swell comedy . . . It's a field day for Alice Brady and a three-ring circus for her audience when she's fitted out with such a trouping part as 'Lady Tubbs' offers her! . . . The audience troops after her shrieking with laughter, and everybody has a gorgeous time!"

—*Hollywood Reporter*

"Picture has been kept broad and fast in pace, without ever getting away from the mass level . . . is liberally studded with laughs!"

—*Daily Variety*

"Rollicking farce, well played and directed . . . provides many laughs in this picture!"

—*Motion Picture Daily*

SHE'S A PANIC!

EY'RE SAYING:

CARL LAEMMLE

presents

Lady TUBBS

A UNIVERSAL PICTURE WITH

ALICE BRADY ~ DOUGLASS MONTGOMERY

ANITA LOUISE ~ JUNE CLAYWORTH

ALAN MOWBRAY

MILDRED HARRIS ~ HEDDA HOPPER

PHYLLIS BROOKS

From the novel by Homer Croy Directed by Alan Crosland

L. L. Ostrow Associate Producer

Alice Brady in one of the funniest scenes of "Lady Tubbs" which is a swell comedy.

"LADY TUB

"LADY TUBBS" burst on the Universal Home Office without any previous realization of how marvelous a comedy it really is. All the superlatives in the dictionary can be used for this picture. Its preview audiences went nuts about it; the trade reviewers in Hollywood all acclaimed it; the San Francisco preview audience laughed until it was sick, and the unprepared reviewers raved about it. All in all, "Lady Tubbs" is a royal entertainment.

"SWELL COMEDY"

Says *The Hollywood Reporter*

IT'S a field day for Alice Brady and a three-ring circus for her audience when she's fitted out with such a trouping part as Lady Tubbs offers her in this adaptation of Homer Croy's novel.

She's Ma Tubbs, construction camp cook on a western railroad when the story opens, and Lady Tubbs, sportswoman par excellence, mistress of the fox hounds, and the winner in every event she enters before the last laugh has died away. In between, she inherits half a million from a lonesome baronet she had befriended and all but forgotten, acquires a load of Continental dog and accent, confounds her niece's persecutors by digging up their poor relations, captivates a jolly old British aristocrat, irons out Anita Louise's romance and grabs a title for herself.

Miss Brady romps through the story with just the right amount of comedy and minus the broad farcial tempo so many of her late roles have demanded of her. The audience troops after her, shrieking with laughter, like Mrs. Ash-Orcutt's guests following the pack, and everybody has a gorgeous time.

It's ninety per cent Alice's picture, of course, but Alan Mowbray, is an admirable foil for her as the British lawyer and baronet who is her mentor through the mazes of culture and society. Anita Louise makes a charming niece, a trifle self-conscious at times, but thoroughly lovable. Douglass Montgomery suffered from too much accent most of the time. Hedda Hopper, Lumsden Hare and Virginia Hammond were all admirable. A dozen other actors contributed excellent characterizations.

Crosland's direction is smooth and skillful. Barry Trivers' screen play is a smart and clever contribution to the general success of the picture. Brodine's photography is top-hole.

"ENJOYABLE COMEDY"

Says Pete Harrison

AN enjoyable program comedy; it has human interest and suspense. The comedy is provoked by Alice Brady's attempts to become a lady so as to establish a social background for her niece, who was in love with a young society man. The funniest situation is that in which she goes fox hunting, riding a horse for the first time, and not understanding any of the hunt terms used. The fact that she is the first to arrive at the catch adds to the comedy because it is by accident that this happens. The closing scenes hold one in suspense besides being amusing, for in making known her deception she uncovers facts about her society friends that puts them all on the same level. The love interest is pleasant.

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"ROLLICKING FARCE"

Says M. P. Daily

THE smart screen play by Barry Trivers from the Homer Croy novel and Alan Crosland's direction keep things moving merrily. Hedda Hopper, Lumsden Hare and June Clayworth stand out in support, although the brunt of the picture is carried by Miss Brady and Mowbray.

The pictures s Stanley Bergerman's curtain effort for the company and the production is a credit to him.

BS" IS A WOW!

Audiences want to laugh in hot weather and we are still not far enough out of the depression to throw a A KNOCKOUT marvelous comedy like this over our shoulder. It belongs in your theatre as soon as you can possibly book it in. Don't delay. Don't procrastinate. Get busy on it today.

It will do a lot to make your theatre a riot of fun and a barrel of money. Don't take our word for it. Read these previews and reviews from the critics. Then go out and get behind this swell comedy, as it deserves, and make a lot of money for yourself and a lot of friends of your patrons. EDITOR

'SWELL AUDIENCE PLEASER'

Says Joe Blair in *Showman's Trade Review* — "Fine Acting By All"

SUMMARY: In any man's town or theatre picture audiences must have their laughs, periodically at least. Here is a picture that can rock any theatre with laughter, clean fare and can positively be listed as family fodder. Word of mouth advertising should build proceeding showings. It's the best role Alice Brady has ever enacted for the screen. Montgomery and Anita Louise do well as the young lovers while Alan Mowbray and Lumsden Hare, always perfect in silly ass roles, turn in fine performances. The story is fine and Crosland's work is near perfect. Play up Alice Brady as the new Marie Dressler and if there is a construction camp near your theatre, arrange a tie-up with workers on SERA idea. There is a fox hunt scene in the picture, very funny, which should be ideal for a street stunt. Have your lunch stands, hamburger and even the best restaurants run a "Lady Tubbs" special. Don't ask what—just anything so long as the title is tied in. (FAMILY)

JOE BLAIR, Hollywood

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FRISCO SAID IT WAS A RIOT

Universal took "Lady Tubbs" up to San Francisco for its preview and here are the comments of the San Francisco papers.

The Call Bulletin says: " 'Lady Tubbs' is the perfect light comedy. If nominations are still open for a successor to Marie Dressler, it goes to Alice Brady, considerably younger, but with the same plain punch. As Lady Tubbs, she's grand. She is given wide sweep by Homer Croy's story, abundance of riotously funny lines and fine support."

Katherine Hill in the Chronicle: "Alice Brady is a grand comedienne and she enjoys a veritable field day in 'Lady Tubbs.' "

Ernest S. Lenn in the News, says: "Alice Brady cavorts delightfully in 'Lady Tubbs.' Miss Brady proves conclusively that she can handle a character part and make it convincing, while studding it with ingratiating light comedy."

A. H. in the Examiner says: "A thoroughly entertaining picture from the novel by Homer Croy gives Alice Brady a real opportunity to disclose her ability as a comedienne. A capital supporting cast is headed by Alan Mowbray."

"Broad Comedy," Says Daily Variety

BROAD comedy of social pretensions, "Lady Tubbs" provides Alice Brady with a farcical romp. Picture has been kept broad and fast in pace without ever getting away from the mass level, is liberally studded with laughs. Alice Brady scores in the best role she has had in a long time.

"Rib Tickling Comedy," Says McCarthy in Motion Picture Herald

WHAT this picture may lack in the way of outstanding names is adequately compensated in the amusement and exploitation worth of its story and production values. Spun out of the popular stuff that makes for rib-tickling comedy, laughs come thick and fast in its action, dialogue and situations. Additionally, the locales are colorful and interesting, running all the way from a rough and tough railroad construction camp to the swanky domains of the pseudo-elite.

Get the patrons to understand that this is enjoyable comedy with a definite appeal to all classes and give it the brand of showmanship to which it is entitled.

McCARTHY—Hollywood

"AUDIENCE REACTION TRI

says JOE

about Universal's

"DIAMOND JIM"

First of the Big Productions for 1935-36

Produced by EDMUND GRAINGER

Directed by EDWARD SUTHERLAND

RELEASED SEPTEMBER 2, 1935

MENDOUS"

BLUMENFELD*

✱ **And Joe Blumenfeld ought to know, because he's one of America's outstanding exhibitors, president of Blumenfeld Theatre Corp. and operator of the following California houses:—**

Roxie, Oakland
Oaks, Berkley
Sierra, Sacramento
Sierra, Stockton
American, Oakland
Del Paso, North Sacramento
Sequoia, Mill Valley
Tamalpais, San Anselmo
El Camino, San Rafael

WHEN BUSINESS

REPEAT "IMITA

Hundreds of smart exhibito

up! . . . Hundreds of others

ideal way to beat the hot w

has had 140 repeat bookin

delphia and 70 in Chicago

1,000 theatres, many first-r

"Imitation of Life"

IS HARD TO GET
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have done it and cleaned
e doing it now! . . . It's the
ather! . . . "Imitation of Life"
in New York, 110 in Phila-
alone! . . . To date almost
s included, have re-booked
ne or more times!

LATEST UNIVERSAL CITY PRODU

Randolph Scott, handsome actor, who is now supporting Margaret Sullavan in "So Red the Rose," chosen by Carl Laemmle, Jr., for the lead in "The Hangover Murders."

THE cast that Carl Laemmle, Jr., has selected for his first production for Universal for next season, "The Hangover Murders," is one of those 100% affairs. It is what one would expect from this young producer who is now devoting his entire time to production, rather than to administrative work.

He has borrowed Randolph Scott from Paramount, where he is completing his role in support of Margaret Sullavan in "So Red the Rose."

He has recalled Edward Arnold from a personal appearance tour, and he is now on the way to Hollywood.

Three other members of the cast have also been chosen. They are Robert Armstrong, Frances Drake and Ed. Brophy.

"The Hangover Murders" is the sensational novel of Long Island high society life by Adam Hobhouse. James Whale will direct it from a screenplay by Harry Clork, Doris Malloy and Dan Totheroh.

AIR WAR MADE REAL IN "STORM OVER THE ANDES"

AWARTIME airport, complete with hangers and administration offices, has been constructed by Universal Pictures Corporation at Triunfo, California, for outdoor scenes of the screenplay "Storm Over the Andes," starring Jack Holt and being directed by W. Christy Cabanne. The production deals with the activities of air forces in a South American war. This week Cabanne took a hundred people to the new movie war zone.

The airport and buildings, costing $50,000 to construct, will be headquarters for 14 modern fighting planes, including six observation planes, six combat planes and two bombers, the latter having a speed of more than 200 miles an hour. The ships are being flown by former World War and commercial fliers who have from 3,000 to 7,000 hours of flying to their credit.

The activity of the picture will center at Triunfo for more than ten days. Several "dog" fights will be staged, in addition to the strafing of the airport by machine gunners, the bombing of two specially constructed ammunition depots, and the loading and unloading of the giant bombers.

Among those working on location are Jack Holt, Antonio Moreno, Mona Barrie, Gene Lockhart, Grant Withers, Barry Norton, George Lewis, Jose Crespo, Juanita Garfias, Lupita Tovar, and Romualdo Tirado. Lieutenant-Commander Frank Wead, Hollywood's most experienced war scenarist, adapted "Storm Over the Andes."

DEMAND BINNIE BARNES

AT the Universal convention in Chicago several weeks ago, it was the unanimous vote of the assembled sales managers that Binnie Barnes be cast as the lead in Nina Wilcox Putnam's story, "Her Excellency, the Governor." This sales opinion was given to Mr. Laemmle at the convention. Upon his arrival at Universal City yesterday, he issued the required orders for Binnie Barnes to play the role and also nominated Stuart Walker to direct the picture.

The adaptation of "Her Excellency, the Governor," was made by Rose Franken, author of "Another Language" and the screenplay is by Miss Franken and R. C. Sherriff. Production cannot get under way until Binnie Barnes completes her role with William Powell in "The Black Chamber" for Metro.

TO DIRECT MAY ROBSON

UNIVERSAL yesterday designated Edward Ludwig to direct the May Robson starring picture for next year. The story selected is "Three Kids and a Queen" by Harry Poppe and Chester Beecroft. The screenplay was completed yesterday by Barry Trivers and production will get under way as soon as May Robson returns.

TION NEWS

Beauty and the Beasts in Universal's "Stormy"

Arizona Wranglers Make Debut in Unique Picture Being Made on the Painted Desert with Jean Rogers, Latest Beauty Prize Winner to Capture Hollywood and Noah Beery, Jr.

TO round out a program of pictures for next season that was designed to meet every motion picture taste, the Convention of Universal salesmen in Chicago demanded a hill-billy picture. The Universal City Studio decided to make it a Western hill-billy picture. The first step was the purchase of a novel by Cherry Wilson entitled "Stormy." The next element in this Western hill-billy was the engagement of the original Arizona Wranglers, famous radio experts in frontier music. Louis Friedlander is directing.

Henry MacRae, who is supervising it, selected Jean Rogers to incorporate the beauty element in the picture. Noah Beery, Jr., will play the lead. Others in the cast include J. Farrell McDonald, Fred Kohler, Raymond Hatton and James Burtis.

"Stormy" is a story written about a wild horse, and MacRae was fortunately able to get Rex, the world famous equine actor, to play the villain of the plot. Tomorrow the entire company, numbering nearly a hundred people, will move to Tuba City, Arizona, where they will work three weeks in the Navajo Indian Reservation and the Painted Desert. It is the most pretentious location trip which a Universal company has made in two years.

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Frank Lawton Flies to Universal City

FRANK LAWTON, Universal star who returned to England to act following his appearance in "One More River" and "David Copperfield," flew to Universal City last week. Several pictures have been planned for Lawton by Universal. One of them is "Delay in the Sun," with Binnie Barnes.

Francis Lederer, who will be featured with Margaret Sullavan in "Next Time We Love," which is the slightly changed title of Ursula Parrott's current novel, "Next Time We Live."

"King Solomon of Broadway" Has Unique Two-Story Set

PRODUCTION started this week on the tuneful Universal comedy-drama, "King Solomon of Broadway," starring Edmund Lowe, and directed by Alan Crosland. In the cast with Lowe are Dorothy Page, Pinky Tomlin, Louise Henry and Edward Pawley.

The story is an original by Albert J. Cohen and Robert T. Shannon, who are also credited with adapting it to the screen. Harry Clork and Doris Malloy are credited with dialog. Julius Bernheim is supervising the production.

Three new songs will be introduced by Tomlin, formerly a singer with the Jimmy Grier orchestra, and Miss Page, internationally known radio singer.

"King Solomon of Broadway" also has a set that is unique in the annals of sound pictures.

It's the first two story night club and dance hall ever constructed on a sound stage.

The first floor of the night club and dance hall consists of reception room, main dance hall, private dining rooms, ticket booths, and orchestra pit, which will accommodate forty musicians. The sides of the rooms extend upward where, on the second floor, are several small rooms for entertainment, a suite of offices and a complete apartment.

The two floor construction, with stairs leading from one floor to another, is made necessary by the script, which calls for a desperate battle between Lowe and Edward Pawley, the "No. 1" gangster, on the two floors.

IMPORTA

James R. Grainger, General Manager of Distribution, writes a letter to an exhibitor. You will be just as interested as was this man who immediately signed a contract for 1936.

July 5, 1935

Dear Mr.——:–

We have just finished our Convention and we have all come away with a tremendous amount of enthusiasm for the pictures which Universal will release next year as well as for the great productions with which we are going to wind up the present season.

Naturally, we all feel very sorry that the best pictures of this season are coming so late. However, when you get Irene Dunne in "Show Boat," Margaret Sullavan in "Next Time We Love," William Powell in "My Man Godfrey," Irene Dunne in "Magnificent Obsession," which John Stahl is just putting into production today, and "Sutter's Gold," which will be a tremendous epic, if there ever was one, I am sure you will realize that this season will average up with previous money making Universal schedules.

For *next season,* we are going to start off with "Diamond Jim," a story which has all the sparkle and glamour that its name implies. It has that sterling actor, Edward Arnold, in the title role, and Edward Sutherland has told me that it is his greatest production. The cast includes Jean Arthur, who is coming along very fast now, and Binnie Barnes in the role of Lillian Russell.

We will have two tremendous productions in "The Hunchback of Notre Dame" and "Phantom of the Opera," and Mr. Laemmle is endeavoring right now to find just the right man to play the famous Lon Chaney roles. No money or effort will be spared to make these two real Road Show productions.

Then, we have Carole Lombard in a Faith Baldwin story called now "Spinster Dinner," which Walter Lang will direct. We will have a football picture for September. Edmund Lowe will make two productions. One will be the best novel that E. Phillips Oppenheim ever wrote, "The Great Impersonation," and the other. "King Solomon of Broadway," in which he will be supported by Pinky Tomlin and Dorothy Page.

NT NEWS

Early in the year we will introduce a new European sensation in Marta Eggerth. Her first picture will be called "Song of Joy" and we have every confidence that it will be a song of joy to every exhibitor.

Carl Laemmle, Jr., will make six pictures. Two of them have already been selected. They are "Dracula's Daughter," a sequel to "Dracula," and "Hangover Murders," which will go into production next week, made from a well known novel on the order of "The Thin Man."

Edward Everett Horton will make "His Night Out" by Henry Irving Dodge. Jack Oakie will make a picture centering around the Indianapolis 500 mile race classic, entitled "Fast and Furious."

Jack Holt will make a picture of the Bolivian-Paraguay War entitled "Storm Over the Andes," and a gambler story by Bret Harte entitled "Riverboat Gambler."

May Robson will make a picture called "Three Kids and a Queen."

Karloff will be represented by two and possibly three, pictures. One of them is "Bluebeard" and the other one will be "The Invisible Ray," in which he will be co-starred with Lugosi. Charles Bickford will make a picture called "East of Java," to mention only a few of the interesting box- office pictures which we plan for next season.

Personally, I don't think that any exhibitor can afford to be without these Universal pictures for next season. Everyone at Universal City is enthusiastic. Our production troubles are all solved, and the general opinion of the industry is that Universal is certainly going places this year. We have the money; we have the pictures; we have the people. I sincerely hope that you will be one of those to take advantage of a situation which cannot help but make a lot of money for exhibitors.

Sincerely,

J. R. GRAINGER,
General Manager of Distribution

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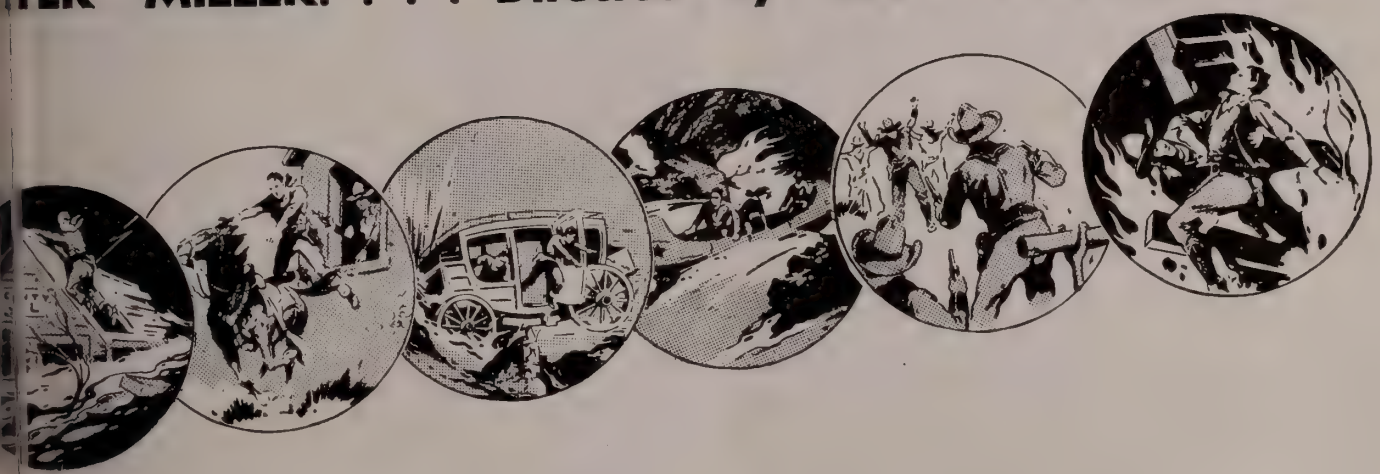
and W

THE 1935-36 SERIALS!

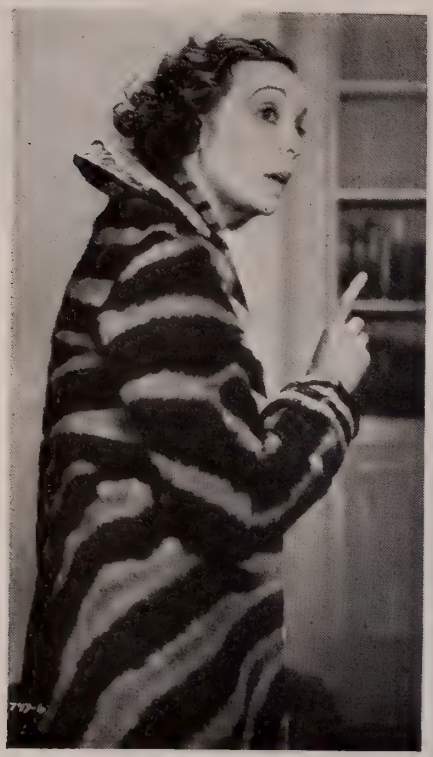
TERS OF THE BIGGEST WESTERN ACTION
RS UNIVERSAL HAS EVER PRODUCED!

JONES
OF THE ROARING WEST

IEL EVANS, EOLE GALLI, WILLIAM DESMOND,
TER MILLER. . . . Directed by RAY TAYLOR.



Pitts and O'Connell Finish "SHE GETS HER MAN"



ZaSu Pitts, the timid tiger woman of "She Gets Her Man." She is a lecturer on crime who is suddenly placed in a position where she has to try to practice what she preaches.

In "She Gets Her Man," ZaSu Pitts plays the role of a well me[illegible]siast on crime prevention. In her enthusiasm, she advocates [illegible] measures of suppressing gangdom and immediately her manager [illegible]ess agent, Hugh O'Connell, builds her into a national figure, though it pr[illegible]tes a terrific headache with his sweetie, Helen Twelvetrees. ...The [illegible] of them are in the center of this still.

ZASU PITTS and Hugh O'Connell yesterday completed the first of their co-starring pictures for Universal. It is entitled "She Gets Her Man" and was directed by William Nigh from the story by Aben Kandell and David Diamond.

"She Gets Her Man" is a story burlesqueing the recent government agent films and has a cast in support of the stars including many of the finest comedians in Hollywood. The supporting cast is headed by Helen Twelvetrees and Lucian Littlefield and includes Ed. Brophy, Warren H[illegible]mer, Bert Gordon, Ward Bond [illegible]ginia Grey, King Baggot, Lola [illegible]smith and Louis Vincenot.

ZaSu Pitts, the greatest comme-dienne on the screen today, is also one of the most active players in Hollywood. Since her recent hit in "Ruggles of Red Gap," she has played in "Crashing Society," "Dames" and "Le[illegible]er Clicks." Hugh O'Connell [illegible] rose to stardom on Broad[illegible] in "The Milky Way" following his hit in "Once In a Lifetime," has recently appeared in "It Happened in New York," "Broadway Through a Keyhole" and "Manhattan Moon."

William Nigh's recent pictures include "Mystery Liner," "Monte Carlo Nights," "Two Heads on a Pillow," "Men Are Such Fools" and "Sweepstakes Annie."

"BRIDE OF FRANKENSTEIN" BROKE RECORDS

JUNE 11 1935

MR JOSEPH ENGEL MANAGER

308 N 13TH ST UNIVERSAL FILM EXCHANGE PHILA

BRIDE OF FRANKENSTEIN BROKE ALL HOUSE RECORDS SIXTEEN YEARS SATURDAY STOP DURING WORST RAIN STORM IN YEARS STOP PATRONS STOOD IN RAIN FOR HOURS STOP YESTERDAY SECOND DAY ALL MONDAY RECORDS BROKEN STOP THANKS FOR YOUR COOPERATION

J C LUNG WASHINGTON THEATRE

"Alone Together" Next For Pitts-O'Connell

SOON after completion of "She Gets Her Man," ZaSu Pitts and Hugh O'Connell will start upon another co-starring picture for Universal. The title of this second picture will be "Alone Together." This is the story by Frank T. Dazey and Agnes Christine Johnston which has been known in the studio as "Unconscious."

Kurt Neumann will direct from a screenplay by H. M. Walker and Andrew Dennison. Starting date will be on or about July 15th.

31 First Run Weeks on Broadway Assured for Universal Feature Pictures at Roxy and the Music Hall

(Continued from Page 8)

tract the Roxy ever gave to a producer of American films.

Taken in connection with the five pictures still to play the Music Hall, to complete the current season, the deal gives Universal a minimum of thirty-one first-run weeks on Broadway. These five Music Hall pictures are Irene Dunne in "Magnificent Obsession," Margaret Sullavan and Francis Lederer in "Next Time We Love," "Sutter's Gold," Irene Dunne in "Show Boat" and William Powell in "My Man Godfrey."

The first of the new season's product which goes to the Roxy will be "Diamond Jim," which has just been completed at Universal City and is being prepared for its newspaper preview in Los Angeles this week, Friday. Edward Arnold, its star, has just completed a personal appearance tour and returned to California

Never in its 29 years history has the quality of its forthcoming product been so impressive and never has it met with such an enthusiastic reception from Exhibitors.

yesterday to enter Carl Laemmle, Jr.'s first production for the new season, "Hangover Murders," which will soon go into production under the direction of James Whale, and which will also play the Roxy.

Other important productions under the Roxy deal include "Hunchback of Notre Dame," "Phantom of the Opera," "Edmund Lowe in "The Great Impersonation" and "King Solomon of Broadway," Carole Lombard in "Spinster Dinner," May Robson in "Three Kids and a Queen," Universal's new star, Marta Eggerth, in two productions; Carl Laemmle, Jr.'s production of "Dracula's Daughter," Binnie Barnes in "Her Excellency the Governor," Karloff and Lugosi in "The Invisible Ray," Edward Everett Horton in "His Night Out," Margaret Sullavan in two productions, Charles Bickford in "East of Java" and Karloff in "Bluebeard."

Among the authors of stories are many of the most famous writers of fiction in the history of literature. They include Victor Hugo, E. Phillips Oppenheim, Henry Irving Dodge, Faith Baldwin, Gaston Leroux, Bayard Veiller, Parker Morell, Adam Hobhouse, John L. Balderston, Nina Wilcox Putnam, R. C. Sherriff, Preston Sturges, James Warner Bellah, Gouverneur Morris, Bret Harte, Rachel Field and Beatrice Lubitz.

Howard S. Cullman, writing to Mr. Grainger immediately upon the signing of the contract, expressed his enthusiasm for the connection in the following words:

(Continued on Page 28)

Lugosi Appears with "The Raven" at the Roxy

TO the profit of all concerned, — the Roxy, the Universal, "The Raven" and Bela Lugosi, — the famous villain of the screen spent a week in New York just as the "Raven" was opening at the Roxy. He was on the way to Europe to make a picture for Hammer Productions and his visit was made the occasion of a tremendous outpouring of publicity.

Lugosi had an interview in the New York Times with Ross Parmenter, with Regina Crewe in the New York American, with Eileen Creelman in the Sun, with Irene Thirer in the Post, and with Rose Pelswick in the Journal. On top of this, Mr. Lugosi agreed to make two personal appearances at the Roxy on the 4th of July. The opening date of "The Raven" had been set forward one day to permit this. In spite of the holiday and the fact that it was a wonderful day to be in the country the Roxy enjoyed one of the greatest days in its history, and certainly one of the greatest summer holidays.

Here is that sterling actor Bela Lugosi, who will make three pictures for Universal next season, and his wife.

As a result of all this publicity and Lugosi's personal appearances, the Roxy had one of its biggest summer weeks. The Motion Picture Daily in its issue of July 6th, 1935, states:

"With $8,900 chalked up as the gross for July 4, 'The Raven' broke all holiday marks at the Roxy since the theatre went into receivership in 1932. In its eight days, the Universal film is expected to tally more than $35,000."

(Continued on Page 28)

"'THE RAVEN' a Good Horror Flicker" Says *Abel* in His Review in *Variety*

(Continued from Page 27)

Lugosi is making three pictures for Universal for the coming season. He will be the Dracula of "Dracula's Daughter," and co-starred with Karloff in "The Invisible Ray." The other one has not as yet been decided.

Great Box Office Film

Variety on Wednesday had this to say of the Roxy showing.

"Answering to good merchandising, 'The Raven' will be second best this week at the Roxy. On eight days, having opened the 4th, it will hit $30,000. The Roxy did a nice job selling 'The Raven' from the thriller angle. House front and lobby effectively dressed and advertising was well steered for curiosity and horror seekers."

Abel Green, in his review of "The Raven," is quoted as follows:

A Swell Review

"Good horror flicker. With both Karloff and Lugosi in the cast, it should scare 'em into G. O. S. in spades.

"Just vaguely 'suggested' by the Poe classic, David Boehm's adaptation wanders not a little, but the basic romance is wisely kept to the fore, and Lugosi as the psychopathic medico to whom Irene Ware is indebted for her life, contributes the shocker aspects forcibly. Director Louis Friedlander likewise has kept the pace at a nice pitch, stripping it down to its fundamentals and letting the shock troupers Karloff and Lugosi, do their worst to sock over the big punches.

" 'The Raven' maintains Universal's high batting average with the shockers and should come through with nice grosses."

EXHIBITOR GETS 50 BUCKS

LARRY WOODIN, manager of the Arcadia Theatre of Wellsboro, Pa., won the first of the Laemmle $50. prizes for exhibitor suggestions. This offer was made in Mr. Laemmle's column in the Saturday Evening Post. Mr. Woodin made a suggestion about Universal Trade Mark, which was adopted and paid for.

Here, in part, is what Mr. Woodin writes to Mr. Laemmle:

"My only wish is that the new improvement on the trade mark will give you just one small part of the thrill that the sight of that check gave me. That is the type of gesture that makes it worth while to stick in this business for so many years. My father, W. L. Woodin of Towanda, Pa., has been an exhibitor since the beginning of this century. Many, many thanks, and may I wish Universal and the grandest man in the business, Carl Laemmle, continued success."

Have you called to the attention of your projectionist the offer that Mr. Laemmle made in the Universal Weekly of June 29th? If you haven't, turn to page 27 of that issue, and read the offer again.

3 WEEKS ON B'WAY

(Continued from Page 27)

"My dear Mr. Grainger:

"I am delighted that the Roxy Theatre and Universal Pictures are entering into a contract for the exhibition of your product here for the new season.

"I am very hopeful this contract will be mutually profitable. You can, of course, count on me as well as my associates' full assistance and cooperation in every way, to see that your product is properly promoted."

John Stahl Reproduces the Normandie For "Magnificent Obsession"

NOTHING so colossal as the "Normandie" could stay out of motion pictures very long.

A replica of a part of the great French liner is now under construction at Universal studios, and will be used for scenes in "Magnificent Obsession," the John M. Stahl production which will star Irene Dunne with Robert Taylor and Charles Butterworth in the leading role of her support. On the famous "back lot" a large force of carpenters and technicians is engaged in building a replica of a section of the ship's hull more than 150 feet long and reaching from the water line to the deck above. The gigantic vessel will serve as the background for scenes to be made at the dock and others supposedly taking place in mid-ocean. Members of the supporting cast are now being selected and Stahl expects to begin actual filming early in July.

✚ ✚ ✚

Most Complete and Unique Line of Accessories Ever Made For A Film on "Diamond Jim."

NEVER before has a motion picture had such a complete and unusual line of accessories provided for it as "Diamond Jim." One thing that made this possible was the length of time required to produce and cut the picture. Another was the remarkable number of exploitation angles that this great picture affords. All departments have therefore gone overboard on this picture. There is nothing that any other picture ever had that "Diamond Jim" does not possess as an accessory. In addition there are a number of beautiful and new exploitation aids and accessories furnished that no other picture ever had.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

OUR HAT'S off to—

CALDWELL BROWN and Sam Lind of the Liberty Theatre, Zanesville, Ohio—two more showmen who hit front pages of local papers with the midnight solo-audience stunt for their "BRIDE OF FRANKENSTEIN" campaign. Offered five dollars reward to young lady who would sit alone in the darkened theatre through a midnight showing of the picture. Girl selected came out of theatre with chewed finger nails and a handkerchief torn in shreds. Newspaper gave stunt a big plug. It is a great gag and always good for publicity and plenty word of mouth advertising.

MYRTLE BUCKMILLER, Orpheum, Baker, Oregon, for the attractive de luxe type front (shown above) constructed from poster cut-outs and stills on "The Good Fairy." The accessory cut-out head of Margaret Sullavan was also used to good advantage on the two central uprights.

* * *

J. P. HARTMAN, of the Aster Theatre, although a subsequent run in Aberdeen, S. D., for going to bat in true showmanship style on "Imitation of Life." Posters, stills and window cards formed the basis of the front, shown below! The "Free!" card under the box-office offers autographed photos of Baby Jane to the first one hundred child patrons on opening day. Oswald, also on the program, rates and gets that flash in the lower right hand corner.

We're Sore At Our Studios— The Meanies!

Doggone those guys at Universal City! We're sore at them! They just slipped one over on us and they probably think it a grand joke! Probably laughing up their sleeves at us!

●

Without any hullabaloo they sneaked in a picture called "Lady Tubbs." From here on this blurb starts to read like a pep ad. It isn't though—it's just fact ! "Lady Tubbs" was a "sleeper." The home office gang found that out and oh what a different gang it is now! "Lady Tubbs" just jumped all over that screen and woke up the pack. Not since the days of dear Marie Dressler have we seen a performance that so captivated the crowd as did Alice Brady's work in this cock-eyed movie!

●

We say it is cock-eyed because of its hilarious plot. La Brady starts out as a "mama" in a railroad construction camp and ends up smashing conventions and crashing Long Island's exclusive society set. And when she crashes, boys -- she c-r-a-s-h-e-s!!

●

For all around audience appeal—for right down to the earth mob interest — for madcap, belly-laugh comedy —for everything that goes to make great screen entertainment —you just can't beat "Lady Tubbs."

We're begging you to screen this picture. It's not one of those big pictures — it's just one of those SWELL pictures.

●

You will yell "Hurray!" for this gay gal—Alice Brady—for she scores one ringing bull's eye hit in "Lady Tubbs." And she's ably aided and abetted by Doug Montgomery, Anita Louise, June Clayworth and Allan Mowbray, who join in the fun and give right royal performances, too!

●

Ask for your pressbook on "Lady Tubbs" right away. You'll be glad we tipped you off on this!

JOE WEIL

WHAT IS UNIVERSAL'S LINE-UP FOR 1935-36?

•

Phone, wire or run to your nearest Universal Exchange for your copy of the MOST IMPORTANT YEAR BOOK IN UNIVERSAL'S HISTORY!.....

GREAT STATES THEATRES BACK "CHINATOWN" WITH SMART STUNTS

THE following campaign for "Chinatown Squad," lined up by City Manager Gil Brown, Kankakee, Ill., for the Luna Theatre engagement, was sent to all managers of the Great States chain by Maurice M. Rubens, one of the leading operators of the Balaban and Katz circuit, with instructions to duplicate it.

Brown dressed his entire service staff in Chinese costumes four days in advance of the opening and during the run; used twenty-four sheet cut-outs on the front and six sheet cut-outs on the marquee with Chinese lanterns and spotlights; used a police siren atop the marquee, with control in the box-office. He burned Oriental incense in the fan room, difusing it in the theatre through the blowers. Arranged several window display tie-ups, increased the regular newspaper advertising budget and distributed large quantities of the accessory herald.

Mr. Rubens appended these remarks: "I am convinced that the picture has good box-office possibilities with the proper selling campaign put behind it. Remember—the front flash and ballyhoo stressing Chinese atmosphere—is the thing."

See the "Chinatown Squad" pressbook for details of these and other campaign suggestions.

Eerie Shadow-Box Sells "The Raven"

AT left is Hal Neides' advance display for the run of "The Raven" at the Orpheum Theatre, San Francisco. The shadow box, at the right, caused no end of comment and served to dramatize the shocker angle. The background is black velour; the line: Symbol of Death, the raven setting and the base for the skull are in silver flitter. The skull was borrowed from a local dentist. Warning copy reads: "In Keeping with This Theatre's Policy of Frankness, We Warn You . . . That THE RAVEN Is a Picture of the Wild and Shocker Type. Highly Nervous, Timid People Should Stay Away . . . Those, However, Who Enjoy Excitement and Having Their Hair Stand On End, Will Love This Horrific Sensation." Neides stressed the shocker angle in his newspaper ads also, and posted fifty twenty-four sheets.

"BRIDE" FRONT PACKS WALLOP!

A palm to Charles A. Smakwitz, Warner's Strand, Albany, N. Y., for a real smash front on "The Bride of Frankenstein." He certainly put EVERYTHING in it! Cut-out heads of the monster from the twenty-four sheet dominated each end of the marquee. Eyes, mouth and chin were slit and backed with green gelatine and flasher lights mounted behind, producing a very weird and eye-stopping display. A cut-out of the other twenty-four sheet was used over the main entrance doors. The emergency first aid cabinet and the operating table with dummy bride were also part of the arresting display. In addition to a wide distribution of heralds and letters to doctors and medical students, Smakwitz circulated ten thousand "warning" cards, reading: Beware, He's Loose! The Monster Demands a Mate! Lookout for Karloff! Ten thousand throwaway cards played up the not-for-kids angle.

REFRIGERATOR TIE-UP LANDS BIG AD SPACE

IT'S a far cry from Frigidaires (pardon, we mean Kelvinators) to the frigid mug of the monster in "The Bride of Frankenstein," but Victor Meyer, manager and Gar Moore, p. a. at the Orpheum, New Orleans, bridged the gap and landed a three column by 14 inch ad for their campaign. (See ad.) They also had a "bride" wrapped in gauze, wheeled around town on a hospital table by the "monster;" an ambulance in front of the theatre and nurses inside; a newspaper tie-up featuring a search to find New Orleans "bride," and an advance distribution of 10,000 envelopes containing "Life Savers" and carrying an ad for the picture.

UNIVERSAL RADIO SCRIPTS

ARE you taking advantage of the special fifteen minute radio scripts prepared on such pictures as "BRIDE OF FRANKENSTEIN," "WEREWOLF OF LONDON," "IMITATION OF LIFE," "GREAT EXPECTATIONS," and other Universal Pictures which lend themselves to this type of exploitation? Big theatres everywhere are using these scripts with great success. Broadcasting stations are willing to cooperate with you because of the value of the script as a program builder. Talent can be secured by contacting a dramatic school or club, the members of which will be willing to donate their time and effort in return for the training and publicity the dramatization affords them.

In addition to giving you a sure-fire campaign help these scripts will add considerably to your theatre's good will as they provide entertainment and give the home town an opportunity to hear local talent. Address Universal Pictures Exploitation Department at Rockefeller Center, N. Y. City for copies of the above named scripts and for the one now being prepared on "DIAMOND JIM." There is no charge for this service.

"Lady Tubbs" Hints

(From the Pressbook)

Contact your local newspaper editor with the idea of having "LADY TUBBS" sponsor an "Ettiquette Hints" feature in a box on the woman's page. Run it for two weeks in advance of your opening. Any local ettiquette authority can do the ghost writing.

* * *

Prepare visiting cards with the name of "LADY TUBBS" and your theatre and play dates in the corners. These cards are always a good gag when properly presented. Have your ballyhoo girl distribute them.

* * *

Fix up a girl with a fine riding habit and tie a pillow on her back at bottom of coat to indicate a novice horsewoman. Have her lead a saddle horse through the streets. Horse can wear blanket with picture billing. This stunt will get laughs and draw plenty of attention.

* * *

Arrange with local merchants for a co-operative campaign on fashions with the line: "We Are Ready to Help 'LADY TUBBS' Crash Society with these Proper and Fashionable Clothes." All manner of wearing apparel and other social paraphernalia can be included in the co-op ad page and window displays that you can work up on this angle.

* * *

See the pressbook for further details on these suggestions and for illustrations of several lobby stunts and ballyhoo that will give your campaign the pep and zip that "LADY TUBBS" deserves.

Aimed Straight for the B.O.!

1

2

3

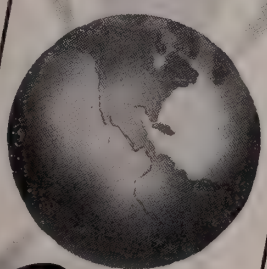
5

4

(1.) Double column by 5¾ inches from Palace, Milwaukee. (2.) Two column by 8½ inches from Orpheum, Seattle. (3.) Two column by 3½ inches from Roxy, New York City. (4.) Palace, Akron, Ohio, used this double column by 4½ inches. (5.) A two column by 6 inch shocker ad from the Orpheum, San Francisco.

N. Y. SELLS IT BIG!
3 styles of 1 col. x 10½ ads with which the N. Y. World Telegram will plug its Universal Newsreel tie-up!

See
THE WORLD-TELEGRAM UNIVERSAL NEWSREEL



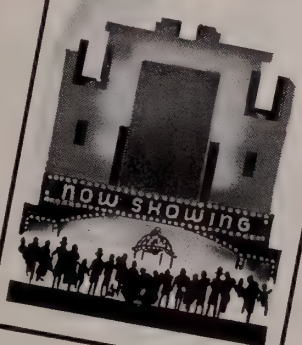
Hear
GRAHAM McNAMEE

Now
At Leading Theatres Everywhere

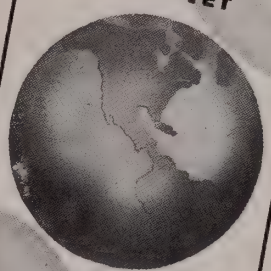
Now Showing
At Leading Theatres Everywhere

THE WORLD-TELEGRAM UNIVERSAL NEWSREEL

with
GRAHAM McNAMEE
At the microphone!



Out Today
The latest release of
THE WORLD-TELEGRAM UNIVERSAL NEWSREEL
with
GRAHAM McNAMEE
as the talking reporter



You Can See It at Leading Theatres Everywhere!

UNIVERSAL NEWSREEL
WITH GRAHAM McNAMEE

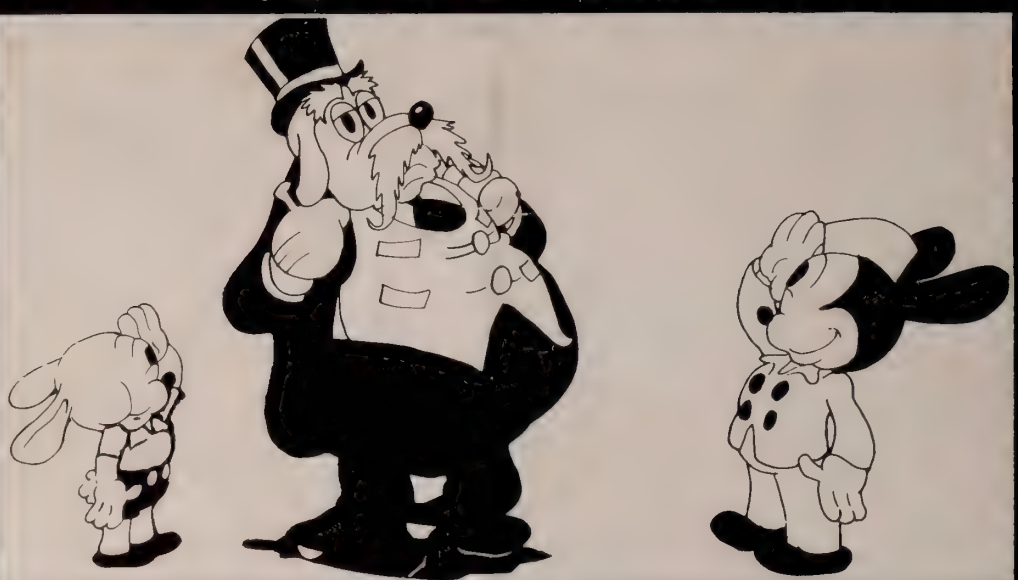
From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

OSWALD

The LUCKY RABBIT



IN

AT YOUR SERVICE

And Watch the Next Issue of Universal Weekly for the COMPLETE LINE-UP of Universal SHORTS for 1935—36!

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 36, NO. 26
JULY 20, 1935

Raising the curtain on the greatest Line-up of short subjects in the business - Universal Shorts for the season of 1935-1936

UNIVERSAL SHORTS for 1935-36

27
TWO-REELERS

including

13 Mentones
13 "U" Comedies
1 Special - "Camera Thrills"

52
SINGLE-REELERS

including

13 Oswalds
13 Going Places
13 Stranger Than Fiction
13 Studio Novelties

Will Make

PERFECT PROGRAMS!

STAR of CARTOON STARS!

Short Subjects

"Toyland Premier"
(Universal)

This is one of the Oswald series, but done in Technicolor, and should afford mild entertainment to adults, while the kids will probably eat it up. Oswald sends a telegram to Santa Claus inviting him to a party. Santa's preparations, his arrival and the party itself, with various screen stars drawn in as guests, are then shown. The characters of Laurel and Hardy provide most of the comedy. Production Code Seal, No. 418. Running time, 9 mins. "G."

"Springtime Serenade"
(Universal)

In spite of old Professor Groundhog's warning, all the wood folk imagine spring has come to stay and start their spring cleaning. Oswald, the rabbit, opens his summer hotel; Mrs. Pig gives her little ones a bath, brother turtle and his girl friend abandon their shells and the squirrel family start out on a round of calls. Suddenly snow begins to fall and there is a wild scramble to regain their shelters on the part of the animals. Old Professor Groundhog just sits back and laughs as the reel runs.

Done in color, this is a very amusing reel and one highly recommended. Production Code Seal No. 755. Running time, 8 mins. "G."

"Hill Billys"
(Universal)

This Oswald cartoon has all the characters of the series as hill billys, and their songs and antics should prove entertaining. Oswald is in love, but the object of his affections is a member of the family with whom he is feuding. To the accompaniment of mountain music the lovers manage to get married and stop the feud, but only momentarily. This one is slightly above the average set by preceding members of the series. Production Code Seal No. 549. Running time, 9 mins. "G."

"Two Little Lambs"
(Universal)

Oswald, in this cartoon, is an aviator trying to win a prize for stunting so he can marry Bunny Lou. While talking to her, two little lambs steal his plane and fly away. They get all mixed up with the air circus, but Oswald saves them to find that their antics in his plane had won him the prize.

Satisfactory. Production Code Seal No. 607. Running time, 8½ mins. "G"

Spring in the Park
(Universal)
Entertaining

An entertaining number of the Oswald cartoon series, in which the little hero, as a policeman, flirts with the nursemaid, impelled by the springtime, until the sergeant arrives to replace him with the nursemaid. Oswald, forced to walk the baby, substitutes in the carriage, and the fun begins.—Running time, 7 minutes.

"Elmer, the Great Dane"
(Universal)

Oswald, the rabbit, is awakened during the night by his dog, who is suffering from hiccoughs. He then proceeds to try all the common cures on the animal, such as making him dizzy, frightening him and by applying heat to his stomach. The last method creates much consternation because the dog had eaten some pop corn and it explodes inside him.

There are many very funny sequences in this reel and it should provoke howls from most audiences. Production Code Seal No. 705. Running time, 9 mins. "G."

OSWALD
THE LUCKY RABBIT

UNIVERSAL NEWSREEL

with GRAHAM McNAMEE

The most advertised,

the most featured,

the most billed,

the most famous,

the most successful

newsreel in the world!

SCOOP RECORD-HOLDER!

STAR-STUDDED MUSICALS!

Short Subjects

"The Simp-Phoney Concert"

(Radio)

The old vaudeville star, Eddie Conrad, is featured in this short that appears to be ideally suited for his talents. Audiences should get many a laugh out of this.

Conrad, an impresario, arranges a concert at a barn theatre and presents a comedy quartet and a duet along with himself at the piano. Things go along swell until a duck spoils things for the four singers and a leaking pipe ruins the act of the duet. Conrad winds things up with himself at the piano. Production Code Seal, No. 453. Running time, 21 minutes. "G."

Knickerbocker Knights

(Universal)

Entertaining

A vaudeville show on the screen, and entertaining with the word-twisting Roy Atwell acting as master of ceremonies, introducing Gypsy Nina, playing the accordian and singing; the Pearl Twins, in a bit of eccentric dancing; Hayes, Haig and Howe, in novelty dancing and acrobatics; Jerome Mann, whose impersonations of such as Winchell, Durante, Ben Bernie and Joe Penner are expert. The Cecil Mack Choir sing the negro spiritual, "Roll Dem Cotton Bales," to conclude the subject, which has varied entertainment.—Running time, 20 minutes.

"Revue a la Carte"

(Universal)

This Mentone short, with the usual cabaret setting and guest stars, maintains the entertainment average set by preceding members of this series. In this one are presented Tom Patricola, Jans and Whalen, Alice Dawn and the Maxcellos. Production Code Seal, No. 0129. Running time, 17 minutes. "G."

SHORTS

"Doin' The Town"

(Mentone Production)

Universal **18 mins.**

Entertaining

Strung together on a slender thread of story, this short makes a tour of cabarets including a French Cafe, where Rachel Carlez sings with zip and tunefulness; a Russian spot where Adia Kuzneezova and his band of Russians hold forth entertainingly; the Club Alabam, where the Five Rhythm Racketeers, colored boys, put on a first-rate instrumental exhibition, and another spot where the Holman Sisters offer an interesting specialty with two pianos. Gracie Worth and Billy Taylor, the couple making the tour, wind up with a good song and dance specialty by themselves.

MENTONE *Musicals*

James Barton in "The Whole Show"

Universal **20 mins.**

First-Rate

Assisted by a group of able performers, Barton appears in four burlesque skits that are, with one exception, little gems of entertaining comedy.

GOING PLACES
with LOWELL THOMAS

"Going Places with Lowell Thomas, No. 5"

(Universal)

A diverting short that takes the audience to Algiers and Nassau. The West Indies scenes have been captured by the camera in beautiful fashion. The rest of the short pictures a burglar-proof showcase for jewels and strange ships that serve as other than sea-going craft. No code seal. Running time, 9 1/4 mins. "G."

"Going Places"
with Lowell Thomas

Universal **9 mins.**

Good Diversion

On this journey Thomas leads us through Algiers, the Atlantic City of Africa, and Nassau, the Isle of June, showing us something of the life and activities there. Several ships marooned on dry land are shown and also some of the world's most famous diamonds and the crowns worn by past and present European monarchs.

SHORTS

"Going Places"
with Lowell Thomas

Universal **9 mins.**

Excellent

The first of a new series, this subject sets a fast and interesting pace. Following a short introduction by Lowell Thomas comes the subject of Venice and the glass-blowing craft. This art, jealously guarded for years, is shown and explained in detail. The second subject is a beautifully photographed sequence of scenes on the Crimean coast, known as the Russian Riviera. The closing subject starts with the duck-billed women of the Ubangi tribe in Africa, the Turkannas, and finally the pigmy natives of the Belgian Congo. Scenes are extremely interesting. The narration by Thomas is carefully delivered without the usual artificial speed of most announcers. If the remainder of the series keeps to this standard, its success is sure.

"Going Places"
with Lowell Thomas

Universal **10 mins.**

Very Interesting

With Lowell Thomas' rich melodious voice graphically and colorfully describing various spots of interest, this makes for a pleasant trip.

Short Subjects

"Going Places with Lowell Thomas"

(Universal)

Starting in Turkey Lowell Thomas journeys on to Mount Hood in America and then to Bermuda. His remarks are by far the most interesting part of this short

Short Subjects

"Going Places with Lowell Thomas"

(Universal)

This, No. 9 of the series, provides considerable entertainment. It contains three subjects. One has to do with a chap who captures antelopes on the western plains for zoos. Another deals with mountain climbing, with the top of Mt. Rainier the goal in this instance. An Austrian folk wedding serves as the subject of the third. There is some fine photography in the mountain-climbing scenes.

PERSONALITY PLUS!

The WORLD'S WONDERS!

"Stranger Than Fiction"
(No. 5)

Universal **9 mins.**

Highly Entertaining

The items include a young man who is an expert marksman with a slingshot; a view of an American diamond mine; German firemen who travel on skiis; the oldest fire engine; federal game protectors catching young antelope afoot with the aid of a dog; an armless ball player; a fog-dispersing machine; a young man who supplies de luxe meals for dogs and has 4,000 customers, and other clips.

"Stranger Than Fiction"
(No. 4)

Universal **9 mins.**

Good

Among the unusual items in this issue are the Mexican custom of requiring passports including photo, footprint and noseprint for dogs; the world's longest rifle; the woman expert in supplying animal eyes; the new Mexican ice caves adjacent to earth so hot you can fry eggs on it; the Japanese custom of burning punk on people's skins to cure ailments; an armless marble player and other clips.

"Stranger Than Fiction"
(No. 3)

Universal **8 mins.**

A Good Number

Plenty of curiosities in this one, which has been snappily handled by Allyn Butterfield and narrated by James Wallington. The reel includes an alligator dentist, a negro who turned white, fish doctoring, a team of zebras, a man with steel hands, a pet hippo, an Australian girl who uses her toes almost as well as the average person with hands, a horse 7 feet 10 inches tall, a woman who catches about 8,000 rattlesnakes a year, and grapefruit 15 inches in diameter.

"Stranger Than Fiction" No. 9"

(Universal)

This reel presents shots of two-headed trout, the manufacture of gasoline from sea water, a New Mexico salt mine, a fish taxidermist and the world's shortest railroad all in an interesting fashion.

Audiences should be pleasantly interested and entertained. Reviewed without production code seal. Running time, 9½ mins. "G."

Stranger Than Fiction (No. 8)

(Universal)

Several Unusual Turns

Something to interest each of several kinds of patron interest is found in this issue. There's the choking of miles of forest by shifting sand (in Douglas county; Oregon), a 24-compartment trailer pullman for pedigreed dogs (Cincinnati), a carwheel tombstone of a railroad messenger boy (Nashville), a fire-walking by the Schingon sect in Japan, the coffin that won't stay put under the dirt floor of a mission church in New Mexico, a traveling dentist, a midget and her 6 ft. 2 partner in a shoe store (Kansas City), a gander that stands sentinel over a Negro boy statue on a hitching post (Prospect, Ky.), Cleveland's oxygen hotel, and the cartoning of baby alligators.—Running time, 10 minutes.

"Stranger Than Fiction"

(Universal)

No. 10 of the series. An American town run by women, a girl shoemaker, a wishing well, a fellow who captures alligators bare-handed, a woman who operates a tugboat, these and a number of other realities that run counter to the usual order of things are pictured here. Highly worthwhile. No production code seal. Running time, 9½ mins. "G."

STRANGER than FICTION

LET'S GET DOWN

No. 822 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Are you satisfied with the contracts you have made with any and all producers during the last few depression years.

Over 8,000 exhibitors are satisfied with their deals with Universal.

That's a lot of satisfied contractees. And, believe it or not, a huge number of these eight thousand have been on the books of the Universal for anywhere from ten to twenty-eight years consecutively!

These exhibitors are not dumb. They are not completely sentimental. They would not follow Universal year after year for over a quarter of a century unless they made a decent profit by doing so.

The truth is that in the long run Universal enables its customers to make more profit year after year than they can make anywhere else.

They MIGHT stick to Universal through sentiment, but they can't get away from dollars and cents — and that means they can't get away from Universal.

We make our full share of ordinary pictures, but so does every other producer. It is a part of the business. But we also make our full share of profit-producers and we have been doing this since some of you were in diapers.

TO BRASS TACKS

We are all in a cock-eyed business — a gambling business. Over 8,000 of the exhibitors of the United States and Canada have gambled on Universal—and you are still in business. Thousands of others have gone where the woodbine twineth—meaning failure, receivership, trustees, bankruptcy or some other form of business death.

Universal is still here. So are over 8,000 of its steady customers.

It must mean something.

Maybe it means the survival of the fittest—and maybe Universal is the fittest. Maybe it means that 8,000 out of about 11,000 theatres equipped for sound are also equipped with foresight and with brains. Maybe it means that the vast majority of smart exhibitors consider Universal an ace in the hole.

Next week I think I shall talk to you about Universal's releases of the near future and I think over 8,000 of you will be inclined to pat yourselves on the back for sticking to Universal, year after year.

I think I can prove to you that you are as smart as you think you are in treating Universal's output as the mainstay of your business.

Let's continue this talk next week.

Carl Laemmle

We're SHOOTIN!

IRENE DUNNE
in John M. Stahl's production of
"MAGNIFICENT OBSESSION"
With ROBERT TAYLOR, Charles Butterworth,
Betty Furness . . . Now in Production.

MARGARET SULLAVAN
FRANCIS LEDERER
in **"NEXT TIME WE LOVE"**
From Ursula Parrott's newest novel!

WILLIAM POWELL
in **"MY MAN GODFREY"**
From the Liberty Magazine serial by Eric Hatch

"SUTTER'S GOLD"
A Howard Hawks Production
From the epic novel by Blaise Cendrars!

IRENE DUNNE
in **"SHOW BOAT"**
Edna Ferber's Immortal Classic!
A Carl Laemmle, Jr. Production
Directed by James Whale

5 OF THEM!!!

Signs First Canadian Contract

George Cockels of System Theatre, Montreal, Greets Leduc's Return from Universal Convention in Chicago with a Contract Months Earlier Than Is His Custom.

THE first sign of an unusually early and unusually successful selling season has just come out of Canada. At least it is a sign of an early and successful season for Universal.

George Cockels has just signed for Universal pictures. This is not a startling thing at all. He usually signs for Universal pictures. The point is that he usually waits until very late in the season to make his contracts. This year he signed on June 19th and thus became in all probability the first exhibitor in Canada to sign one of the new Universal contracts. At least he is the first in the Montreal territory.

George Cockels operates the System Theatre of Montreal City. As soon as Mr. Leduc, the Universal manager in Montreal returned from the Convention in Chicago he met Mr. Cockles. The result was that the exhibitor became so interested in the product Universal has for next season that he signed then and there.

The Universal Weekly also congratulates Mr. Cockels.

PROJECTIONISTS ATTENTION!

YOU are on the firing line. You are a close observer of pictures and audience reaction. Perhaps you have thought of an idea that you think will improve Universal pictures. If so send it in. Carl Laemmle is paying $50. each for acceptable ideas. Open both to exhibitors and projectionists.

Silver Jubilee for Clair Hague

THE six Canadian offices have just started a special celebration which will continue through the remainder of July and the entire month of August. It is to be called the "Canadian Silver Jubilee" and is really to be a tribute to Clair Hague, Canadian general manager, who is now in his 25th year with Universal.

Mr. Hague had his schooling in showmanship with touring attractions, circuses and carnivals. He was one of the first men of the theatre in Canada to go into pictures. His first connection was with the famous Klein Optical Company and Allen Amusements. He became manager for the Canadian Film Company in 1911 and handled the Universal Pictures in Canada before Universal took over the Company. In March, 1913 Universal purchased the Canadian Company and established Clair Hague in the position he has held for twenty-five years, general manager of the Canadian Universal Film Co., Ltd.

In all those years Clair Hague has conspicuously and consistently grown into the affections of his big boss, Mr. Laemmle, of his several general sales managers and of every last one

(Continued on Page 28)

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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JULY 20, 1935
Vol. 36 No. 26

The Preview Parade of UNIVERSAL PICTURES

GRAHAM MAC NAMEE
. . . incomparable commentator on camera scoops . . .

UNIVERSAL'S TALKING NEWSREEL comes to you through Hell—but comes through!

In our squad of news-hawks, there is no quitter! In their code there is no "Can't!"

These dare-alls endure wounds, imprisonment and privation! They face floods—famine—and fires! They defy death—disaster—doom!

Week after week—issue after issue—they perform deeds of peril in the teeth of perdition to get their pictures—and WHAT pictures!

ONE OF THEM

During one short year, UNIVERSAL'S TALKING NEWSREEL delivered to you the assassination of King Ferdinand, the Morro Castle disaster, the trial of Hauptmann, and the Cuban revolt!

These are the highlights of an astounding year—sample scoops from scores captured by the enterprise and extraordinary heroism of these hand-crank heroes.

On the screen, every scene becomes enhanced by that extraordinary commentator on catastrophe and cataclysm, Graham MacNamee.

Universal still proudly maintains the tradition of supremacy in news service established years ago with the inception of sound.

Others have imitated—but none have emulated UNIVERSAL'S TALKING NEWSREEL or its electrifying headline reporter.

JACTHALL

IT'S SO BIG,
THE WHOLE DARN
INDUSTRY WILL
BE PROUD OF IT
DIAMO

DJIM
Directed by
EDWARD SUTHERLAND
ERMUND GRAINGER
RELEASED BY UNIVERSAL
SEPTEMBER 2nd

Four Smashing Serials From Universal Next

WITH a season of serials like the current Universale lineup, the Serial Production Department at Universal City has been given a difficult assignment. It has been directed by Carl Laemmle to make four serials which will in each instance top the four in the current season. With such an assignment Henry MacRae, the producer, has set to work with an eager and efficient staff. Ray Taylor will direct most of the serials. George Plympton, Ella O'Neil, Nate Gatzert, Basil Dickey and Bob Rothafel are handling the continuities, and four published properties have been purchased as the basis for four crackerjack serials.

These serials in order are: "The Roaring West," a magazine story by Edward Earl Repp, "Tailspin Tommy in the Great Air Mystery," a sequel to the newspaper strip "Tailspin Tommy" by Hal Forrest, "The Adventures of Frank Merriwell" by Bert L. Standish, whose real name is Gilbert L. Patton and who wrote over two hundred novels dealing with the life and adventures of this amazing hero and "Flash Gordon."

This latter is also a newspaper strip issued by King Features and drawn by the New Rochelle artist Alexander Raymond. It is a full page in color and appears on Sundays in seventy-three newspapers. This list of papers was printed in the Weekly of June 29th on page twenty-five.

"The Roaring West," is a serial dealing with the most colorful period of the development of this country, the period which actually started this country of ours along the road to its present prosperity, the period of the discovery of gold in California. E. E. Repp has chosen both real and ficticious characters to portray the drama, the lust for gold, the lawlessness and the danger of this amazing chapter in the development of this country. California, Nevada, Arizona and Colorado were truly the roaring west in the fifties and sixties of the last century.

One of the stirring moments in the Buck Jones serial for next season, "The Roaring West." A fitting vehicle to start a great serial season.

Men and women mounted on horseback, and countless others in wagons of every description, ride pall-mall across the prairie in all the wild confusion of a land rush. Wagons crash and horses fall to the ground, only to scramble up and continue across the plain—some riderless and some still bearing their owners bent on securing favorable locations in the newly opened territory. The air is filled with shouts and screams, and the entire picture is one of feverish excitement.

This is one of the thrilling scenes of the opening episode of "The Roaring West."

Buck Jones is seen as Montana Lar-

This is the famous gold ru

Serials
xt Season

Buck Jones star of "The Roaring West."

In addition to hair-trigger action, smashing drama and gripping suspense, "The Roaring West," is set against majestic backgrounds in awe inspiring locations.

kin, a cowboy heading a party of friends attempting to file on valuable gold claims of which they have learned, and the story deals with the efforts of a rascally outlaw band to secure the property for themselves. As the story progresses from week to week, the conflict increases in intensity with the embattled cowboys in constant danger of their lives.

One smashing climax follows another in this rousing 15-episode chapter-play, and the story does not come to an end until Jones and his hard-riding companions have survived a swift succession of thrilling adventures.

"The Roaring West" was directed by Ray Taylor, the screen's leading serial director, and Jones' supporting cast includes Muriel Evans, Frank McGlynn, Sr., Harlan Knight, William Desmond, Eole Galli, Walter Miller and many others.

ne from "The Roaring West"

"MERRIWELL,' A FIND

Universal considered half a dozen of the greatest heroes of boy life before it settled upon Frank Merriwell as the prototype of boyland's hero. After all is said and done Merriwell was the original and none of his followers and imitators ever received the wide spread circulation, the hero worship or the release of youthful energy and harmless reading that made Frank Merriwell the national imaginative figure.

Merriwell excelled in all sports and he typified the model which all mothers and fathers held up to their sons for, after all, every boy is a hero worshipper. *(Continued on Page 26)*

News and Reviews of Unive

Here are the Eton boys, the leading novelty male singing quartette in radio. They are featured in five Coast to Coast hookups and appear in the Mentone Musical, "A Great Idea."

"SPEEDY JUSTICE" READY

ONE of the new Mentone Musicals, just completed for next season's release, is entitled "Speedy Justice." The script, prepared by Ballard Macdonald, deals with a busload of entertainers who are apprehended for speeding. Unable to meet the amount of the fine imposed upon them by a slick rural magistrate, they compromise with the august minion of the law by presenting a complete vaudeville entertainment right in the courtroom. The local citizenry is rounded up, at a dollar a head, and everybody—judge, jury, defendants and audience—has a good time. Audiences, too, are bound to enjoy the performances of such stellar artists as: Lew Hearn, famous veteran comedian of the American musical comedy stage; Eddie Foy, Jr., one of the country's foremost stage juveniles, featured with Beatrice Lillie in the new Broadway musical show, "At Home Abroad;" Glenn & Jenkins, the American theatre's outstanding team of colored comedians; Bobby Lane, a little acrobatic dancer who is really remarkable; The Southland Rhythm Girls, a deluxe hot-cha quartet that is absolutely tops amongst entertainers in New York's swankiest night clubs; The 12 Danny Dare Dancers, six prepossessing young couples formed into a sensational adagio dancing troupe; and Arthur Boran, the nation's leading radio impersonator.

✚ ✚ ✚

THEY HAVE PLEASED

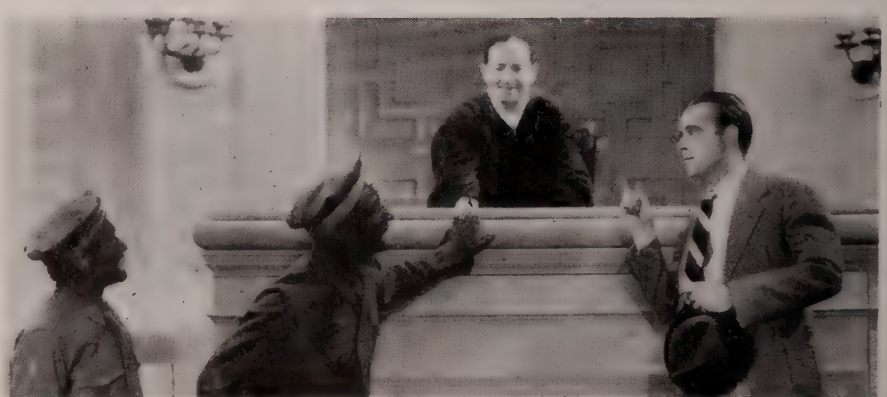
W. BENJAMIN,
Kansas City, Mo.

"May we compliment you on your short subjects that we have run so far. They have pleased very well."

(Signed) J. J. BOOK,
Bird City Theatre,
Bird City, Kansas

Another Entertaining Mentone Musical

GREAT entertainment is offered in "A Great Idea," another new Mentone Musical made for early autumn release. It was directed by Milton Schwarzwald, from a script by John Guy Sampsel. Besides being a prominent and prolific author, Sampsel has been known for fifteen years as a vaudeville headliner. It is no accident therefore, that he contributes a swell comedy characterization to the delightful Mentone production made from his own script. As Johnny Saunders, a glib and breezy talent salesman who overcomes a reluctant motion picture producer with a novelty entertainment idea, exhibitors and their patrons will recognize, in Sampsel, a peculiarly interesting combination of Ed Wynn and Walter Catlett. Featured in "A Great Idea" along with the author, are the following: The Eton Boys, preeminently the leading novelty male singing quartet in the radio field today; Consuelo Gonzales, dynamic young Spanish songstress; Marcy Brothers & Beatrice, personable trio of acrobatic dancing stars, who literally stepped into the new Mentone production immediately after completing a record-breaking, seventy-week tour of stage appearances; and that charming youngster Sugar Cane who, at the age of twelve, is one of radio's best and most popular singing stars.



Some of the principals of the Mentone Musical, "Speedy Justice;" Lew Hearn acting as the judge, Eddie Foy, Jr., on the right and the celebrated colored comediennes, Glen & Jenkins at the bar.

sal Short 1935–1936 Pictures

The Phila. Exhibitor Reviews A Few Universal Shorts

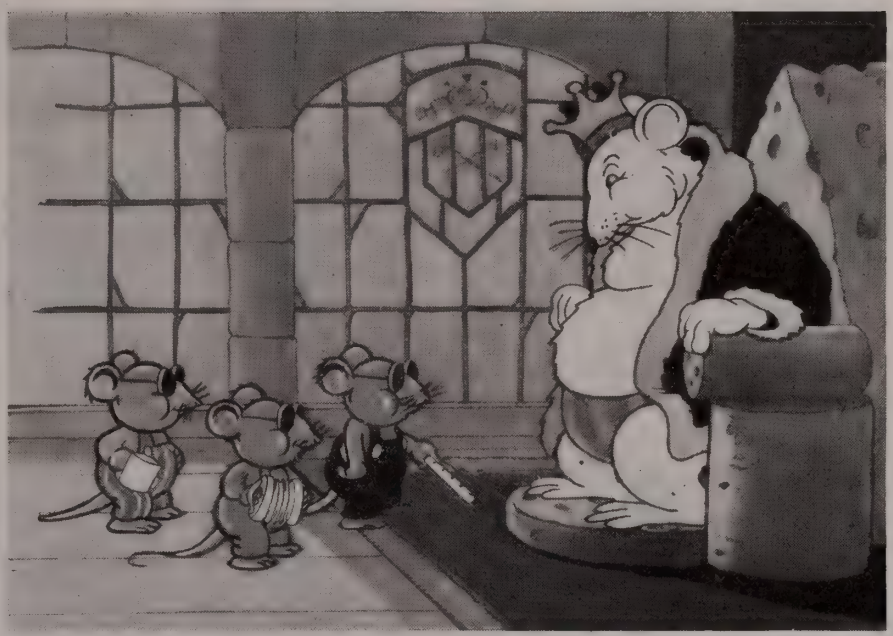
THREE LAZY MICE. Universal—Color Cartune. 7m. Three mice don't want to work, think up an idea whereby they act blind, are given permission by the king to sing and play all day. Everything is okay until they walk out of mouse town, run into a big cat who nearly bags them, chases them back to town where the king finds out about their deception, puts them to work washing dishes. This is a pleasant number with a cute tune running through it. GOOD.

GOING PLACES WITH LOWELL THOMAS, No. 11. Universal. 10m. Lowell Thomas talks while shots of Rome and the Vatican city are shown. Various sights often seen in other similar travelogue subjects are repeated, with ceremonies. Coliseum, St. Peter's highlights. Audiences religiously minded will appreciate this. INTERESTING.

GOING PLACES WITH LOWELL THOMAS, No. 12. Lowell Thomas takes the listener to Mexico, Sky Gardens and in a clip colled "Nerve" introduces the audience to a young boy lion tamer. The last clip is worth the price of admission as to novelty because it has some excellent shots of the young Texas boy who now tames lions. The other two clips are familiar, with some Radio City garden shots rather interesting. GOOD.

MY GIRL SALLY. Universal—Comedies. 17m. Sterling Holloway, feminine voiced zany, stars. Story is silly enough to register. Banker's daughter is due to marry prince, because of mother's social ambitions. She really loves Holloway, an innocent country boy. Holloway arrives for wedding, through connivance with banker, who favors him, delays wedding. Prince is found to be "phoney," girl and country boy are united. VERY GOOD.

AT YOUR SERVICE. Universal—Oswald. 7m. Oswald is gas station attendant. His nephew arrives to help out, gums up works, blowing up cars, generally being nuisance. Some good laughs, fast adequate musical accompaniment, make this fine stuff. GOOD.



"Three Lazy Mice" is a gold mine of mirth and audience satisfaction. The best color cartune yet.

"Three Lazy Mice" Praised — "Clever" Says *Film Daily*

THIS is the nursery rhyme of the Three Blind Mice adapted to the cartoon technique and done with nice color composition. It's in the Kingdom of Mouseland, and the King issues an edict that every mouse subject must henceforth work for his cheese. The three lazy mice who want to play and sing and dance all the time, hit on what they think is a clever way to avoid work. They put on dark goggles and claim to be blind, so the King excuses them from work. But they wander outside of the Mouse Kingdom, and encounter a big ugly cat, who proves to be a nightmare to them. After exciting adventures they escape their arch enemy, and are glad to go to work washing dishes in the King's kitchen. Very cleverly conceived.

✚ ✚ ✚

"'Double Crossed' Should Fit Well In Any House" Says *M. P. Daily*

ANOTHER of the series featuring Sterling Holloway, this short should fit well in any house. Story is good and gives the characters ample chance to do their stuff, particularly Holloway. Doubles and impersonators of other Hollywood stars are used to aid comedy sequences. Fired from a hotel in Palm Springs, Holloway and Joey Ray thumb a ride from Barbara Pepper into Hollywood and pose as contact men for the stars. This gets them involved in a deal with her mother when they contract to fill her hotel with celebrities. Recommended.

HERE COMES THE G-WOMAN!

Carl Laemmle presents

ZASU PITTS
HUGH O'CONNELL

AMERICA'S NEWEST
SCREAM-MATES!

WITH

HELEN TWELVETREES
LUCIEN LITTLEFIELD
EDDIE BROPHY, WARD BOND
AND VIRGINIA GREY

•

A Universal Comedy Riot

Directed by William Nigh

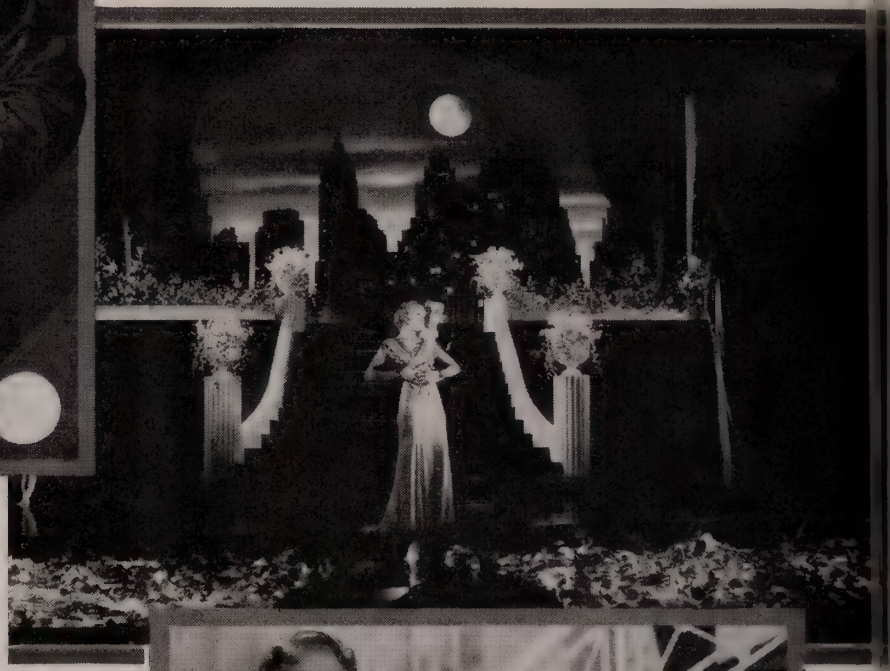
David Diamond, Associate Producer

SHE GETS HER MAN

"MANHATT
HAS THEM A

**In line with the requirements of the amusement dema
versal has provided a capital picture in "Manhattan M
Manhattan. It is a story of the opera house. It is the
her, and a night club king who was able to see through
hattan cocktail compounded of glamour, melody, come
taking beauty and box office songs.**

Ricardo Cortez, featured player in Universal's romantic musical, "Manhattan Moon."



"MANHATTAN MOON" is the first musical that Universal has made since "Wake Up and Dream." It harks back, however, to "Moonlight and Pretzels" in several respects. Stanley Bergerman produced them both. Its title, like "Moonlight and Pretzels," was taken from a song number in the picture. E. Y. Harburg also had a hand, or rather a pen, in both. Harburg wrote "My Other Me," which Dorothy Page sings as one of the two numbers allotted to her in the screen debut of this well known radio star. Her other song, "First Kiss," was written by Barry Trivers, who was also responsible for the screenplay, with Ben Graumann Kohn. The adaptation is by Aben Kandel.

Romance and moonlight are written all over "Manhattan Moon"

"Manhattan Moon," strangely enough, is based on an actual experience which was known to its author, Robert Harris. It would be upsetting to several prominent people if their names were mentioned. Nevertheless, a friendship which began through an introduction to a double of the real personality is the inspiration for "Manhattan Moon."

In addition to Ricardo Cortez and Dorothy Page the cast includes Henry Mollison, Regis Toomey, Hugh O'Connell, Luis Alberni, L'Estrange Millman, Irving Bacon and Henry Armetta. Stuart Walker directed.

Dorothy Page and Henry Armetta in a scene from "Manhattan Moon"

AN MOON" ECLIPSED!

August,—moonlight, romance, music, comedy,—Uni-" It is a story of the moon-splashed topless towers of of a beautiful singer and a double who often posed for ption which almost fooled everyone else. It is a Man-d romance. It has a swell cast, superb direction, breath-

Dorothy Page, radio star, newcomer to the screen, in her film debut in "Manhattan Moon"

Hugh O'Connell and Regis Toomey in a scene from "Manhattan Moon"

Dorothy Page and Ricardo Cortez in "Manhattan Moon."

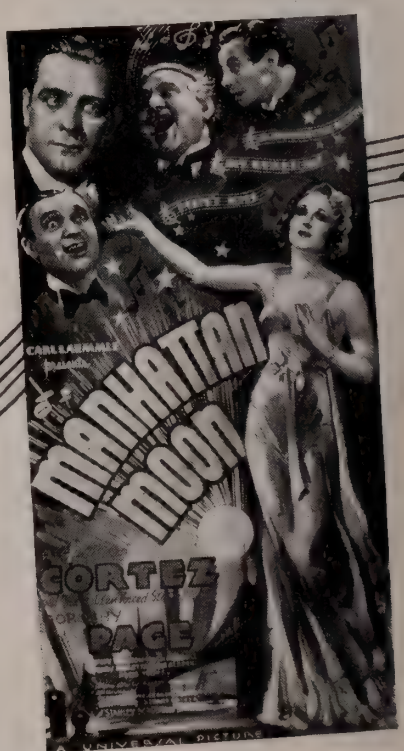
Stage and Radio Stars Make Their Screen Debut in "Manhattan Moon"

STARS in two fields of amusement,—radio and the stage,—make their film debut in Universal's "Manhattan Moon." The young people are Dorothy Page, who for the last four years has been heard by millions on the radio, and Henry Mollison, slim, dapper and talented star of British stage and screen. Miss Page, a native of Northampton, Pa., has been given a dual role—that of a glamorous opera singer and her hardboiled "double." Mollison appears as a typical New York socialite, who spends more than his allowance in an effort to appear a man-about-town.

Miss Page's picture was seen in Los Angeles newspapers by Universal casting officials, and she was summoned to Universal City for tests. They placed their stamp of approval on her, and the leading role in "Manhattan Moon" was the result.

Mollison, after appearing in a score of stage plays and in as many motion pictures in London, was seen by European representatives of Universal and was sent to Hollywood for tests.

PLASTER THE TOWN WITH



GAYETY AND ROMANCE!

Universal Answe
MARTA EGGE

THE six major studios of Hollywood have launched organizational preliminaries to create 40 to 50 new stars this year. So many big names of yesterday have been gradually fading without replacement, that there is a crying need for new idols. Spurred on by the success of Grace Moore, Jan Kiepura, Jeanette MacDonald, Lawrence Tibbett, Nelson Eddy and ot her top-notch singers, the film industry has become decidedly opera-minded and all Europe, as well as America, is being fine-combed for good-looking artists of light and grand opera and the concert stage, to be groomed as new screen stars.

Carl Leammle Scores First

Carl Laemmle, head of Universal Studios, has captured Marta Eggerth, glamorous and versatile Hungarian blonde, who is equally at home in stage, screen, concert and opera work. "We will start her in popular American singing roles, concentrating on strong stories wherein the plot permits of the logical introduction of two or three classical arias," says Laemmle. "Later if the public takes kindly to the current trend toward an elevated musical plane, she will be starred in heavier operatic roles. Miss Eggerth, already known here in two of her British made productions,—'The Unfinished Symphony' and 'My Heart Is Calling,'—is acknowledged one of the foremost emotional actresses on the Continental stage. Not only has she sung in musical comedy, concert and opera in five languages, but she has made pictures in Germany, England, and Italy with equal success. She is as renowned for her beauty as for her varied talents, so I feel confident she will become a sensation in America."

Coming in August

Marta Eggerth will reach New York early in August. Her arrival date coincides with that of her fiancee, Jan Kiepura, celebrated Polish tenor who becomes her friendly competitor at a rival studio. Her first Hollywood picture will be "Song of Joy" by E. P. McEwen. Franz Winterstein, Viennese author of "Eight Girls in a Boat" and "The Tunnel," has already preceded the mercurial Marta to California, where he is busily engaged in preparing

MARTA EGGERTH,
Beauty Songstress Star

s Call For New Stars TH Is One Answer

the script. The story will have an American background, an American supporting cast and an American director to be chosen shortly. Willy Forst, European ace director of "The Unfinished Symphony," "Masquerade" and "Mazurka," who has also been contracted by Universal, will direct at least one of her later films.

A native of Budapest, Marta Eggerth began her meteoric career at the Opera House there when only nine years old. She entered the ballet school, showing such marked ability in the art of pantomime, that a few months later, she was given the role of the "Doll" in Offenbach's "Tales of Hoffman." Endowed by nature with a clear lyric voice and a dynamic personality, at the end of six years as a student-artist, the ballerina-singer became a full-fledged comedienne on the light opera stage, though not yet sixteen years old. On her first tour of Europe, she was heralded as "the baby prima donna."

Her English Is Perfect

In 1932, Marta went to England to appear opposite Owen Nares in "Where Is This Lady?" She knew scarcely a word of English, and learned her part parrotwise, though nobody seeing the completed film would have suspected it. Since then, her English has become as fluent as her Hungarian, German and French, a slight accent adding individuality and distinction. Two years ago, she perfected herself in Italian, as well, and her most recent picture, "Casta Diva" produced in Rome by the Allianza Cinematographica, with Phillip Holmes playing opposite, is now being released in the principal Italian cities, Paris, London, Vienna and Berlin, simultaneously. It will be shown in this country soon after Eggerth arrives early next month, to conquer new cinematic laurels. "Casta Diva" is founded on the life of Vincenzo Bellini, composer of "Norma" and "La Sonnambula," and was produced as a memorial of the 100th anniversary of Bellini's death.

Dallas Star Makes Film Debut

VIRGINIA GRAY, former Dallas, Texas, stock star, makes her film debut in "She Gets Her Man." This ZaSu Pitts-Hugh O'Connell comedy has just been completed at Universal City. Miss Gray was cast for a small but important role. Others promnent in the cast of this take-off on government agent films are Helen Twelvetrees and Lucien Littlefield, Warren Hymer, Ed Brophy, Bert Gordon, Ward Bond, King Baggot and Phil Dunham.

"She Gets Her Man" was written by Aben Kandel and Dave Diamond and was directed by William Nigh.

NEW NAMES IN "MURDERS" CAST BY CARL LAEMMLE, Jr.

THE new cast of "Hangover Murders" received a number of additions this week by announcement of Carl Laemmle, Jr. at Universal City. Randolph Scott's place will be taken by Ricardo Cortez, who has just completed a role at Universal in "Manhattan Moon." Scott could not finish his role with Margaret Sullavan in "So Red the Rose" in time. Edward Arnold, who arrived in Universal City yesterday, heads the cast with Robert Armstrong and Frances Drake still in their original roles.

Others who were added yesterday are Frank Lawton, who arrived from England recently, where he has been on the stage, Jack LaRue, Arthur Treacher and Beula Bondi. There are still three very important roles to be assigned. The leading feminine role will go to Constance Cummings who has just arrived from a very successful Broadway run in "Accent on Youth."

"Hangover Murders" is the story of Long Island polo set life, which was written by Adam Hobhouse and immediately became one of the best seller mysteries of this season. The title, which is somewhat misleading, may be changed.

HIGH CLASS

"Diamond Jim" (Universal) is another in this classification. So honestly contrived is the Edward Arnold delineation of one of Broadway's more colorful characters, "Diamon Jim" Brady, that Arnold just about is Brady. Incidentally, Diamond Jim is the first of the Universal product under the new regine which we so enthusiastically praised a few weeks ago.
Cinema Hall-Marks

"Stormy" Actually Stormy

ONE of these production breaks that usually have to be manufactured in an enclosed studio with carefully prepared sound and lighting effects has happened to "Stormy." The picture which has this unusual title is a story of wild horses written by Cherry Wilson. Louis Friedlander, the director, and Henry McRae, the producer, took the entire company last week to Tuba City in the painted desert fifty miles from Flagstaff, Arizona. It is one of the biggest location trips a Universal company has taken in over a year.

"AT YOUR SERVICE" (OSWALD)

"A short subject fit for any program."
M. P. Daily

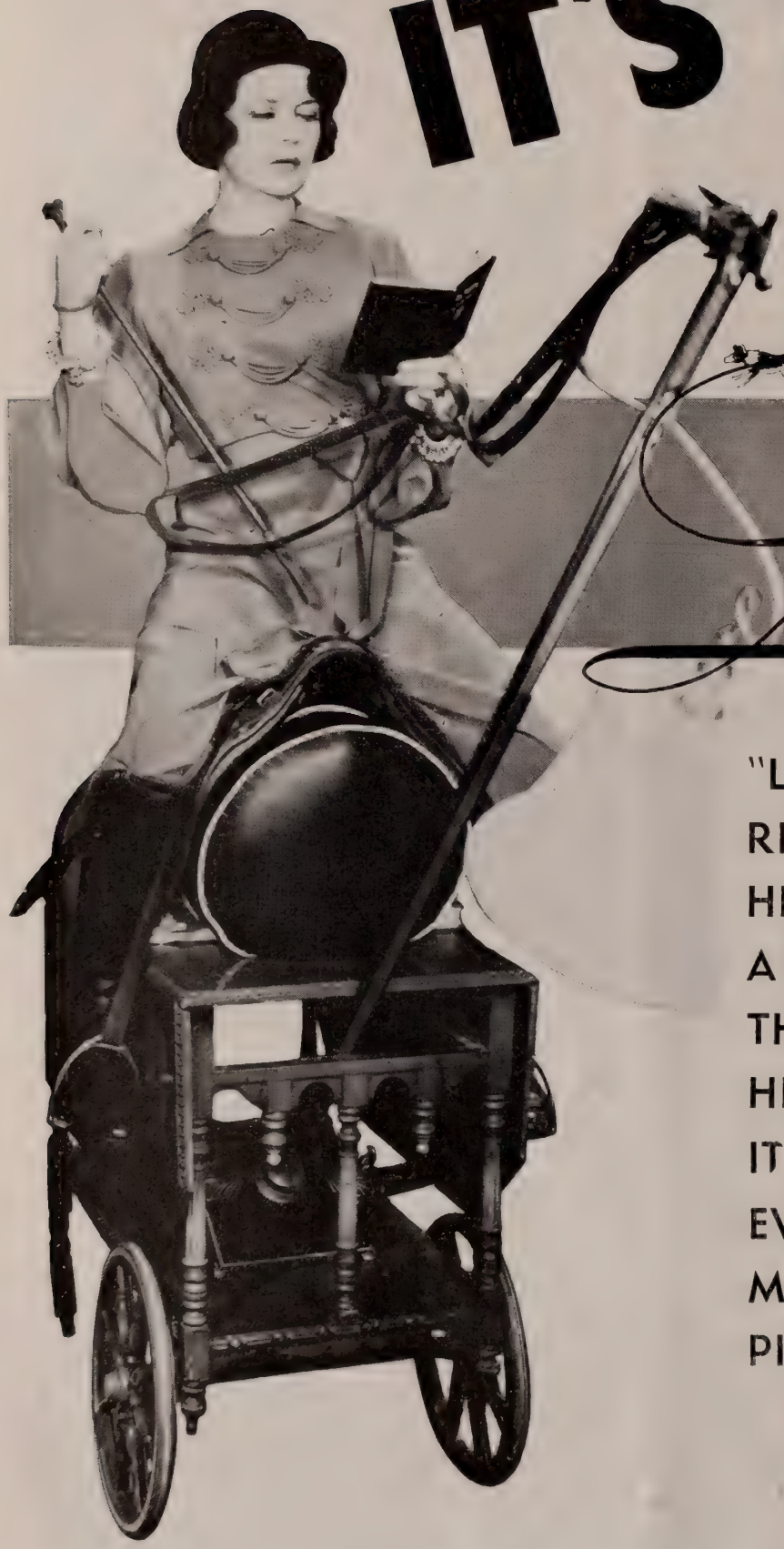
The party consisted of over a hundred, including actors, technicians, cowboys, Indians and wranglers. Noah Beery, Jr. heads the cast with Jean Rogers, J. Farrell MacDonald, Fred Kohler, Raymond Hatton, Rex, King of wild horses and the original Arizona Wranglers, experts in western songs over the radio, prominent in the cast..

The miracle which really made "Stormy" occurred Thursday. The company was working in heat ranging from 120 to 131 degrees and were looking forward to the fake but wet studio storms which the production department was already arranging in Universal City on a huge Universal City sound stage, when a sudden thunder storm accompanied by almost cloud burst gave them the scenes which would have taken days and days to shoot in the studio.

"THREE LAZY MICE"

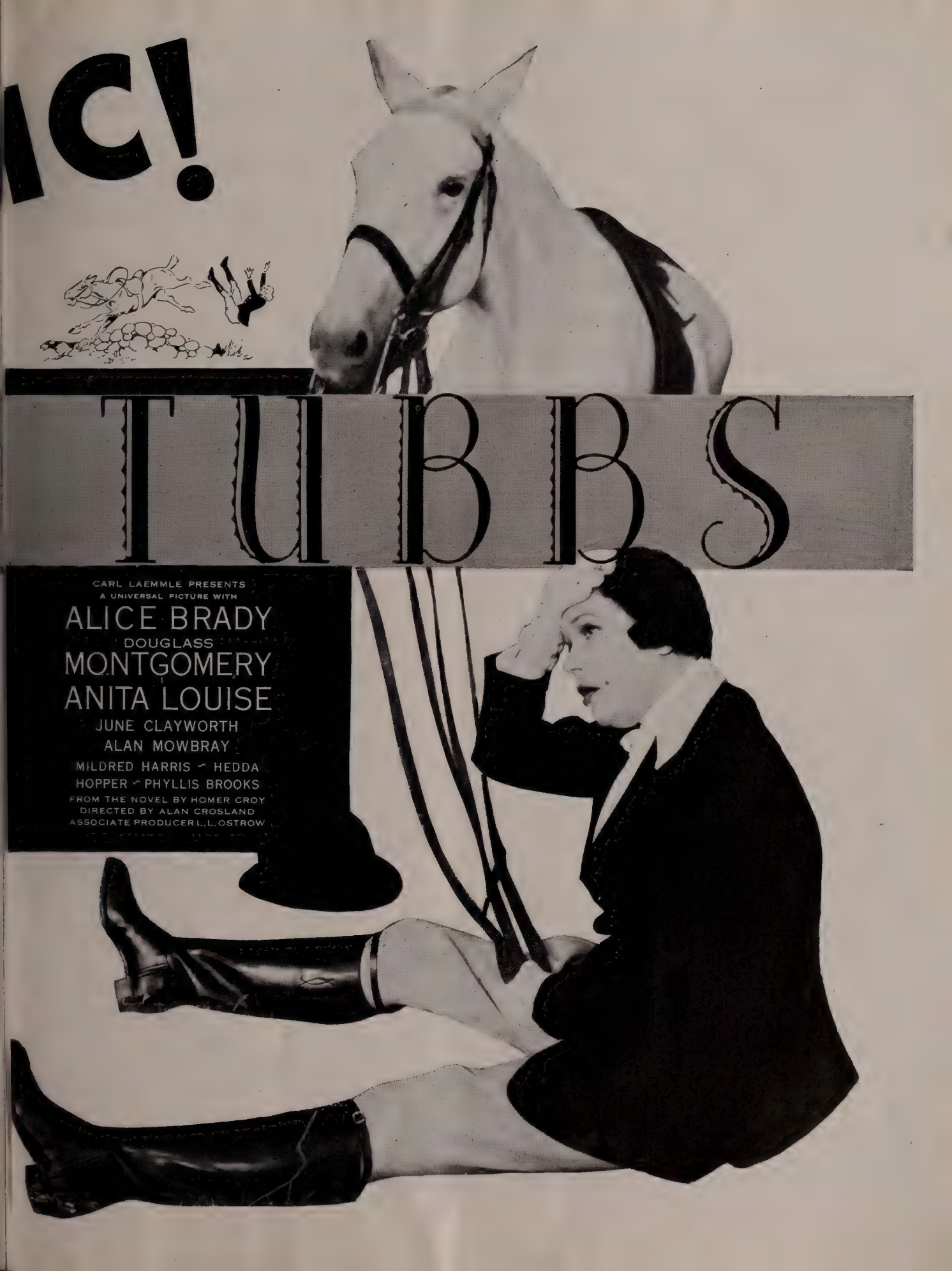
"Highly recommended and particularly appealing to children."
M. P. Daily

IT'S A PAN



Lady

"LADY TUBBS" OVER-RIDING THE HOUNDS IN HER FIRST FOX HUNT!... AND WHEN SHE WINS THE "BRUSH" SHE DUSTS HERSELF OFF WITH IT!... IT'S THE FUNNIEST SCENE EVER PUT INTO A TRE-MENDOUSLY FUNNY PICTURE!


IC!
TUBBS
CARL LAEMMLE PRESENTS
A UNIVERSAL PICTURE WITH
ALICE BRADY
DOUGLASS
MONTGOMERY
ANITA LOUISE
JUNE CLAYWORTH
ALAN MOWBRAY
MILDRED HARRIS ~ HEDDA
HOPPER ~ PHYLLIS BROOKS
FROM THE NOVEL BY HOMER CROY
DIRECTED BY ALAN CROSLAND
ASSOCIATE PRODUCER L. L. OSTROW

4 SMASHING SERIALS FROM UNIVERSAL

(Continued from Page 13)

At the time Universal bought the rights from Gilbert L. Patton it had in mind the starring of Dixie Howell who had achieved fame in the Rose bowl in California, but Howell was already obligated to the Detroit Tigers and, unfortunately, was hurt in one of the first games he played. He may recover in time to play in Universal's serial. If he doesn't Universal will find another star who embodies the qualities which Patton painted so glamorously in his own day and will bring Frank Merriwell up to date without losing anything of his former glamour.

"Flash Gordon" Popular

No plans have as yet been announced for the cast of "Flash Gordon;" however this serial promises to be one of the most unusual and most interesting ever made at Universal City. It concerns the adventures of a young man of an inventive turn of mind and who discovers the adventure of going to another world in a rocket plane and sustaining life on planets where conditions, animals and plants are all different from those on the earth.

"Flash Gordon" is followed eagerly by an audience of twenty-five million boys and girls every week in its newspaper career and it is enjoying a big radio hookup over twenty-six stations. In a recent Universal Weekly we told of the formation of Flash Gordon clubs in a number of cities. Plenty of movie patrons will be waiting for the movie picture version of "Flash Gordon."

The New Tailspin Tommy

Just as soon as Henry MacRae completes his supervision of the production of "Stormy" in which he has cast Noah Beery, Jr., he will snap this actor out of features and put him into his old role of "Skeeter" in "Tailspin Tommy in the Great Air Mystery." This is the new title of the sequel to "Tailspin Tommy," which not only proved a crackerjack serial but developed a new screen character for Noah Beery, Jr. Every effort will be made to present the same cast that scored so resoundedly in the original "Tailspin Tommy." Maurice Murphy played Tailspin and Patricia Farr was Betty Lou. Others in the original cast were Walter Miller, Grant Withers, John Davidson, Monte Montague, Edmond Cobb, William Desmond and Charles A. Brown.

"Tailspin Tommy" as a newspaper strip has increased its circulation and added a number of newspapers as a mark of the success of its screen heroes. This strip now runs in 178 papers.

FRONT COVER INDEX

Short product stars on cover and pictures in which they play:

1—Sterling Halloway, mainstay of the Universal two-reel comedies.

2—Oswald and his creator, Walter Lantz.

3—Henry Armetta.

4—Graham McNamee, narrator of Universal Newsreel.

5—Lou Hearn, funny man of "Speedy Justice," famous musical comedy star and known throughout the world for his work in "Wine, Women and Song."

6—Jimmy Wallington, the famous voice behind the "Stranger Than Fiction" series.

7—Buck Jones, star of the leadoff serial for next season, "The Roaring West."

8, 9, 10, 11—The Eaton Boys, preeminent novelty singing quartette, featured on five coast-to-coast hookups every week.

12—Consuelo Gonzales, one of the high spots in "A Great Idea," Mentone Musical.

13—Noah Beery, Jr., who was featured last year in "Tailspin Tommy" and will be featured again in "Tailspin Tommy in the Great Air Mystery."

14—Muriel Evans, leading lady for Buck Jones in "The Roaring West."

15—Louise Leonard, one of the Mentone Musical proteges in "A Great Idea."

16—The Mentonettes.

17—Lowell Thomas, star of "Going Places with Lowell Thomas."

Here is a partial list of the papers using the "Tailspin Tommy" strip today, divided into states for convenient checking:

ALABAMA
News ..... Birmingham
**Press ..... Mobile

ARIZONA
Herald ..... Nogales
**Citizen ..... Tucson
**Republic & Gazette ..... Phoenix

ARKANSAS
World ..... Helena
Democrat ..... Little Rock
Sun ..... Jonesboro

CALIFORNIA
Star News ..... Culver City
Citizen ..... Hollywood
Evening Journal ..... Santa Monica
**Morning Press ..... Santa Barbara
*Tribune ..... Oakland
Outlook ..... Santa Monica
Bee ..... Fresno
Tribune ..... San Diego
**Sun & Telegram ..... San Bernardino
*Press Telegram ..... Long Beach
*Union ..... San Diego

COLORADO
**Star Journal ..... Pueblo
*News ..... Denver
Camera ..... Boulder

CONNECTICUT
Press ..... Middletown
Republican & American ..... Waterbury
Times ..... Hartford

FLORIDA
**Daily News ..... Miami
**Times ..... St. Petersburg

GEORGIA
Telegraph ..... Macon
News ..... Savannah

IDAHO
**Tribune ..... Pocatello
Free Press ..... Nampa

(Continued on Page 28)

The Roll of Honor

LOS ANGELES EXCHANGE

A. J. O'KEEFE, Mgr.

Those exhibitors who have used Universal consistently and the number of years that they have used Universal Pictures consecutively.

TOWN	THEATRE	EXHIBITOR	No. YEARS	LOCATION
Los Angeles	McKinney's Regent	Mrs. N. C. Son	16	Los Angeles
"	Bard's Circuit	Lou Bard	18	Los Angeles Pasadena
"	American—Seville	K. C. Manny	14	Los Angeles
"	Vista	R. D. Whitson	15	Los Angeles San Diego
"	Sunset	C. W. Blake	23	Los Angeles
"	Los Angeles	Joe Leo	3	Los Angeles
"	Pantages	Alexander Pantages	7	Los Angeles
"	Victoria	George Bromley	17	Chicago Minneapolis Los Angeles
"	Marcal	A. Galston	14	Detroit Los Angeles
"	Parisian	Harry W. Chotiner	8	Los Angeles
"	Granada	L. R. Meyers	18	McKeesport, Pa. Los Angeles
"	Strand	Harry Vinnicof	8	Los Angeles
"	Wiltern	Ben Berinstein	19	Los Angeles
"	Tivoli	Ben Berinstein	19	Los Angeles
"	Sunbeam	Ben Berinstein	19	Los Angeles
Alhambra	Garfield	Harry Vinnicof	8	Alhambra
"	Granada	C. A. Ferry	16	Alhambra
Bakersfield	Virginia	John Carnakis	22	Bakersfield
Chino	Woods	Mrs. A. Woods	15	Elkhart, Kans. Chino
Downey	Downey	Frank Valuskis	11	Downey
Elsinore	Elsinore	Mrs. F. Jackson	7	Elsinore
Glendale, Ariz.	Glendale	John D. Howard	23	Various
Hawthorne, Cal.	Plaza	E. S. Calvi	5	Hawthorne
Jerome, Ariz.	Ritz	Phil Pecharich	21	Jerome
Long Beach, Cal.	Capitol—State	Milton Arthur	5	Long Beach
"	Lee	Jesse Jones	21	Canon City, Colo. Long Beach
La Mesa	La Mesa	H. M. Cahn	2	La Mesa
Pasadena	Fair Oaks	Ray Peterson	18	Salt Lake City
Pasadena	Tower	Ben Berinstein	19	Pasadena Pasadena
Phoenix, Ariz.	Phoenix Amuse. Co.	George Mauk	21	Florence, Ariz. Superior, Ariz. Rex, Ariz. Hayden, Ariz. Ajo, Ariz.
Phoenix, Ariz.	Strand	Harry L. Nace	18	Phoenix
San Bernardino, Cal.	Rialto	Don Knapp	21	San Bernardino
"	Temple	W. H. Braman	20	San Bernardino
SanDiego, Cal.	New Victory	G. F. Finck	4	San Diego
"	Broadway	J. F. Keogh	11	San Diego
San Pedro	Globe	Jacob Dorner	20	San Diego
Tucson, Ariz.	Lyric Amuse. Co.	Nick Diamos	21	Bisbee, Ariz. Douglas, Ariz. Nogales, Ariz.

The Papers Using "Tailspin Tommy"

(Continued from Page 26)

ILLINOIS

Journal Transcript ..... Peoria
**Journal ..... East St. Louis
*Times ..... Chicago
**Herald ..... Decatur
**Courier ..... Urbana

IOWA

**Register & Tribune ..... Des Mones

INDIANA

Pharos Tribune ..... Logansport
**Tribune ..... South Bend
Chronicle ..... Marion
*Tribune ..... Terre Haute

KENTUCKY

**Courier Journal ..... Louisville

KANSAS

Beacon ..... Wichita

LOUISIANA

**World ..... Monroe
Item and Tribune ..... New Orleans

MARYLAND

Herald & Mail ..... Hagerstown
**Evenng Sun ..... Baltimore

MICHIGAN

Daily News ..... Ann Arbor
Chronicle ..... Muskegon
Daily Journal ..... Flint
News ..... Saginaw
Times ..... Bay City
**News ..... Detroit
Gazette ..... Kalamazoo

MINNESOTA

**Pioneer Press ..... tS. Paul

MISSOURI

Star ..... Kansas City
*Tribune ..... Jefferson City
Gazette ..... St. Joseph
News Press ..... St. Joseph

MONTANA

Standard ..... Butte
Tribune ..... Great Falls
Missoulian ..... Missoula

NEBRASKA

**State Journal ..... Lincoln
World Herald ..... Omaha

NEW JERSEY

Bergen Record ..... Hackensack
Star Eagle ..... Newark
Evening News ..... Paterson
Ledger ..... Newark

NEW MEXICO

*Morning Dispatch ..... Roswell

NEW YORK

**Times ..... Buffalo
Telegram ..... Herkimer
**Daily Mirror ..... New York City
Press ..... Binghamton
Standard Star ..... New Rochelle

A Swell Review on Buck Jones in "The Roaring West"

THE first three reels of this serial, while of a familiar brand of entertainment in its basic elements proves that punch-packed action in westerns can also carry a refreshing amount of logic. Consequently, it is the kind of show that can be made to appeal to a wider audience. It is well-acted, convincing and moves fast. The plot, so far, has Jones and his partner on their way to a land rush. They join with others, and the heavy of the crowd gets their map, which indicates valuable mineral deposits, and succeeds in staking the claim first. Considerable wrangling ensues before Jones is accused of murder, the town is flooded, a hideout is blown to pieces and much dirty work is antcipated. First rate in every department.

Running time of each chapter averages 20 minutes.

BOX OFFICE

Daily News ..... Tarrytown
**Herald ..... Syracuse
No. Shore Daily Journal ..... Flushing, L. I.
Nassau Daily News ..... Freeport, L. I.
Journal News ..... Ithaca
Evening Recorder ..... Amsterdam
Argus ..... Mount Vernon
Citizen Sentinel ..... Ossining
Herald Statesman ..... Yonkers
Evening News ..... Jamaica, L. I.
Democrat & Chronicle ..... Rochester

NORTH CAROLINA

**Daily Record ..... Grensboro
**News ..... Charlotte
**Journal & Sentinel ..... Winston Salem
Citizen Times ..... Asheville
**Herald Sun ..... Durham

OHIO

Beacon Journal ..... Akron
News Bee ..... Toledo
**News ..... Dayton
News & Repository ..... Canton
Telegram ..... Youngstown
News & Sun ..... Springfield

(MORE NEXT WEEK)

✚ ✚ ✚

Betty Furness Named in "Magnificent Obsession"

A CHANGE was this week made in the cast of John M. Stahl's production of "Magnificent Obsession," which went into production at Universal City last Friday, Jule Haydon was unable to accept the role which Mr. Stahl had offered her and resigned from the cast. Her place was taken by Betty Furness, who made her first hit in "Aggie Appleby" and was prominent in the cast of "The Life of Virgie Winters."

Mr. Stahl is still shooting around the gigantic set representing the steamer Normandie which took a triple crew of artisans two weeks to build and dress on Universal's City's largest sound stage. The cast is headed by Irene Dunne and Robert Taylor. Important roles are assigned Charles Butterworth, Sara Haden, Beryl Mercer, Gilbert Emery, Arthur Hoyt and Henry Armetta.

✚ ✚ ✚

SILVER JUBILEE FOR CLAIR HAGUE

(Continued from Page 9)

of the exhibitors of the Dominion of Canada.

This is a year of 4 Silver Jubilees. None is more fitting and deserved than the Clair Hague Silver Jubilee.

The offices combined in the Silver Jubilee are Toronto, Winnipeg, Montreal, Calgary, St. John and Vancouver. August thirty-first is the closing date and by that time every exhibitor in Canada will have had an opportunity to show Clair Hague just where he stands with the exhibitors of Canada.

THE UNIVERSAL WEEKLY
SHOWMANSHIP
SECTION
A DIGEST OF THE BEST
EXPLOITATION IDEAS OF THE WEEK

SHORTS—BUT OH MY!

Shorts—but oh my! You've read so much about ballyhooing them—and most of you do so little about it! After all, with a feature picture to worry about, who can spend time boosting a two reeler or a single-spool picture? Who can? The answer is: the man who has tried it! Many a smart showman is picking his shorts as carefully as he picks his features. He picks his features first, of course; but he checks his full list of shorts availabilities to select the proper roundout for his program.

Many a smart showman is concentrating a nice proportion of his effort each week in building up EXTRA interest in his theatre through sensible advertising of his comedy, novelty, serial and news reels in newspaper ads, publicity, and lobby display.

Sometimes it will be a striking item in the newsreel that he can "blast" a broadside on. Or it may be a swell headline act in a Mentone; or an especially zippy Oswald; or a super-oddity in "Strange As It Seems." Maybe it will be a grotesque, far off city in "Going Places" that even wealthy vacationists can never travel to. Certainly plenty of people are intrigued by this special notice and plenty of tickets are sold because of the practice.

Just as kids storm your house whenever a new Universal Serial is ballyhooed, so too, many extra hard-to-get patrons are attracted by the extra attention you give to especially outstanding items on your "surrounding" program.

Shorts—but oh my! How important they can be in sending your audiences out fully satisfied with a grand show! Wise showmen watch them carefully—and capitalize on the good ones—wisely!

JOE WEIL

FOUR SERIAL SHOWMANSHIP SPECIALS!

BUY 5,000 OF THESE AND GET ONE BUCK JONES DAISY AIR RIFLE FREE!

BUCK JONES-DAISY AIR RIFLE FREE FOR CONTEST PRIZE.

BUY 5,000 or more of the "Roaring West" jumbo circus heralds and receive FREE one BUCK JONES-DAISY AIR RIFLE! Imprint the heralds, using the special mat available at Universal Exchanges; set up the display shown at the right, and you'll have a swell start on your "ROARING WEST" campaign. If you prefer, offer the air-rifle as a prize in some other competition, but you must imprint the heralds with copy as provided on mat. Contact your local Daisy dealer for co-operation and for the special buck shot.

Two Big-Little Books for "Roaring West"

EACH book is a complete story in itself, but one carries over into the other, plot, characters, etc., They are profusely illustrated with production stills and both covers carry the title and feature Buck Jones. Will be sold through leading five and ten cent chain stores. Arrange displays tied in with the picture. Give away several copies as prizes. For prices and other information address: The Whitman Publishing Co., Racine, Wisc.

"Tailspin Tommy in The Great Air Mystery"

MORE action, more adventure and greater air thrills in the picture and more newspapers to tie-up with! That's what you get with "Tailspin Tommy in the Great Air Mystery." Check your local papers now and contact the one running this popular strip or Sunday page, for co-operation. Offer a slide or trailer and a lobby card in return for a line under the strip, "house" ads, bannered trucks and newsstand cards, all tied in to your engagement of the picture. If the paper has a "Tailspin Tommy" club arrange for group attendance at the opening. If not get it to sponsor one well in advance of opening.

A Few Suggestions

CONTACT air-port or flying school for co-operation on a mystery plane with markings on wings and tail. Announce that you will give free passes to the first ten youngsters best describing the type of plane, markings, color, make and the day and time of its flight. Arrange for airplane trips as prizes for other contests. In return for publicity on screen and in lobby borrow a plane for ballyhoo purposes.

Stage an airplane model construction contest with Junior memberships in the (American) Aeronautical Association or subscriptions to the association publication, as prizes. Real pilot's goggles or helmets will also make attractive prizes.

"FLASH GORDON"— ANOTHER BIG NEWSPAPER TIE-UP SERIAL

ALEX RAYMOND'S sensational newspaper strip and Sunday page, "Flash Gordon" will be another great Universal chapter-play backed by a nation-wide newspaper tie-up. You can't start working on it too soon, telling the local paper running the strip, that you will play the picture. Ask for a credit line with the strip and page, suggest a few "house" ads plugging the strip and announcing the coming of the picture. Suggest banners on the delivery trucks. Then plug the strip and paper in lobby and on screen with your advance announcements of the picture.

The pistol illustrated at the left, is one of the many great novelties for your "FLASH GORDON" campaign. Tie-up with dealers for window displays and cooperative ads. Use pistols for contest prizes. It's a harmless toy—flashes sparks and makes a siren-like noise. For information as to prices, dealers, etc., address Louis Marx and Co., 200 Fifth Ave., New York City.

The Big Little Book Library features Flash Gordon with Alex Raymond drawings, not stills from the production. The book makes a great tie-up as it is sold through chain stores which will give you displays. Books are also good for contest prizes. Address: Whitman Publishing Company, Racine, Wisc.

"ADVENTURES OF FRANK MERRIWELL"— STANDISH'S FAMOUS STORIES IN 12 THRILL-PACKED CHAPTERS

THOUSANDS of boys, and girls, count Frank Merriwell as one of their best pals! He is, perhaps, the greatest fiction hero in history. His exploits and adventures have thrilled the youth of America for generations and are still among the best selling books for young boys and girls. His adventures in school, in athletics and in travel give you unlimited exploitation possibilities. Schools, Boy Scouts and other youth organizations, and the boys and girls themselves, will work with you in making this one of the biggest showmanship chapter-plays you have ever run. Let them know it's coming.

"OSWALD" THE LUCKY RABBIT IS STEPPING OUT

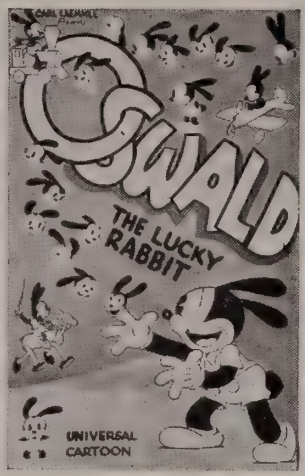
"Oswald" A Marquee Attraction

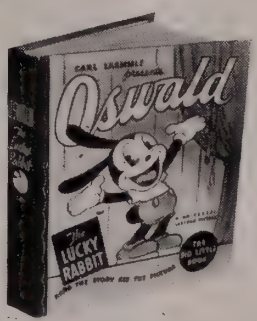
OSWALD has built up an army of fans that extend from coast to coast and from Canada to the Gulf! When you play him put his name on your marquee. Give him a spot in your ads. Use the stock one sheet. Plug him every way you can. Here are a few suggestions:

Organize "OSWALD CLUBS" on the same basis as your Buck Jones or serial clubs. Tie-up with the newspapers for an OSWALD GAG AND DRAWING CONTEST. Offer prizes for the best gags for the Lucky Rabbit to pull in his pictures and for the best drawings. Hold a special OSWALD MATINEE with souvenirs, ice cream and a general whoopie party for the kids with the treat on Oswald.

WATCH the leading toy stores and toy departments for the appearance of the latest OSWALD novelties including the dolls and rattles shown at the left. Work with the dealers for displays and co-operative newspaper ads. Promote dolls from the dealer and offer them as contest prizes. For further information address: Irwin & Co., 27 W. 20th St., New York City.

The stock 1 sheet for OSWALD. Use it every time you play one of these feature cartoons. Space provided for imprinting title of current picture.





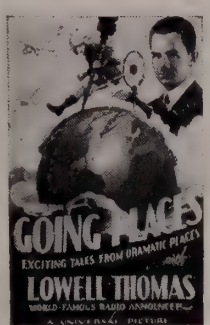
OSWALD'S BOOK

OSWALD in cartoon is also a member of the Big-Little Books Library on sale at 5 and 10c stores. These books are profusely illustrated with Oswald's antics and carry a running story of his adventures. Covers are in full color and feature the star in title and drawing. Leading chain stores sell them and will give you displays. Offer a few copies as contest prizes. Address: Whitman Publishing Co., Racine, Wisc. for nformation as to prices, dealer, etc.

BOOST THE FINEST NEWSREEL ON THE MARKET

"MENTONE" MUSICALS

TAKE a look at the NAMES on that poster to the left! The biggest in radio, vaudeville and night-club circles! That's what you get with UNIVERSAL-MENTONE featurettes! Real box-office draws—names that rate a spot on your marquee—and a line in your ads—give it to them! For your front, lobby and for around-town posting there is a special one sheet for every one of the series. Each one is produced with the same seat-selling showmanship that characterizes other Universal posters. Sell the big names—the music—the girls the laughter—they're all there when you play a UNIVERSAL-MENTONE.



Going Places With Lowell Thomas

ANOTHER box-office name! A real booster for any program. Lowell Thomas is one of radio's top personalities excellent for school tie-ups. Here's a stock one sheet to help you do it. Ask for this poster at your Universal Exchange.

"Stranger Than Fiction"

POST the individual items on a lobby board for extra ticket sales! The four corners of the globe are scoured to provide the material for this intriguing, educational entertainment. Weird, unbelievable oddities narrated by a prominent radio personality. That's the stock one sheet at the right. Use it in your lobby and on your front. Post a few around town in strategic spots.

UNIVERSAL WITH GRAHAM McNAMEE, TOPS THEM ALL

MORE newspaper promotion to give impetus to your selling job! Another BIG NAME to flash on your marquee and in your lobby. Sell the UNIVERSAL NEWSPAPER NEWS REEL as a feature of your program. Sell the inimitable Graham McNamee, — who tops all radio and screen announcers. Sell the front page news shots that Universal cameramen risk life and liberty to get. Put McNamee and the Universal Newsreel on your marquee. They rate it — every week.

Each issue has its own one sheet plugging the high spots of the reel. There's one of them at the right. Reserve a spot on your front display for it. Give it a special sidewalk easel. Spot a few around town. Your Universal Exchange will supply you with a stock poster featuring Graham McNamee. Use this, too. When there is a UNIVERSAL NEWSPAPER NEWSREEL shot of some important local event, go after it with special selling. Work with the newspaper tie-up. Give the paper credit in your lobby in return for mention of theatre in ads and publicity.

UNIVERSAL "L
FOR 19

Victor Hugo's HUNCHBACK OF NOTRE DAME ○ EDWARD
Directed by Edward Sutherland. An Edmund Grainger Production
DAUGHTER. By John Balderston. Directed by James Whale. A
DINNER. Faith Baldwin's Cosmopolitan Magazine Sensation. Dire
Wyatt. ○ From the best-seller by Beatrice Lubitz. ○ **Binnie B**
famous story. Directed by Stuart Walker. ○ **Edmund Lowe** in T
Directed by Lloyd Corrigan. ○ **Karloff** and **Lugosi** in THE INVIS
STORMY by Cherry Wilson. With **Noah Beery, Jr.** Directed by
Martel. Directed by Hamilton Macfadden. ○ **Edmund Lowe** in
Jack Oakie in FAST AND FURIOUS. ○ THE GIANT PLANE by
Horton in HIS NIGHT OUT. By Henry Irving Dodge. ○ AGEN
OF THE OPERA. ○ **Marta Eggerth** in SONG OF JOY. ○ ED
With **Constance Cummings** and **Ricardo Cortez.** Directed by Ja
BLUEBEARD. Screenplay by Bayard Veiller. ○ **May Robson** i
TIMBER with **Jack Holt.** ○ STORM OVER THE ANDES with **J**
Edward Grant. ○ DESTROYER with **Jack Holt.** ○ Gouverneur
Melford ○ YELLOWSTONE by Houston Branch. ○ ALONE T
THE FLYING SQUADRON ○

WATCH UNIVERSAL . . . *beca*

NES THEM UP"
35-36!

RNOLD in DIAMOND JIM. With **Jean Arthur** and **Binnie Barnes.** O 2 MARGARET SULLAVAN PRODUCTIONS. O DRACULA'S l Laemmle, Jr. Production. O CAROLE LOMBARD in SPINSTER d by Walter Lang. O STRANGERS AT THE FEAST. With **Jane** es in HER EXCELLENCY, THE GOVERNOR. Nina Wilcox Putnam's GREAT IMPERSONATION. E. Phillips Oppenheim's best-seller. E RAY. Howard Higgin's and Douglas Hodges' weird story. O is Friedlander. O WHILE THE CROWD CHEERS. With June IG SOLOMON OF BROADWAY. Directed by Alan Crosland. O es Warner Bellah. Directed by Ernst L. Frank. O **Edward Everett** 44 O UNDER THE SURFACE O Gaston Leroux's PHANTOM RD ARNOLD in THE HANGOVER MURDERS by Adam Hobhouse. s Whale. A Carl Laemmle, Jr. Production. O The Great KARLOFF in HREE KIDS AND A QUEEN. Directed by Edward Ludwig. O TALL **Holt** and Antonio Moreno. O TROUBLE IN B FLAT by James ris' EAST OF JAVA. With **Charles Bickford.** Directed by George ETHER. **Zasu Pitts - Hugh O'Connell.** Directed by Kurt Neumann. BUCK JONES PRODUCTIONS.

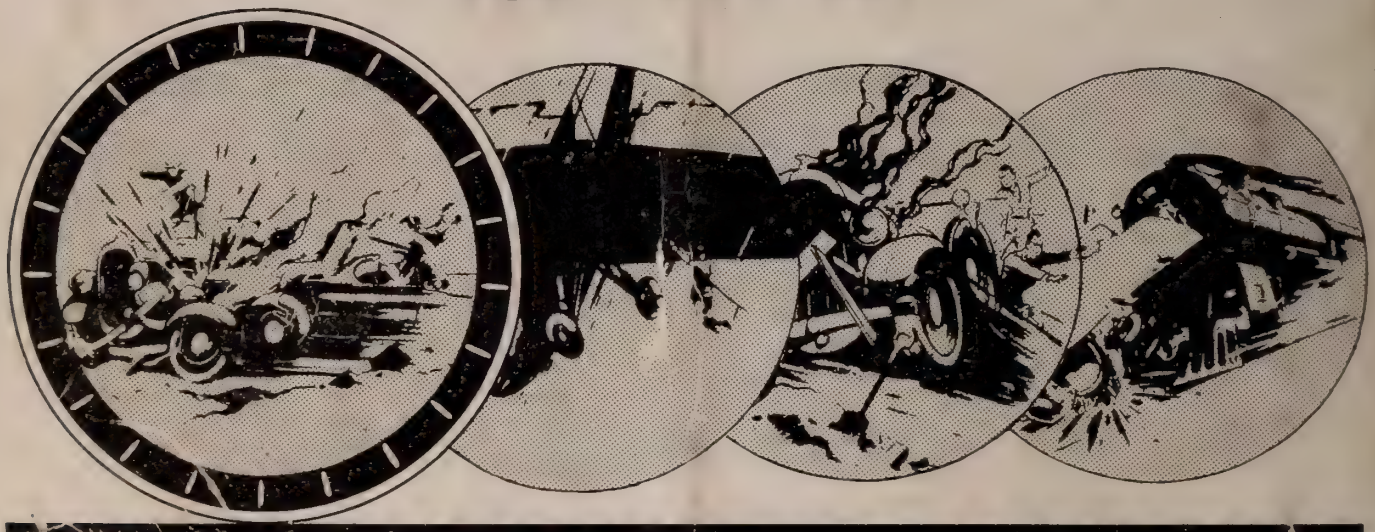
e Universal watches your box-office!

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

UNIVERSAL'S SENSATIONAL TWO-REEL SPECIAL FOR 1935-36!



CAMERA THRILLS!

Greater than *"The World's Greates*

Larry Edmunds Bookshop
6658 Hollywood Blvd.
Hollywood Calif. 90028
HO 3-327
World's Largest Collection
Of Books on Motion Pictures

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 37 AUG. 10, 1935 NO. 2

THE LADIES of DIAMOND JIM

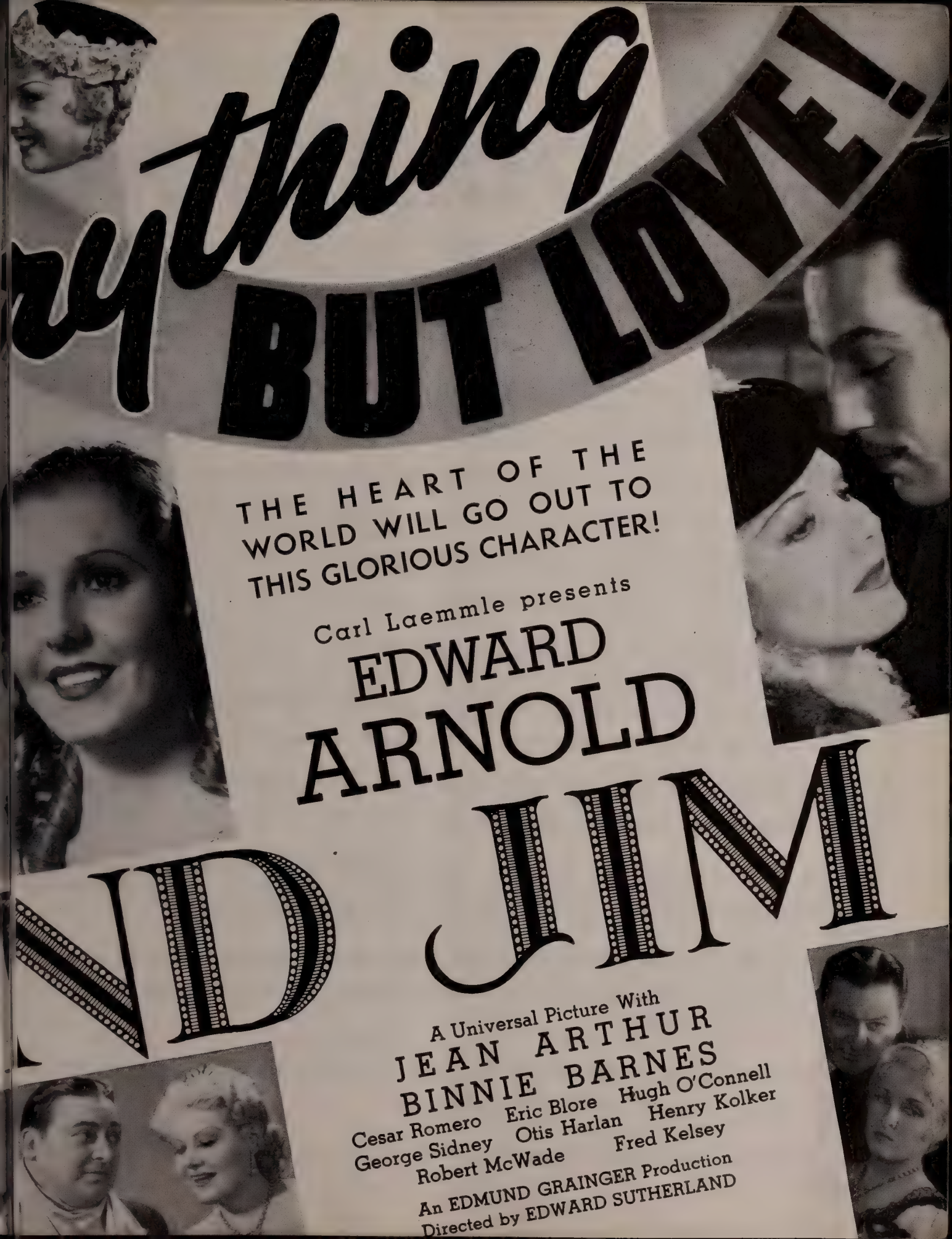
DIAMO

is

ND JIM

coming!

HE COULD BUY
Eve
in
DIAMO


rything
BUT LOVE!
THE HEART OF THE WORLD WILL GO OUT TO THIS GLORIOUS CHARACTER!
Carl Laemmle presents
EDWARD ARNOLD
ND JIM
A Universal Picture With
JEAN ARTHUR
BINNIE BARNES
Cesar Romero Eric Blore Hugh O'Connell
George Sidney Otis Harlan Henry Kolker
Robert McWade Fred Kelsey
An EDMUND GRAINGER Production
Directed by EDWARD SUTHERLAND

HANG DIAMOND

No. 824 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The most scintillating picture of many a season is about to be dumped into your lap.

It will smash your box office records if you treat it even half-way right — because it is so different from the yearly run of movies that it sets a new pace.

I mean, of course, "Diamond Jim."

It is a picture without a villian.

There is not a gangster in a carload of "Diamond Jims." It is not a "society drama." It is not a slapstick comedy.

It does not fit any description you have ever given to any previous motion picture.

It is in a class by itself — new, different, refreshing, full of laughs, and yet a tear-jerker! It will be copied!

It is the straight-forwardly told story of the life of one of America's most unusual characters. It deals with his life and with his love.

Both his life and his love are treated frankly, daringly, honestly — and entertainingly.

Edward Arnold plays the title role — "Diamond Jim" to you.

S ON YOUR WIFE!

With him are Jean Arthur, Binnie Barnes, Cesar Romero, Eric Blore, Hugh O'Connell, George Sidney, Otis Harlan, Henry Kolker, Robert McWade, Fred Kelsey and many others — but with all of the finest respect in the world to these real artists — I offer you a brilliant story which will make all of the actors and actresses a niche in the hall of screen fame. And I congratulate Edmund Grainger, the producer, and Edward Sutherland, the director, for doing an amazingly fine job.

Never were more money-making possibilities packed within the limits of any one single motion picture.

Never did any picture lend itself so naturally and so delightfully to fine and practical exploitation and advertising.

Here you have your glorious chance to get away from routine and offer something gorgeously new and honest and good and entertaining.

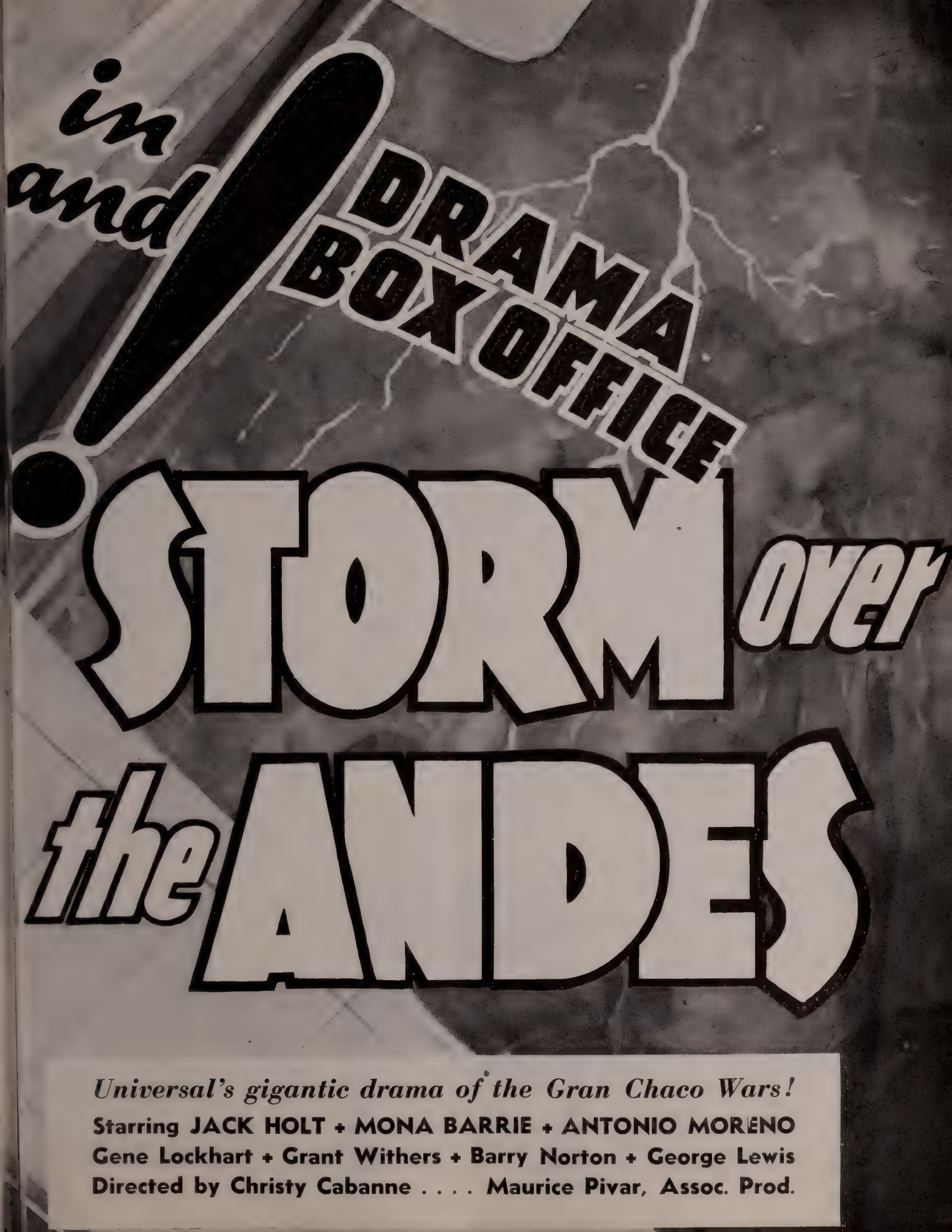
"Diamond Jim" plastered his person with diamonds.

You can make diamonds of profits if you handle this sensational picture just about half-way right!

Now, read this again!

Carl Laemmle

Sky High
HULZ



Universal's gigantic drama of the Gran Chaco Wars!

Starring JACK HOLT + MONA BARRIE + ANTONIO MORENO

Gene Lockhart + Grant Withers + Barry Norton + George Lewis

Directed by Christy Cabanne . . . . Maurice Pivar, Assoc. Prod.

Carl Laemmle Emphatically Denies Sale of Universal

RUMORS which Carl Laemmle allayed in the most emphatic terms during the convention of sales managers in Chicago, about the sale of Universal, cropped up again last week through the peculiar notoriety-seeking methods of Hollywood. In a statement issued last week, Carl Laemmle just

Carl Laemmle, President of Universal Pictures

as emphatically denied the rumor of the sale of Universal again.

For the past six months first one rumor and then another has been abroad that eager to retire from active business, the man who defeated the patents companies which monopolized the industry in its early days and then built up the largest distributing and studio organization in the world, was about to sell his controlling interests. Consistently, Mr. Laemmle denied such reports but Hollywood gossips still nodded their heads.

As July, a month of film mergers, closed Laemmle was approached with an offer of tempting millions but rejected them with a definite and emphatic, "No!"

"After giving 30 years of struggle and vitality to the building of a world wide organization that has given happiness and enlightenment to millions of people, I have greater pride in continuing to direct this organization than in the mere possession of a big bank-roll," stated the film pioneer.

(Continued on Page 27)

✚ ✚ ✚

Dickinson Circuit Of Kansas Buys Universal Pictures

J. R. GRAINGER, general manager of distribution for Universal, announces that the Dickinson Circuit has closed a deal that puts the Universal product into thirty of the most important towns in Kansas. This important Midwest circuit fell in line with all the other contractees so far in signing an earlier deal than last year, which is significant of confidence in the future of the film business. The Dickinson deal was closed by E. T. Gomersall and William Benjamin, manager of the Kansas City branch of Universal.

✚ ✚ ✚

Deal With Tri-State

MR. GRAINGER at the same time announced another mid-western booking deal which shows the en-

(Continued on Page 27)

✚ ✚ ✚

"DIAMOND JIM" WORLD PREMIERE

"DIAMOND JIM," Universal's lead-off production for the new 1935-36 season will have it's World

(Continued on Page 27)

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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AUGUST 10, 1935
Vol. 37 No. 2

The Preview Parade of UNIVERSAL PICTURES

EDWARD ARNOLD
as
"Diamond Jim"
. . . Brady is back on Broadway! . . .

Yes, "Diamond Jim" Brady is back on Broadway, the bright-lit boulevard he loved.

His old haunts hail him again . . . the gas-jets flare higher . . . the chefs at Delmonico's scramble and scurry.

The famous Transportation set of sparkers gleam again on the same generous expanse of shirt-front and girl's eyes grow big as blue-plates.

He's back! The band strikes up a ballad and Lillian Russell sings only to him. He's back. With broad-shouldered young John L. Sullivan to guard his gems!

"DIAMOND JIM" on the screen might have stepped from his own tintype. It's the same high-stepping, pleasure-loving, money-making man-about-town that New York knew—or thought it knew.

Behind the front, back of the glittering gems, a man's heart hungered and this love drama is revealed by the film.

Edward Arnold who takes the title role, Binnie Barnes as the most famous star of a generation, Cesar Romero, Jean Arthur, George Sidney and the others live their parts as players will when their souls are stirred by a story.

"DIAMOND JIM" is just one—the first one—of the new season's picture product from Universal. JACTHALL

IT HAPPENED AT UNIVERSAL CITY

Jane Wyatt, who has just returned to Universal City to appear in "Strangers at the Feast" by Beatrice Lubitz.

Gloria Stuart with her vivacious little daughter, Sylvia Vaughn, who with husband Arthur Sheekman, are in Hawaii for a vacation before the glamorous Gloria resumes her picture career with Universal.

The title of ZaSu Pitts' next picture for Universal, after the screamingly funny, "She Gets Her Man," is "Alone Together." There is something symbolical of that title in the above picture.

Yes, it was as hot in Universal City as it was in New York while they were making "King Solomon of Broadway." Here are the principals: Edmund Lowe, Dorothy Page, Louise Henry and Pinky Tomlin on the set, while this night club picture was being shot by director Alan Crosland. Julius Bernheim is the associate producer.

TO START THEM LAUGHING

! . . . TO GET THEM COMING!

X marks the spot...

where the biggest laughs of the year take place!

Carl Laemmle Presents

ZASU PITTS

HUGH O'CONNELL

in Universal's Laugh Riot

SHE GETS HER MAN

with Helen Twelvetrees, Lucien Littlefield

Directed by William Nigh

X THEATRE

imprint

2A

AMERICA'S NEWEST SCREAM-MATES!

A panic of laughter in a riotous feature comedy!

Carl Laemmle Presents

ZASU PITTS

HUGH O'CONNELL

in Universal's Laughing Sensation

SHE GETS HER MAN

with Helen Twelvetrees, Lucien Littlefield, Eddie Brophy, Ward Bond, Virginia Grey

Directed by William Nigh

3A

IS ZASU PITTS A "TIGER WOMAN"?

You'll laugh yourself hoarse when you see her as a comedy G-Woman!

Carl Laemmle presents

ZASU PITTS

Hugh O'CONNELL

in Universal's Comedy Hit

SHE GETS HER MAN

with

HELEN TWELVETREES

LUCIEN LITTLEFIELD

Directed by William Nigh

1A

Oh-h-h-h dear!...

IMAGINE ZASU PITTS AS A G-WOMAN!

...Your sides will be sore from laughter for days and days!

Carl Laemmle presents

ZASU PITTS

Hugh O'CONNELL

in Universal's Comedy Hit

SHE GETS HER MAN

with Helen Twelvetrees

Lucien Littlefield

Directed by William Nigh

1B

Carl Laemmle presents

ZASU PITTS

Hugh O'CONNELL

in Universal's Comedy Hit

SHE GETS HER MAN

1Y

A Mad, Merry Measure of Nonsense!

Carl Laemmle presents

ZASU PITTS

HUGH O'CONNELL

in Universal's Laugh Riot

SHE GETS HER MAN

with

HELEN TWELVETREES

LUCIEN LITTLEFIELD

2X

EDMUND LOWE in "KING SOLOM

Edmund Lowe, the star.

Louise Henry, who plays the role of Kiki, and the masked dancer, who is none other than that singin' fool, Pinky Tomlin

PINKEY

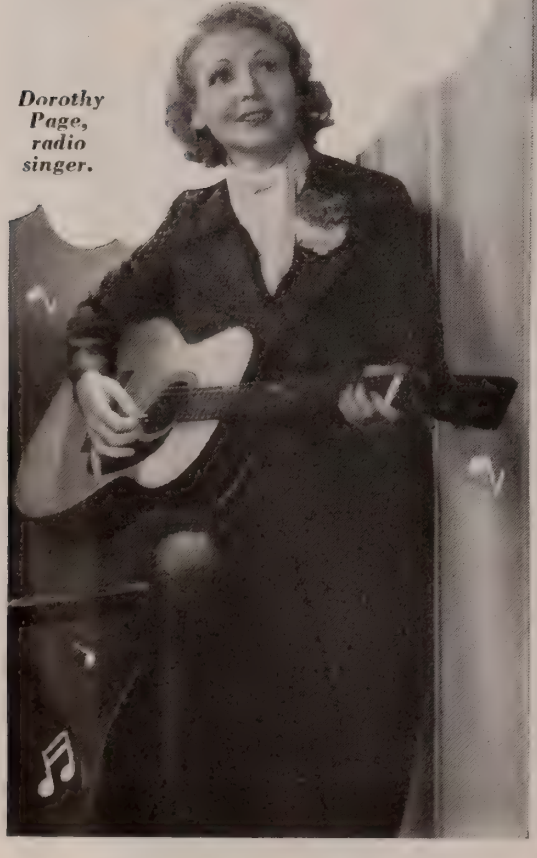
THIS is all that Pinky Tomlin does in "King Solomon of Broadway."

He plays Pinky Tomlin, which is swell.

He dances a rhumba so well with Louise Henry that he wins a prize for his work.

He is credited with the music and lyrics of "That's What You Think."

He organized and trained the twenty-piece orchestra which appears in the production.



Dorothy Page, radio singer.

GORGEOUS SETTINGS

ONE of the largest dance hall "sets" ever constructed was used in the making of Universal's thrilling and tuneful production, "King Solomon of Broadway." The set designed to represent "King Solomon's Palace" a New York night club, was more than 300 ft. long, 150 feet wide and had the novel distinction of being two stories high. Much of the action of the picture took place on the set, which was located on the "Phantom of the Opera" stage, best known of all motion picture stages. It was the first all steel set built for the movies.

Another feature of the set was that it not only contained an entrance for the public, ticket booths, dance floor, more than fifty tables, special bar and an orchestra pit where twenty musicians played, but living quarters on the second floor, ostensibly occupied by Lowe, playing the role of the daring "King Solomon," Broadway's head man, and Edward Pawley, cast as the owner of the dance emporium and a notorious gunman. More than 200 extras were required to "man" the set.

In addition to the cafe, a Long Island mansion, a roadhouse, and Broadway itself form the backgrounds for the fast-moving tale of love and danger along the "Great White Way."

Directed by Alan Crosland, Produced by Julius Bernheim.

as Only ONE SHEBA ON OF BROADWAY"

● In addition to the popular and versatile Edmund Lowe, who is the star of "King Solomon of Broadway," this semi-musical offering has a splendid list of attractions to recommend it for entertainment. It has music of the most colorful and popular quality, numbers by Pinky Tomlin, Con Conrad and Herb Magidson, and a rhumba by David Klotzkin. "Moanin' in the Moonlight," which is published by Witmark, is certain to be a hit number on the radio, and in the sheet music field. Then it has two singers of national reputation to interpret the songs, Pinky Tomlin, who is likely within the year to be the most eagerly sought after player in Hollywood, and Dorothy Page, former NBC star. It has a beauty of setting and photography to make it outstanding.

Edmund Lowe, who plays the role of King Solomon, proprietor of Solomon's Palace.

EDMUND LOWE

THE record of having been starred or co-starred in more than fifty productions during the past ten years is the unusual record held by Edmund Lowe, star of Universal's colorful and lilting tunefilm, "King Solomon of Broadway," with Dorothy Page, Pinky Tomlin and Louise Henry in supporting roles.

Born in San Jose, California, Lowe started his career as a professor at Santa Clara University, from which he graduated after starring in football and baseball.

Solomon's Palace with Pinky Tomlin's orchestra. all dressed up for the evening.

Louise Henry and Edmund Lowe

Pinky Tomlin and Phyllis Brooks

HEARST PAPERS PRAISE M

New York American on July 21st carried th
read below, while Louella D. Pa
circulation in the movie wo

Another

Lovely Marta Eggerth, popular actress, famous beauty, talented singer, wonderful dancer, entrancing personality.

ANOTHER new and glamorous foreign personality is coming to the American screen. Her name is Marta Eggerth, and though she has but recently quitted her 'teens, she has enjoyed success on the Continent both as a film star of unusual emotional powers and as a concert and opera artiste with a superb mezzo-contralto voice.

Miss Eggerth will reach New York early in August en route for her first visit to Hollywood, where she will make at least two pictures for Universal's 1935-36 program. Though Hungarian by birth, she speaks and sings in five languages and has been making pictures in German, French, Italian and English.

She has already been seen in America in "Unfinished Symphony," a Gaumont-British production, with lovely Franz Schubert melodies, directed by Willy Forst, and in "My Heart Is Calling," opposite her fiance, Jan Kiepura. Forst has also been signed by Universal and will, in all probability, direct one of the later Eggerth starring vehicles, but her first California production, "Song of Joy," by E. P. McEwen,

ARTA EGGERTH TO SKIES

lisplay article on new star which you will ns syndicated, through the biggest !, the article at the right.

ıropean Star o Invade Our Studios

will have an American director, an American background and 100 per cent American supporting cast.

To Sing Two Arias in New Picture

The story will furnish an opportunity for the mercurial native of Budapest to sing two operatic arias as well as three or four lighter numbers now being written for her by Ferde Grofe and others.

In celebration of the 100th anniversary of the death of Vincenze Bellini, the great Italian composer of "Norma" and "La Sonnameula," Marta Eggerth's latest film, "Casta Diva," founded on Bellini's life, is now being shown simultaneously in the principal cities of Italy, Great Britain and France. The English version is expected to be released in this country by Gaumont-British, through Fox, at just about the time she arrives in the States.

Added to her other accomplishments, the gifted Marta Eggerth dances with the grace of a trained ballerina. Her early training was for the ballet. At the age of 9 she played the Doll in Offenbach's "Tales of Hoffman" at the Budapest Opera House and subsequently remained there as a student-artist for six years. It was during this period of hard work and study she discovered that her voice was as nimble as her feet and she was given a wide range of roles that proved excellent training in light comedy as well as emotional drama for her later screen career.

Went to England to Act in 1932

At the pigtail age of 15, she was graduated from the opera school and became a full-fledged comedienne on the light opera stage, earning for herself the sobriquet of "the little prima donna" throughout the Continent.

In 1932, she went to England to appear opposite Owen Nares in her first talkie, "Where is This Lady?" At that time, she spoke German and French but not a word of English. She learned her lines parrot-wise and the shrewdest observers did not guess that the actress was playing a part in more than one sense. When she next visited London to make "My Heart is Calling," her English had become so fluent, several managers plied her with offers for the British legitimate stage.

In appearance, Marta Eggerth is petite, blonde and blue-eyed with a sprightliness and gaiety of manner that have made her one of the outstanding personalities in the social life of Europe quite apart from her popularity in the professional world.

This particular set up was reprinted from the Pittsburgh Post-Gazette, but it was carried in all the other Hearst papers and the huge syndicate that takes Miss Parsons column

EUROPEAN STAR GETS AS FIRST "SONG OF JOY"

Universal Picks Yarn With American Locale.

By Louella O. Parsons

Motion Picture Editor, Universal Service.
Copyright, 1935, by Universal Service, Inc.

LOS ANGELES, July 31.—Surprising that Marta Eggerth, Hungarian songbird and actress who had such a vogue abroad, should prefer to make her debut here in an American story. She speaks English fluently and without much trace of an accent, so Universal agrees with her that the quickest way to win a place with the American movie-going public is to appear in a story with an American locale.

Her arrival here and her romance with Jan Kiepura have been so much talked about that it seems months ago that we first announced that she was coming to Universal. She will get here late in August to be starred in a typically American play, "Song of Joy," by Frank Dougherty and Helen Thompson. Hans Kraly is doing the screen play.

* * *

Charles Rogers denies in eight languages, each one with a gesture, that he has any intention of buying Universal. He says he is well set at Paramount and gives as hes reason for staying on the fact that he has many productions lined up. "Honors Are Even," by Roi Cooper McGrue, was today handed to Sylvia

Carole Lombard.

June Martel Gets Her Chance

Beautiful June Martel. She has all it takes to make a screen star but the breaks. Now she has those too. She is in Universal's football picture opposite Charles Farrell.

Latest Ingenue Discovery of Universal will make her first appearance at Universal City as Lead Opposite Chas. Farrell in "Off-Side"

•

HERE is a picture of a pretty girl who is stepping into Janet Gaynor's shoes. Her name is June Martel. She is leading lady for Charles Farrell, who with Janet Gaynor formed one of the great box-office teams of screen history. Farrell and Miss Martel carry the romance in "Off-Side," Universal's picture about what happens when college football and college radicalism meet in a head-on collision.

"Off-Side" is now being filmed at Universal City, and the famous Los Angeles Coliseum, scene of many big football contests and the Olympic Games of 1932. Farrell is enthusiastic about the work of his new screen sweetheart. So is Hamilton MacFadden who is directing "Off-Side," and who often watched Farrell and Janet Gaynor work together when he was a director for Fox.

Although she plays a college co-ed in 'Off-Side," Miss Martel never went to college. She knew she wanted to be an actress when she was still in Lakeview High School, Chicago, and wasted no time about achieving her ambition. She won an audition at the Chez Pierre night club in the Windy City, sang and danced there, went into vaudeville and then reached Broadway with the Paramount Publix theatre roadshows. She sang and gave impressions of celebrities one entire summer at the Ritz Carlton Hotels in Atlantic City and Philadelphia.

Her work in the Broadway stage play "The Perfumed Lady" won her screen tests but she refused to sign for pictures, until persuaded by Warner's following her role in "Hide and Seek" at the Westport, N. Y. summer theatre. She also acted in the Broadway drama, "Kill That Story."

Four studios bid for her services after her movie debut in "Going Highbrow," Universal winning out and putting her into the lead in "Off-Side." Her most recent appearance is in "Front Page Woman." She was born in Chicago on November 19th, 1909 and went to school in that city. She is five feet one and a half inches tall, weighs 104 pounds, has brown eyes and auburn hair, loves to ride, play the piano, and fish, plays golf and reads books, preferably plays.

In "Off-Side" she has the part of a girl who works in a restaurant to earn her way through college. She keeps Farrell, the football hero true to the team and helps him fight off the radicals. Andy Devine, J. Farrell McDonald, Ann Sheridan and Eddie Nugent have strong roles in this film which boasts a squad of All-American gridiron stars headed by Jim Thorpe, Nick Lukats, Jim Purvis and Moon Mullins.

THE WHISPERING CAMPAIGN

HAS BECOME A SHOUT!

"UNIVERSAL HAS THE LINE-UP!"

. . . . AND HERE ARE THEY'RE ALL

FIRST OF THE BIG ONES

EDWARD ARNOLD
in
"DIAMOND JIM"
With JEAN ARTHUR · BINNIE BARNES
Directed by Edward Sutherland
An Edmund Grainger Production

RELEASED SEPTEMBER 2nd

●

TWO MARGARET SULLAVAN PRODUCTIONS
Universal's great star at her greatest!

●

CAROLE LOMBARD
in
"SPINSTER DINNER"
Faith Baldwin's Cosmopolitan Magazine Sensation . . . Directed by Walter Lang

●

BINNIE BARNES
in
"HER EXCELLENCY, THE GOVERNOR"
From the famous Liberty Magazine success...Directed by Stuart Walker

●

EDMUND LOWE
in
"KING SOLOMON OF BROADWAY"
With Dorothy Page and Pinky Tomlin
Directed by Alan Crosland . . . A Julius Bernheim Production

●

KARLOFF and LUGOSI
in
"THE INVISIBLE RAY"
Howard Higgin's and Douglas Hodges' weird story

JACK OAKIE
in
"FAST AND FURIOUS"
From the auto-racing romance by Paul Sidney...Directed by Edward Laemmle

●

"WILD NIGHT" ("Hangover Murders")
With
EDW. ARNOLD ● CONSTANCE CUMMINGS ● SALLY EILER
Robert Armstrong — Robert Young — Reginald Denny
From the novel by Adam Hobhouse . . . Directed by James Whale . . . A Carl Laemmle, Jr. Production

●

CHARLES FARRELL
in "OFF-SIDE"
Stanley Meyer's sensational football story
With JUNE MARTEL...Directed by Hamilton Macfadden

●

MAY ROBSON
in "THREE KIDS AND A QUEEN"
With Frankie Darro, Charlotte Henry, Henry Armetta
Directed by Edward Ludwig

●

JACK HOLT
in
"STORM OVER THE ANDES"
With MONA BARRIE and ANTONIO MORENO
Directed by Christy Cabanne

●

EDMUND LOWE
in
"THE GREAT IMPERSONATION"
E. Phillips Oppenheim's best-seller
Directed by Lloyd Corrigan

●

MARTA EGGERTH
Universal's New Singing Venus
in a merry American musical romance
"SONG OF JOY"

THE PICTURES SHOUTING ABOUT:

CHARLES BICKFORD
in
"EAST OF JAVA"
Gouverneur Morris' famous story
Directed by George Melford

●

ZASU PITTS-HUGH O'CONNELL
The Nation's Newest Scream-Mates
in
"ALONE TOGETHER"
Directed by Kurt Neumann

●

The Great KARLOFF
in
"BLUEBEARD"
Screenplay by Bayard Veiller, author of
"Within the Law" and "The Trial of Mary Dugan"

●

EDWARD EVERETT HORTON
in
"HIS NIGHT OUT"
Henry Irving Dodge's famous comedy

●

JANE WYATT
in
"STRANGERS AT THE FEAST"
From the best-seller by Beatrice Lubitz
Screenplay by Gladys Unger

●

VICTOR HUGO'S immortal masterpiece
"HUNCHBACK OF NOTRE DAME"

●

NOAH BEERY, Jr. and JEAN ROGERS
in **"STORMY"**
Cherry Wilson's story of wild horses and wilder men!
Directed by Louis Friedlander

"DRACULA'S DAUGHTER"
By John L. Balderston...A Carl Laemmle, Jr. Production

●

"GIANT PLANE"
By James Warner Bellah...Directed by Ernst L. Frank

"AGENT 44"
The first story of the Government's woman-hunters!

●

Gaston Leroux's classic drama of all time
"PHANTOM OF THE OPERA"

●

JACK HOLT in
"RIVERBOAT GAMBLER"
Based on the famous stories by Bret Harte
Screenplay by Gouverneur Morris and Gerald Geraghty

●

"TROUBLE IN B FLAT"
A brand new kind of comedy with music by
James Edward Grant, author of "Whipsaw"

●

JACK HOLT in
"TALL TIMBER"
The drama of the last wilderness!

●

"YELLOWSTONE"
Arthur Phillips' stirring story
of America's natural wonder

●

"THE FLYING SQUADRON"
A romance of aerial daring!

●

SIX BUCK JONES FEATURES
The greatest Western star of all
in his biggest money-makers!

●

JACK HOLT in
"DESTROYER"
Samuel Johnson's gripping
story of a submarine pirate

AND DON'T FORGET WHAT WE PROMISED ABOUT WINDING UP THE CURRENT SEASON IN A BLAZE OF GLORY WITH

IRENE DUNNE
in John M. Stahl's production of
"MAGNIFICENT OBSESSION"
With ROBERT TAYLOR, Charles Butterworth, Betty Furness
[Now in Production]

•

MARGARET SULLAVAN
FRANCIS LEDERER
in "NEXT TIME WE LOVE"
From Ursula Parrott's newest novel!

•

WILLIAM POWELL
in "MY MAN GODFREY"
From the Liberty Magazine serial by Eric Hatch

•

"SUTTER'S GOLD"
...From the epic novel by Blaise Cendrars

•

IRENE DUNNE
in "SHOW BOAT"
Edna Ferber's Immortal Classic! . . . Music by Jerome Kern
A Carl Laemmle, Jr. Production . . . Directed by James Whale

Straight From the Studio

Daily Reports on the Rushes by the Man Who Sees Them *First*

Picture Number 743
File No. 6456

Date: August1.

Title
"MAGNIFICENT OBSESSION"

Producer - - - - E. M. Asher
Director - - - John M. Stahl
Star - - - - - - Irene Dunne
Star - - - - - Robert Taylor
Featured- Chas. Butterworth, Betty Furness and Sara Haden.
Story(novel) Lloyd C.Douglas
Screen-play and Dialogue by- Geo. O'Neil, Sarah Y. Mason and - - - - Victor Heerman.
Sets Designed by -- Dan Hall
Unit Publicity- Edw'd Thomas
First Camera -- John Mescall
Second Camera- Allyn C.Jones
Film Editor - Milton Carruth

Research- Cecil Reynolds MD.
Technical Advisor- the Same.
Ass't Dir. - Jos. McDonough
Ass't Dir. - - Charles Gould
Script Clerk - - - Mary Frey
Starting Date, July 12, 1935
Schedule -- 9 weeks (approx)

CAST

Helen - - - - - Irene Dunne
Bobbie - - - - Robert Taylor
Nancy - - - - - - Sara Haden
Tommy -- Charles Butterworth
Joyce - - - - Betty Furness
Perry - - - - - Arthur Hoyt
Dr. Ramsey - - Gilbert Emery

DAILY ITEMS

Scenes made July 29
Location - Studio
Days spent - 15
Scenes finished - 19.
Day's footage - 5430
Total footage -61345
Photo results - perfect.

The scenes in this lot are mostly in the hospital. Irene Dunne comes out of a private room with the nurse and is about to leave when another nurse runs up with the alarming news that Mr. Taylor has disappeared from his bed and room. All three women go in Taylor's room. He is caught hiding by the nurse. Whatever was on his mind is all forgotten the moment Taylor sees Miss Dunne. She is the lady of the stalled automobile who gave him the slip and got away in an old flivver of a passing stranger.

Miss Dunne is a superb creature. She is feminine perfection in all her scenes. She photographs perfectly and her charming personality is a most wonderful thing to behold. What a swell world it would be if every woman could be as beautiful and lovable as Irene Dunne, and if every man could be as handsome and wholesome as Robert Taylor.

Accidental Heroine, in Smash Comedy, "

Teaming of ZaSu Pitts and Which Will Afford Millions of Take-Off on the Government A Is the High Come

ZaSu Pitts and Her Million dollar hands.

Ed Brophy, No. 1 Public Enemy, practices archery on ZaSu's Joan of Arc poster.

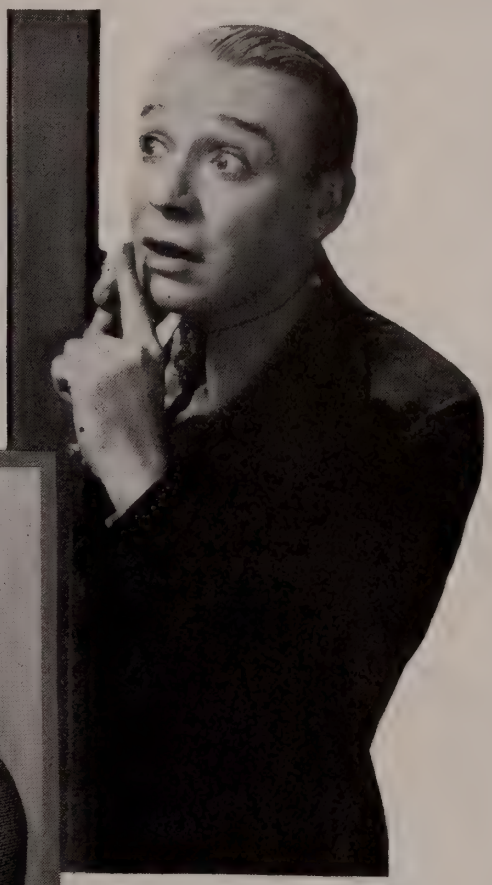
Lucien Littlefield, small-time sweetheart.

MAKING ZaSu Pitts a female crime buster, a tiger woman, a Carrie Nation, was a lovely idea. It germinated in the brains of Aben Kandel and Dave Diamond as a take-off on the Government agent pictures. Then they added Hugh O'Conell in the role of a demon press agent who saw in the accidental foiling of a bank robbery by a waitress in Arkansas, a chance to make himself a bank roll and acquire a meal ticket.

William Nigh collected all of the tough looking mugs that Hollywood affords to fill the ranks of the Public Enemies for ZaSu to work on and there you have the formula for the season's most outstanding comedy hit. ZaSu and her hands were never funnier than they are in this portrayal of a terrified woman telling the mothers of America how to bust up the crime wave, motivated as she was by the desire to pay off the $98. mortgage on the beanery of her country sweetheart. Helen Twelvetrees and Lucien Littlefield provide the sentimental interest for ZaSu Pitts and Hugh

ecomes Tiger Woman
HE GETS HER MAN"

gh O'Connell An Ispiration
ughs in This Screamingly Funny
t Pictures. "She Gets Her Man"
Spot of the Season.



Hugh O'Connell as the demon press agent.

The Public Enemy's wooing is more than ZaSu can bear.

Helen Twelvetrees plays herself.

O'Connell, while the thug roles are beautifully exemplified by those lovely specimens, Ed Brophy, Warren Hymer, Ward Bond and Richard Alexander and a baker's dozen of thuggy extras picked up from local ringsides and boxing gymnasiums.

The high spot in "She Gets Her Man" is the attempt of the ace bad man to have ZaSu Pitts inspire his gangsters to bigger and better crime as she has inspired the mothers of America against it. Held up by two pug-uglies, ZaSu can only repeat in trembling tones the speech which Hugh O'Connell has taught her for the lecture platform. It has the reverse English on these hardened criminals, and strange as it may seem, they all throw their guns on the table in front of the terrified heroine and demand that she lead them away to jail.

It sounds goofy, but the whole picture is beautifully goofy from start to finish.

"She Gets Her Man" is a lovely comedy.

With "Lady Tubbs" and "She Gets Her Man" to make them laugh, the exhibitors should be happy.

Hail! Hail!
THE GANG'S ALL CHEER!

"Perfect light-comedy . . . If nominations are still open for a successor to Marie Dressler, this one goes to Alice Brady, considerably younger, but with the same punch . . . She's grand . . . an abundance of riotously funny lines and fine support."

—San Francisco Call-Bulletin

•

"A thoroughly entertaining picture . . . gives Alice Brady a real opportunity to disclose her ability as a comedienne . . capital supporting cast."

—San Francisco Examiner

"Alice Brady cavorts delightfully . . . proves conclusively that she can handle a character part and make it convincing, while studding it with ingratiating light comedy . . . expert supporting cast."

—San Francisco News

•

"Alice Brady grand comedienne . . . enjoys a veritable field day in "LADY TUBBS" . . . romps through the role, turning every line into a laugh . . . as funny a foray of high society as the screen has ever caught.'

—San Francisco Chronicle

Lady TUBBS

WITH

ALICE BRADY – DOUGLASS MONTGOMERY – ANITA LOUISE – JUNE CLAYWORTH – ALAN MOWBRAY

MILDRED HARRIS – HEDDA HOPPER – PHYLLIS BROOKS

From the novel by Homer Croy — Directed by Alan Crosland — L. L. Ostrow Associate Producer

CASTS OF UNIVERSAL PICTURES W

"WILD NIGHT"
"Hangover Murders"

by

Adam Hobhouse

EDWARD ARNOLD
CONSTANCE CUMMINGS
SALLY EILERS
Robert Armstrong
Robert Young
Reginald Denny
Ed Brophy
Jack LaRue
Gregory Ratoff
Louise Henry
George Meeker
Arthur Treacher
Monroe Owsley
Gustav Von Seyffertitz
Rafaela Ottiano

Director, ***James Whale***

"SHE GETS HER MAN"

ZASU PITTS
HUGH O'CONNELL
Helen Twelvetrees
Lucien Littlefield
Ed Brophy
Warren Hymer
Bert Gordon
Ward Bond
Richmond Alexander

Director, ***William Nigh***

"DIAMOND JIM"

by

Parker Morell

EDWARD ARNOLD
JEAN ARTHUR
BINNIE BARNES
Cesar Romero
Eric Blore
Hugh O'Connell
George Sydney
Robert McWade
Tully Marshall

Director, ***Edward Sutherland***

"STORM OVER THE ANDES"

JACK HOLT
Antonio Moreno
Mona Barrie
Gene Lockhart
Grant Withers
Juanita Garfias
Barry Norton
George Lewis
Anita Camargo

Director, ***Christy Cabanne***

"STORMY"

NOAH BEERY, Jr.
JEAN ROGERS
J. Farrell MacDonald
Fred Kohler
Raymond Hatton
Walter Miller
James Burtis
Arizona Wranglers
Rex, King of Wild Horses

Director, ***Louis Friedlander***

CH MEAN MONEY AT BOX-OFFICE!

"MAGNIFICENT OBSESSION"

by

Lloyd C. Douglass

IRENE DUNNE
ROBERT TAYLOR
CHAS. BUTTERWORTH
Betty Furness
Sara Haden
Gilbert Emery
Inez Courtney
Henry Armetta
Arthur Hoyt

Director, ***John M. Stahl***

"THREE KIDS AND A QUEEN"

MAY ROBSON
Frankie Darro
Henry Armetta
Charlotte Henry
William Benedict
Billy Burrud

Director, ***Edward Ludwig***

"OFF-SIDE"

CHARLES FARRELL
June Martel
Eddie Nugent
Ann Sheridan
Andy Devine
J. Farrell MacDonald
Glenn Boles
Phyllis Fraser
Herman Bing
Jim Thorpe
Nick Lukats

Director, ***Hamilton Macfadden***

"KING SOLOMON OF BROADWAY"

by

Albert J. Cohen and Robert T. Shannon

EDMUND LOWE
Pinky Tomlin
Dorothy Page
Louise Henry
Edward Pawley
Charles Grapewin
Bradley Page
Arthur Vinton
Clyde Dilson
Phyllis Brooks

Director, ***Alan Crosland***

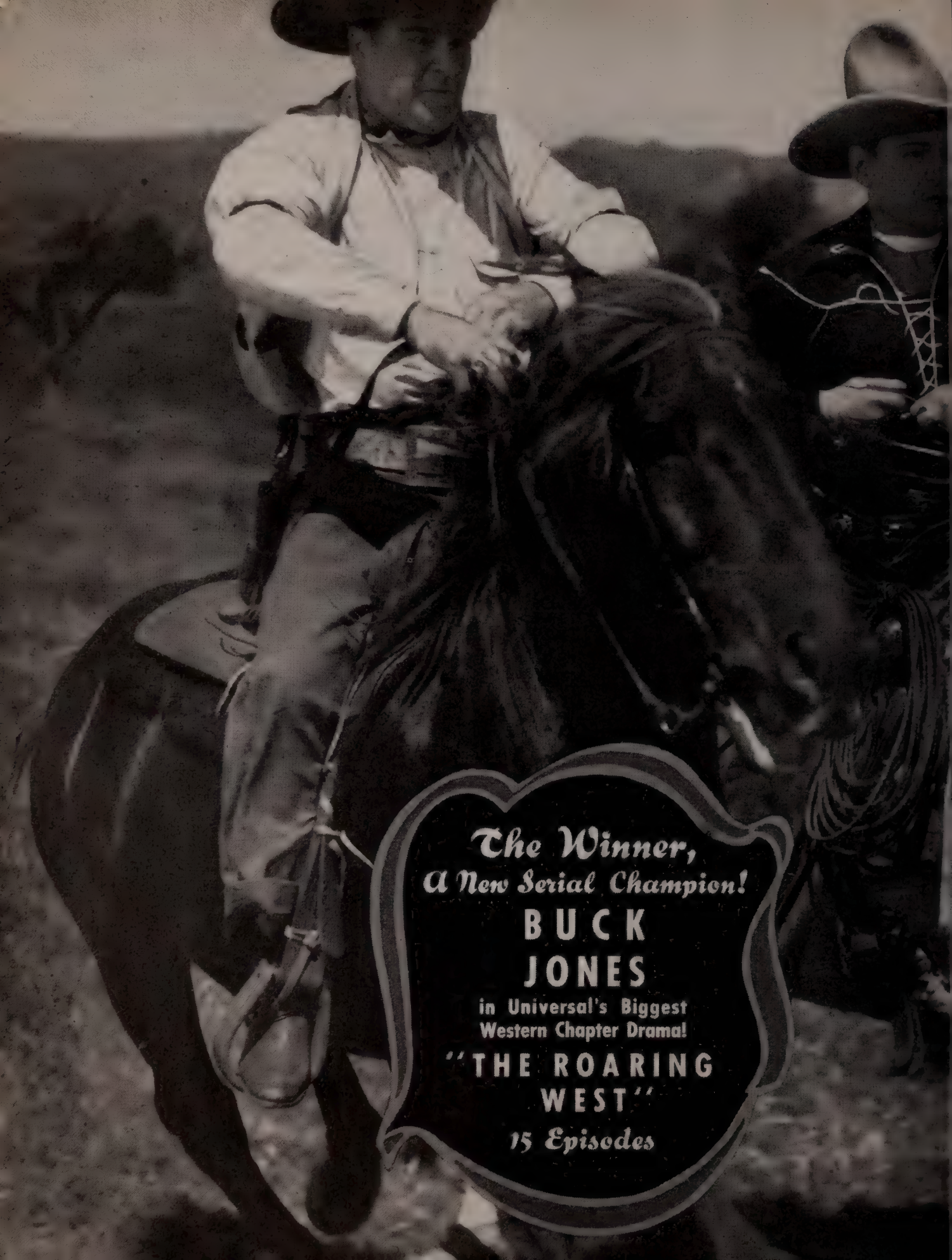
"ALONE TOGETHER"

by

Mann Page

ZASU PITTS
HUGH O'CONNELL
Walter Catlett
Inez Courtney
William Pawley
Tom Duggan
Mae Busch
Irene Franklin
Phil Tead
James Burke
Buster Phelps

Director, ***Kurt Neumann***


The Winner,
A New Serial Champion!
BUCK
JONES
in Universal's Biggest
Western Chapter Drama!
"THE ROARING
WEST"
15 Episodes

The Roll of Honor

The Following Exhibitors in the Calgary, Alberta, territory have used Universal Pictures Consecutively:

Since they have been in business

EXHIBITOR	THEATRE	TOWN
C. S. Bailey	Bailey Theatre	Camrose, Alta.
W. Cole	Cole's Theatre	Bellevue, Alta.
	Michel Theatre	Michel, B. C.
L. Brewerton	Capitol Theatre	Raymond, Alta.
L. Johnston	Orpheum Theatre	Kimberley, B. C.
	Orpheum Theatre	Fernie, B. C.
M. C. Healy	Lyric Theatre	Swift Current, Sask.
	Eagle Theatre,	Swift Current, Sask.
Beatty & Johnston	Crescent Theatre	Red Deer, Alta.
	Opera House	Stettler, Alta.
K. M. Leach	Strand Theatre	Calgary, Alta.
	Variety Theatre	Calgary, Alta.
A. Entwisle	Strand Theatre	Edmonton, Alta.
	Empress Theatre	Edmonton, Alta.
	Princess Theatre	Edmonton, Alta.
	Dreamland Theatre	Edmonton, Alta.
A. W. Shackleford	Capitol Theatre	Lethbridge, Alta.
	Roxy Theatre	Lethbridge, Alta.

For Ten Years

F. Christou	Lux Theatre	Banff, Alberta
R. Robson	Opera House	Vulcan, Alberta
J. Dezeeuw	Napier Theatre	Drumheller, Alta.

For Five Years

W. H. B. Sharp	Sharp's Itinerant Circuit	Film Exchange Bldg., Calgary, A
L. A. Goodridge	Gem Theatre	Edmonton, Alta.
F. Donald	Capitol Theatre	Grand Prairie, Alta.
Chas. Coombes	Empress Theatre	Lloydminster, Sask.
L. A. Maher	Monarch Theatre	Medicine Hat, Alta.
W. J. Redmond	Grand Theatre	Maple Creek, Sask.
B. R. Headley	Empress Theatre	Ponoka, Alta.
R. J. Grant	Audien Theatre	Wetaskiwin, Alta.
T. C. Milnes	Rex Theatre	Claresholm, Alta.

For Three Years

G. W. Peacock	Isis Theatre	Calgary, Alta.
F. W. Falkner	Cadomin Theatre	Cadomin, Alta.
Wm. Ramsay	Opera House	Canmore, Alta.
D. Miller	Rex Theatre	Taber, Alta.
F. Shepherd	Majestic Theatre	Biggar, Sask.
M. Milo	Star Theatre	East Coulee, Alta.
C. M. Hoar	Rex Theatre	Kindersley, Sask.
	Auditorium Theatre	Unity, Sask.
	Crescent Theatre	Calgary, Alta.
	Hdqrs. Crescent Theatre	Calgary, Alta.
J. Heinz	Alexandra Theatre	Sylvan Lake, Alta.
Dr. J. H. W. Moore	Avalon Theatre	Lacombe, Alta.
C. H. Martin	Marnel Theatre	Wilkie, Sask.

J. A. WILSON, Mgr.

"DIAMOND JIM" OPENS NEW SEASON IN WORLD PREMIERE AT ROXY

(*Continued from Page 8*)

Premiere at the Roxy Theatre on Friday, August 23rd.

A block of one hundred seats in the mezzanine will be reserved for a specially invited list of those men and women who knew James Buchanan Brady personally, including a number of well known railroad men, theatrical people, restarateurs, jewelers, his tailor, now deep in the 80's; his florists, his physicians, and even his errand boys. Another block of 500 seats will be occupied by an invited list of distinguished personalities in the worlds of society, literature and art.

In addition to Edward Arnold who first attains stardom in this film, the cast includes Jean Arthur, Binnie Barnes, Cesar Romero, Eric Blore, Hugh O'Connell, George Sidney, Bill Demarest, Robert McWade, Bill Hoolahahn, Henry Kolker, Tully Marshall, Albert Conti, Armand Kaliz and others.

The story adapted by Preston Sturges, Harry Clork and Doris Malloy from Parker Morell's "Life and Times of James Buchanan Brady," is an Edmund Grainger Production, directed by Edward Sutherland.

But all of the world premiere glory is not destined for the Roxy. Every city in the United States, to open its fall season, is anxious to have a world premiere of "Diamond Jim." It is the only big picture for fall which has made a definite and lasting impression on the box-office consciousness of exhibitors. Lou Metzger, of the Spreckles Theatre of San Diego, is making tremendous preparations of his own world premier on the same date. San Francisco, Chicago, Boston, Philadelphia and other cities are all in keen competition for August 23, or August 24 dates on "Diamond Jim." It's a rage.

✚ ✚ ✚

Carl Laemmle Denies Sale of Universal

(Continued from Page 8)

"In these days of money consciousness a cash offer of millions is an undeniable temptation but Universal has been my heart as well as my hand all these years and is not for sale. I have been active in this business longer than any of my competitors and I admit being sentimental about it. I am confident that our 30th year will climax a memorable advancement and I see no possible reason for surrendering to time or money when the future looks brightest."

At the present time Universal City studios are busier than at any time in five years, 10 companies being at work with scenarios for eight more productions ready for early filming and with four of the biggest attractions in the organization's history set for release to the public between August and November.

Early Exhibitor Deals Demonstrate Confidence

(Continued from Page 8)

couraging way in which exhibitors are signing for product this year. The deal was signed by Louis Patz, manager of Universal's Des Moines Exchange, with the Tri-State Circuit. The deal covers the thirteen major towns in Nebraska and Iowa and includes Des Moines, Cedar Rapids, Rock Island, Omaha, Davenport, Moline and Sioux City.

✚ ✚ ✚

3 Deals Close 88 Texas Towns

TEXAS is voting the Universal ticket straight this year. And voting early too. It's a vote of confidence in Universal product and Universal progress. On top of the 31 Henry Hall theatres in this state that signed for Universal product last week 57 more towns stepped into the box-office parade this week. These towns were included in the deals closed with R. J. O'Donnell for the Interstate-Texas Consolidated Theatres and with Harold Robb and Edward Rowley for the Robb-Rowley Circuit.

The Interstate deal was for 32 situations in Texas and the Robb-Rowley Circuit for 25 situation in Texas and 3 in Oklahoma. These deals were closed by Edward Olsmith.

Who Is Pinky Tomlin?

IF there is anyone in the moving picture business or music publishing who does not know Pinky Tomlin by now, it is just too bad. He is, every day, becoming, more and more, a celebrated figure. When "King Solomon of Broadway" reaches the screen, he is bound to register the unique personality which has made him such a hot favorite in Hollywood. Below is a reproduction of a syndicated article by O. O. McIntyre, which came to the attention of some twelve million people who read his column.

NEW YORK Day by Day

By O. O. McIntyre

Many lyricists believe the gangling hill-billy, Pinky Tomlin, is destined to surpass even the acknowledged master, Irving Berlin, in the art of attaining the lilting lyric. Berlin's fitting of the phrase, "Full of originality" to a bar of music is often classed as top by those who know. A line that sings itself! Tomlin's keen ear for rhythm and fitting words to music is strikingly revealed in "The object of my affection can change my complexion . . ." Not so grand just to read but oddly lilting in a song.

* * *

UNSOLICITED!

This telegram came out of a clear sky, and believe me the skies are clear for Universal!

1223

BY DIRECT WIRE FROM

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

NF24 78 NL=XU LOSANGELES CALIF JULY 18 1935

J R GRAINGER,UNIVERSAL FILM CO=

ROCKEFELLER CENTER NY=

SAW DIAMOND JIM AT STUDIO NEW SUPERLATIVES WILL HAVE TO BE COINED TO DO JUSTICE TO DIAMOND JIM STOP UNQUESTIONABLY ONE OF THE FINEST PICTURES I HAVE HAD THE PLEASURE TO LOOK AT IN A LONG TIME STOP IF THIS IS A SAMPLE OF WHAT TO EXPECT FROM UNIVERSAL THEN BOTH UNIVERSAL AND THE EXHIBITORS ARE GOING PLACES THIS SEASON STOP SHOULD BE A PLEASURE TO SELL PRODUCT LIKE THIS WITH A START LIKE DIAMOND JIM KINDEST REGARDS=

BEN BERINSTEIN...

Ben Berinstein, one of America's best-known independent exhibitors, operating independent theatres in the Los Angeles territory.

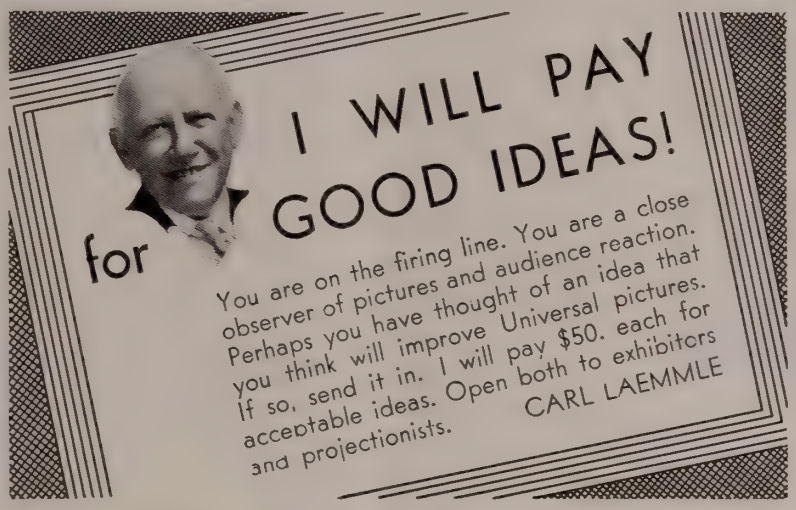
Chicago Is Overwhelmed by Repeat Booking Flood on "Imitation of Life"

IN all its thirty years of money making history, Universal has never had a picture which has had so many repeat bookings as "Imitation of Life." When "Back Street' kept re-playing theatres time after time and year after year, Universal felt that in "Back Street," it had the champion repeat booker of all time. "Imitation of Life" has already exceeded the remarkable record established by "Back Street' and "Imitation of Life" has still plenty of repeats in its system to establish new records of re-booking sales.

Right now, it is Chicago which is being overwhelmed by a veritable flood of re-bookings. The Chicago office is hard put to it to supply prints. It has twenty repeat bookings listed for this week alone, and these twenty are merely the latest surge of a steady re-booking movement which may put Chicago in a position to challenge the Big U's great repeat booking record on "Imitation of Life." It's a honey.

Here are the twenty theatres, most of which are in Chicago itself, playing "Imitation of Life" during the first weeks of August:—Drexel, Independence, Gaelic, Rose, Rosette, Avenue, Dearborn, Convent, Lakeside, Acadia, Famous, LaSalle (Madison St.), LaSalle (Division St.), Revue, Alba, Banner, Haymarket, Apollo, all of Chicago, and Plum, Streator, Illinois; and Academy, Waukegan, Illinois.

As we go to press, Detroit also reports three splendid repeat bookings for "Imitation of Life" for immediate showing, including the Gem Theatre of Saginaw.



Consolidated of Hawaii Books U Pictures

J. R. GRAINGER, general manager of distribution, has concluded a contract for Universal product with The Consolidated Amusement Company of Hawaii. The deal was signed personally by Mr. Grainger with Fred Williams and E. Z. Parker of the Consolidated in the Universal Home Office. The Consolidated chain covers the entire territory of Hawaii and the entire list of pictures is sold for the whole chain.

"FINEST NEWSREEL WE HAVE EVER SHOWN"

HOME THEATRE

Mr. J. J. Spandau, Mgr.
Universal Film Exchanges, Inc.
1524 Davenport Street
Omaha, Nebraska

Blair, Nebraska
July 30, 1935

Dear Mr. Spandau:

We have used every newsreel made by the different companies. We finally bought Universal Newsreel and I am very glad to tell you that this is the finest newsreel we have had the pleasure of showing our people in the Home Theatre at Blair.

If you keep up the quality of this reel in the future as it has been since we started to play it, you will have a Universal Newsreel customer for life.

Kindest regards.

Sincerely,

CNR: SU

(Signed) C. N. ROBINSON

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

RANDOM IDEAS THAT HIT THE RIGHT SPOT

What, No Plumber?

OH m'gosh! What's this? "Lady Tubbs ballyhooed in a bath tub! And a movie camera trained right on her, too! Howard Ralston, manager of the Ritz Theatre, San Bernardino, Calif., used this roving truck stunt in his campaign for "LADY TUBBS." Had town all agog!

He Rolled the Eyes!

WHEN the flashing, fiery eyes of Karloff and Lugosi glare down on passing pedestrians, they've just got to stop, look and—head for the box-office! H. J. Arnold, manager of the Indiana Theatre, Terre Haute, Ind., proved it with this marquee top-piece—a cut-out of the twenty-four sheet. The eyes were made to roll back and forth and were equipped with flasher lights behind green transparencies to add terror to their titillation!

"ZIP" FOR YOUR CAMPAIGNS!

Advance Exploitation Tips for Managers Who Like to Plan Ahead

"KING SOLOMON OF BROADWAY" Advance reports predict songs in this picture will set the whole country singing and whistling! All Hollywood already humming "Moanin' in the Moonlight." Tie in your radio plugs. Edmund Lowe gets swell role. Supported by Dorothy Page, radio star, Louise Henry and the song-writing-singing sensation Pinky Tomlin. Very unusual story of White Way. Smart, crispy dialogue. Studio outdoing itself in its settings for glamorous night club scenes. Spending wad of coin to give you an *eyeful* as well as an *earful!* Reports on Rushes say: "excellent all the way."

* * *

"STORM OVER THE ANDES" First big flying yarn to come roaring out of South America—thrilling melodrama laid in locale of Chaco green hell where Paraguay and Bolivia have been scrapping it out for last few years. Jack Holt, in great "action" role, as dare-*devil soldier of fortune aviator bumping* into plenty love scraps when not diving his plane into dog fights high over the Andes. Supported by Mona Barrie and Antonio Moreno. Exploitable: (1) as an air thriller (2) as South American adventure (3) as romantic drama!

* * *

"OFF-SIDE" Universal's reputation for making outstanding football pictures (ALL AMERICAN, SPIRIT OF NOTRE DAME), your insurance that this will be another gridiron classic. Story more dominant. Charles Farrell tops cast. Picture being readied for opening of football season—so set it down now for student tie-ups, high school nights, team invitations, rallies, etc. Great way to cement your school friendships and good will early in the new movie season.

* * *

"STORMY" Powerful outdoor thriller filmed against breath-taking Arizona settings. Terrific scenes when over one thousand wild horses break loose in mad stampede. Heart-punch drama, too, great in its simplicity and humanness. Story of a young fellow who risks everything for a young colt he babied and raised to a magnificent horse ("Rex" himself). Opposite Noah Beery, Jr., plays ex-society deb, Jean Parker, and fine outdoor cast, *plus* the famous original Arizona Wranglers singing their popular ditties. This is big news for the radio fans. Spread it to them! Also tip off all the local "better pictures" committees. Here's a "big-brother" yarn for them to rave about!

JOE WEIL

Wuxtree! Showmen! It's a field day for you!!

"SHE GETS HER MAN"—and you get an outstanding opportunity to strut your stuff and pull gags to your heart's content! This picture kids the pants off all the gangster movies. It's just one grand burlesque on mobster catching with timorous ZaSu as the chief crime crusher. These pages give you an idea of the many stunts outlined in the pressbook. Get your copy!

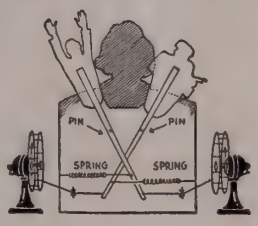
KID THE MOBSTERS

Left: Special teaser "shocker" card — Use plenty in advance of regular window card to start whole town talking. Universal exchanges have them at 7c. a piece, $5.00 per thousand.

Use for ballyhoo, as shown, with "gangsters" and pretty "gun molls." In lobby corner with spotlight, arrange a display of checked "gats."

These stunts can be worked into "small budget" campaigns!

Animated Display



Easily made. Study illustration. ZaSu Pitts' head, in foreground, and sign in background are stationary. Head of gangster and man with hands up swing on pivots, actuated by two rotating fans, and springs to snap them back in place. Copy burlesques gangster movies and accentuates comedy appeal of ZaSu Pitts as crime buster. Use blinker-lights behind Pitts' eyes.

Organize "Tiger Women"

ONE of picture's gags suggests the familiar club stunt, with comedy twist. ZaSu organizes "Tiger Women" clubs to crush crime. Do likewise. Secure services of young society debutante not averse to publicity. Have her organize group of "Tiger Women" girls to protect city from crime marauders. Have the girls apply for weapon permits and offer their services to timid persons. Issue membership cards.

ANIMATED EYES

ZaSu Pitts' head on the posters can be tricked up to get extra attention through the use of dimmer lights behind the eyes or even flasher lights. Spot several heads using different colored lights in each.

CATCH LINES

Gee Men attention! Public enemies numbers 6, 7 and 8 beware! Men without names scatter! The tiger woman is loose and—SHE GETS HER MAN!

* * *

Mutiny among the mobsters — a dame kidnapped from the kidnappers! $30,000 reward offered—and the amazing Amazon flying the coop! The biggest story of the year! And the most rioutous comedy!

* * *

A ring on her finger—a price on her head—but only romance in her heart!

* * *

A great, grand, goofy comedy team is born! Meet the new scream-mates!

* * *

One flutter of her hands—and the mobsters turned pale!

* * *

She's terrific! Women rallying 'round her—politicians toeing the mark—mobsters scattering as she blazes her way across the land! Make way for the "tiger woman!"

TEASER STAMPS

AN anti-crime stamp, 2 x 2½" made up to burlesque other propaganda stamps now in use. Use as teaser gag to plant title. Ask merchants to paste on packages, outgoing mail, etc. Stick them up all over town. An inexpensive way to spread title like wildfire. $1.60 per thousand at Universal Exchanges.

Give Them Plenty To Look At and Peppy Lines To Sell Them!

HERE are suggestions for flash front. Make it sing with sales lines. You will find plenty on page 31.

Put blinker lights behind eyes of Pitts and O'Connell to make them wink at each other. Paint bomb-bursts, above the doors, on scrim so flasher lights will make them look like real explosions. Usual display of guns captured from criminals, as used on other gangster pictures (borrow from Police) will pep up the interior display and bring laughs when surrounded by pictures of ZaSu Pitts and catchlines about the "tiger woman."

TEASE THE PUBLIC NOTICE COLUMNS

Burlesque gangster picture ads in newspaper "public notice" columns with these teasers.

WARNING! Mobsters clear out! Pineapple guys, safe-crackers, snatch men, gat carriers, gun molls—the tiger woman is on your trail—SHE GETS HER MAN! Watch this space!

* * *

G-MEN ATTENTION! Public heroes 6, 7 and 9 beware! Men without names scatter! ZaSu Pitts is coming to town and SHE GETS HER MAN!

* * *

$30,000 REWARD offered to the mobster who can find the Tiger Woman! For information see ZaSu Pitts in SHE GETS HER MAN at the Strand!

* * *

HELP STAMP OUT CRIME! You and YOU can do your part! For information see ZaSu Pitts as SHE GETS HER MAN at the Strand Theatre! Tape you ribs for safety!

HANDS IN LOBBY BOX Glorify Pitts Trademark

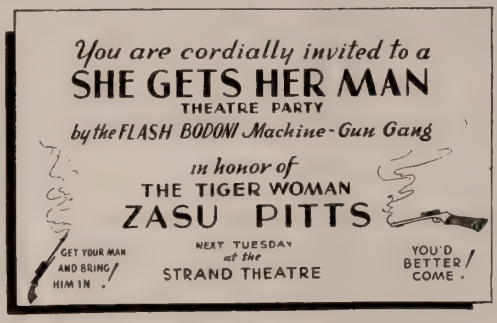
GLORIFY ZaSu Pitts' famous hands and play up their box-office asset, with shadow box stunt illustrated. The sketch gives an excellent idea of how it is worked. Star's head can be cut-out of poster. Set it against dark background and illuminate it from the front so that light will also fall on hands. A live girl is concealed in lower part of box with hands through holes in shelf. She waves them about in Pitts style and every once in a while grabs a small pearl-handled unloaded blank cartridge pistol and flourishes it.

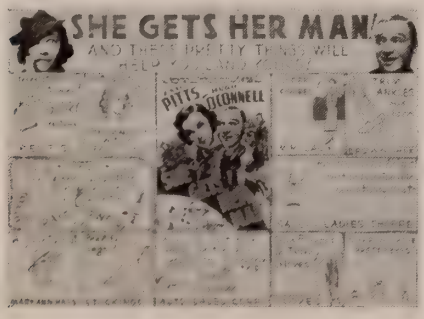
The hand animation will catch all eyes. Copy will sell them.

GANG'S BID

IN picture, gangsters stage big get-together and invite the "tiger woman" to talk. As gag, use invitation throw-aways shown at the right. Use also on 3 sheet lobby card for advance teaser.

This stunt will promote plenty of talk around town—the more cards distributed—the more talk! You can make a cut from the sketch.





CO-OP AD PAGE

A GOOD title for co-op page. Sketch suggests type of tie-up lines to put it over. You get page rate and smaller ads pay for your space.

Or you can suggest the idea to the ad manager and he will put it over for you. Go after this one—it has great possibilities and small cost!

ADMIT NEWLYWEDS

DURING your showing, watch the vital statistics column of local paper and send invitations to all the new brides, to see "SHE GETS HER MAN" as your guest. On a special easel out front, bill the fact that these people will attend. Give the newspapers a story on the stunt.

ELECTED!

BINNIE BARNES

Voted for by millions of fans for the starring role in the famous Liberty Magazine success, **"HER EXCELLENCY, THE GOVERNOR."**

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

WITH AN EYE ON THE WORLD AND A "KNOWS" FOR NEWS!

Universal Newsreel knows where, when and how it will happen!

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 37, NO. 4
AUG. 24, 1935

CHARLES FARRELL *in* FIGHTING YOUTH

OFF WITH A BANG! . . . Carl Laemmle, Jr's. Newest Box-Office Sensation! Directed by James Whale. — The makers of "The Bride of Frankenstein" will soon bring you . . .

HANGOVER MURDERS

A UNIVERSAL PICTURE with Edward Arnold + Constance Cummings + Sally Eilers + Robert Young + Robert Armstrong • Gregory Ratoff • Reginald Denny • Louise Henry • Jack La Rue • Monroe Owsley • Ed Brophy • Gustav von Seyffertitz • Rafaela Ottiano . . . From the novel by Adam Hobhouse.

The Roll of Honor

The Following Exhibitors in the Detroit territory have used Universal Pictures Consecutively:

NAME	THEATRE	TOWN	NO. OF YEARS USED UNIVERSAL
R. P. Leahy	Washington	Bay City	FOUR
D. Bernstein	Lafayette	Bay City	TEN
	Tivoli	Bay City	TEN
	Woodside	Bay City	TEN
D. Kocz	Columbia	Flint	SEVEN
A. Eiseman	Richards	Flint	TEN
H. Hobolth	DeLuxe	Imlay City	TEN
Wm. A. Cassidy	Frolic	Midland	TEN
H. Callier	Empress	Belding	FOUR
C. Beechler	Rialto	Charlotte	FIVE
P. C. Schram	Orpheum & New	Kalamazoo	FIFTEEN
Geo. Murphy	Iris	Muskegon	FIFTEEN
P. Schlossman	Michigan	Muskegon	FIFTEEN
	State	Muskegon	FIFTEEN
	Regent	Muskegon	FIFTEEN
E. C. Jarvis	Garden & Orpheum	Lansing	FIFTEEN
H. C. Cochrane	Plaza	Lansing	FIFTEEN
Henry Sadlowski	Crane	Detroit	SEVEN
Henry S. Koppin	Garden	Detroit	TEN
	Highland Park		TEN
Ben & Lou Cohen	Grand Victory	Detroit	SEVEN
	Norwood	Detroit	SEVEN
	Hollywood	Detroit	SEVEN
J. B. Mitchell	Rex	Detroit	TEN
Mrs. Ida Klatt	Regent & Rosedale	Detroit	FOUR
E. Kirchner	Family	Detroit	TEN
Tom Lancaster	Grande & Lancaster	Detroit	EIGHTEEN
George Sampson	Dawn	Detroit	TEN
A. Bzovi	Ecorse	Detroit	TEN
D. Robbins	Echo	Detroit	TEN
M. Karo	Monroe	Detroit	SIX
Wm. Schuttenhelm	Globe	Detroit	THREE
E. Beck	Hippodrome	Detroit	FOUR
J. Stocker	Myrtle	Detroit	TEN
E. Blasdell	Lyric	Detroit	NINE
Mrs. E. Hilke	Perrien	Detroit	FIVE
Romulus Albu	Priscilla	Detroit	EIGHT
W. Kimmel	West End	Detroit	SEVEN
Michael Victor	Astor	Detroit	THIRTEEN
Wade E. Allen	Arcade	Detroit	SIX
J. M. Leasia	Castle	Detroit	SEVENTEEN
Paul Krauss	Pastime	Detroit	SEVENTEEN
Samuel Ackerman	East Side	Detroit	SEVENTEEN

(Continued on Page 22)

YOU

No. 826 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The pictures you bought from us last season — the pictures which probably influenced you to sign up for the whole Universal line-up — the pictures which you knew darned well would make money for you — are going to be delivered to you.

I've told you that before. I'm going to tell you something more on the same subject:

They will cost far more than we thought they would —

They will be far better than we dreamed they would —

But the extra cost will come out of Universal's pocket, while the extra quality will be poured into your pocket.

That's as it should be. Ordinarily it is nothing to brag about — but it occurs so infrequently in the picture industry that I think you will enjoy realizing that you made a swell buy when you bought the whole Universal line-up for the season of 1934-1935.

I have told you before that these pictures are late on delivery. We could not help it. Rather than make them poorly and quickly, we decided to deliver them late — and make better pictures than you thought you would get.

WIN!

John Stahl is making a far better production of "Magnificent Obsession" than he thought he could. In this you will get Irene Dunne with Robert Taylor, Charles Butterworth and Betty Furness. You win!

Ursula Parrott's best novel (Next Time We Live) on which we have changed the title to "Next Time We Love," has turned out to be far better screen fare than we hoped for. In this you will get Margaret Sullavan and Francis Lederer and E. H. Griffith as director. You win!

The same is true of the William Powell picture "My Man Godfrey" which we promised to deliver earlier to you but which will come late. Carl Laemmle, Jr. will produce it. You win!

In making "Sutter's Gold" we found we had tackled a much bigger subject than we realized. So we are going to make it bigger than we promised—and you get it on your contract at contract rates. You win!

You will also get Edna Ferber's immortal "Show Boat" with Irene Dunne, directed by James Whale and music by Jerome Kern — a Carl Laemmle, Jr. production. You win!

Somehow, you win every time you hook up 100 percent with Universal. Some of you have been winning that way ever since you were mere pups!

Carl Laemmle

YOU'LL NEED A B

It's Melodrama
It's Melody
It's Box Office
It's Everything
Murder to Mus
Beautiful Girls

Edmund in KING Solomon

A UNIVERSAL PICTURE WITH

DOROTHY PAGE · PINKY TOMLIN

Edward Pawley · Louise Henry

Directed by ALAN CROSLAND

GGER CASH BOX FOR THIS!

Plus!
Plus!
Plus!
from
Plus
. . . .

CARL LAEMMLE
PRESENTS

LOWE of BROADWAY

Produced by Julius Bernheim

Uncle Carl Comes Through

IF "DIAMOND JIM" is a sample of what Universal will offer for the new season, then "Uncle Carl" and his Universal outfit will not be taking a back seat for anyone.

It's a different kind of picture, with Edward Arnold as the suave "Diamond Jim Brady," who rode to fortune in sale of railroad equipment. His is a remarkable performance throughout, and the finish, which finds the food-loving Jim courting death by ordering food denied him by his doctor, is a novel and effective climax, the outcome of which the audience may decide for itself.

His Brady is a colorful and dashing man-about-town, lucky in business, but just as unlucky at love. The success Universal has made with this picture probably opens up new vistas for the screen in dramatizing careers of the nation's business leaders. A fine cast supports Arnold to make this a really swell show.

The box reproduced above is from the front page of "Greater Amusements," the regional trade paper published in Minneapolis. The editorial reproduced below is also from "Greater Amusements," and mirrors the opinion of most of the trade papers and most of the exhibitors in this moving picture business.

✚ ✚ ✚

Editorially Speaking

IT'S about time some one called a halt on the efforts of scandal mongers to dispose of Carl Laemmle, lock, stock and barrel. There have been so many rumors concerning the company's future which have gotten into print to make the story almost a journalistic scandal by our trade press. We were guilty, too, in falling for the report, once, and have since apoligized to Mr. Laemmle for an error, sincere, though it was.

Carl Laemmle, busy turning out pictures which merit the envy of any producer in the business, should not be harrassed by an avalanche of rumors, concerning the company he spent 30 years in building. "Uncle Carl" has a patience or he certainly should track these rumors to their source.

SKOLSKY —AND— SULLAVAN

Sidney Skolsky, in his famous column, "Hollywood," in the New York Daily News, made this declaration in last Wednesday morning's paper:

"Edward Arnold gives another truly fine performance in "Diamond Jim."

Ed Sullivan in his justly famous "BROADWAY" column in the New York Daily News has this pertinent remark:

"EDWARD ARNOLD may win the Academy reward for his performance in the title role of "Diamond Jim" Brady . . . he must top Victor McLaglen's make-believing in "The Informer," and Frederic March's grand performance in "Les Miserables." . . .

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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AUGUST 24, 1935
Val. 37 No. 4

DIRECT FROM THE STUDIO

***Unexpurgated reports on the rushes at the studio from the man who sees them* FIRST.**

"HANGOVER MURDERS"

If this picture looks as good on its finishing day as it does at the start, we might as well get ready for the grand ballyhoo. Everything seems so well under control. The photography is a delight. It is full of fine big luminous shadows and has a spooky air about it that matches perfectly with the mysterious woman, so powerfully played by Rafaela Ottiano.

"STORMY"

The more spectacular scenes in this picture have already been described. These closing interior shots are merely links in the story chain that is mostly out of doors. The picture is about all shot. What few scenes that remain to come will be pick-up shots here and there. When it's all put together it ought to be a magnificent thing. There are not so many de luxe westerns these days. Therefore this one stands a fine chance of mopping up.

"KING SOLOMON OF BROADWAY"

The same high grade production value is over it all, as it has been from the beginning. Everything looking fine. Picture can be touted strong in advance without hesitation.

"THE THROWBACK"

Some of the best night photography ever made is in this picture. It is dark and really looks like night, and yet the action loses nothing by it.

The girl is a marvelous rider. She used to be a jockey at the Tia Juana track in the women's races.

Sweet Surrender!

Universal Captures Pinky Tomlin

Five character sketch of Pinky Tomlin as he appears in "KING SOLOMON OF BROADWAY," Pinky Tomlin is the actor in whom Hollywood is interested right now, more than in any other screen player. He is the "tops." Universal has just signed him under a long term contract.

The Sensation of the Current Motion Picture Year and the Envy of the Music World Casts Lot with Universal As He Finishes "King Solomon of Broadway."

PINKY TOMLIN rattled into Hollywood last September in an old Ford, a battered hat, and an amazing belief in himself. That belief and the ability to back it up has earned Pinky a long term contract with Universal.

In spite of the fact that he had studied in college to be a lawyer, he was sure that he was an entertainer instead. His family was dead set against this, and there was nothing in his appearance to indicate the God-given rhythm of movement and of melody that lay behind the horn-rimmed glasses and the prematurely bald forehead. So he came to Hollywood on his own, a la Coxey's Army.

But Pinky Tomlin got his chance as all geniuses do, sooner or later, and Pinky knew exactly what to do with his chance. In one night, in the swanky Biltmore Hotel Bowl, the largest night club in Hollywood, he panicked a cold and skeptical audience into riotous enthusiasm.

The next day, the unfamiliar name of Pinky Tomlin was on every tongue, his songs in everybody's ears. He became a Hollywood sensation overnight, and now he is pointed for an even greater national sensation, both as a writer of songs and as an actor. The man who could musically motivate such a phrase as, "The Object of My Affections Can Change My Complexion," is a boon to the music business. The awkward grace of the Pinky Tomlin hands, gestures and figure have boosted him to the top in the movies. His homely down-to-earth way of interpreting songs gets him $5000 per on the stage. He is a triple threat man.

Universal signed him to support Edmund Lowe in "King Solomon of Broadway." Before the last scenes of the picture were made, he had been signed to a long term contract. He will be one of the biggest stars of the screen this winter.

In "King Solomon of Broadway," Edmund Lowe is supported not only by Pinky Tomlin, but by Dorothy Page, Ed Pawley, and Lewis Henry. Dorothy Page just arrived in New York on the completion of the picture. She is tremendously enthused about Tomlin and his remarkable ability to write songs at a moment's notice. Miss Page will sing his song, "That's What You Think," and her own song, "Moaning in the Moonlight, on Whiteman's hour Thursday night, Aug. 29th.

PINKY TOMLIN

Hollywood's Wonder Boy from Radio Stars Magazine for July

IN a remarkable article about Pinky Tomlin, Hollywood's "Wonder Boy," just signed to a long term contract by Universal, Erma Taylor describes the triumph of Pinky Tomlin in his first appearance in Hollywood. Read this excerpt. You will enjoy it.

"The Biltmore Bowl is the largest night club in Los Angeles, in fact, it is the largest west of Chicago. It is the swanky place to go and dance to Jimmy Grier's music," says Miss Taylor.

"Until last October, nothing tremendous ever happened there. In October, Pinky Tomlin hit town and started things humming.

'We were lucky enough to be at the ringside when it happened—at the Bowl, I mean. Jimmy

(Continued on Page 28)

"Stormy" Completed, Exceptional Feature

AS our studio expert on "rushes" observes, an exceptional Western is a rarity. "Stormy," the western about a runaway boy, a wild horse and a girl who is just as untamed is that rare animal, the exceptional western.

"Stormy" was just completed this week at Universal. It was made entirely on location. Even its interiors were made in cabins and ranch houses on the rim of the Blue Canyon, fifty miles from Flagstaff. Everything about it is unusual, everything about it is exciting, everything about it is dramatic. Weeks of preparation preceded the selection of the location and the collecting of the enormous herd of horses which have formed the daring background against which the whole drama of this Cherry Wilson novel was filmed.

There was a scene in which a real rattlesnake is permitted to approach the supposedly injured J. Farrel MacDonald within two feet of his defenseless head. It took quite a lot of searching to find rattlesnakes who could withstand the weather, as the thermometer frequently reached 130 before they got a real, acclimated snake.

This story appeared in the New York Evening Journal, and in more than a hundred other newspapers.

Sun Kills Movie Snakes Brought to Location for "Stormy"

HOLLYWOOD, Aug. 17.—Here's something for the Arizona Chamber of Commerce to cheer about; On location there, the director of the Universal production, "Stormy," sent a load of Indians out into the desert to collect rattle snakes for a snake dance. After hours of wandering and probing, the Indians returned empty handed. Either the snakes had just gone back to Ireland or there weren't any.

So-o-o-, they sent a scout quickly to the Museum at Flagstaff, where they loaned him two rattlers for the occasion, but the moment they were placed in the sunshine they swooned and died.

Interesting composite picture of some of the cast of "Stormy," made on the Painted Desert.

Looking over the log, J. Farrell McDonald, Jean Rogers, Raymond Hatton, and James Burtis. Below, the Arizona Wranglers.

GET THIS UP — AND YOU'LL GET

THEM IN — FROM EVERYWHERE!

"STORM OVER THE ANDES" THRILLS!

Jack Holt shown as the American Aviator in this Chaco war picture.

JACK HOLT VIRILE STAR

AWARTIME airport, complete with hangars and administration offices, was constructed by Universal Pictures Corporation at Triunfo, California, for outdoor scenes of the screenplay "Storm Over the Andes," starring Jack Holt. The production deals with the activities of air forces in the Paraguay-Bolivian War. Rumor says it is a great hit.

The airport and buildings, costing $50,000 to construct, were headquarters for 14 modern fighting planes, including six observation bombers, the latter having a speed of more than 200 miles an hour. The ships were flown by former World War and commercial fliers who have from 3,000 to 7,000 hours of flying to their credit.

The activity of the picture centered at Triunfo for more than ten days, with the cast and 40 technicians at work. Several 'dog" fights were staged, in addition to the strafing of the airport by machine gunners, the bombing of two specially constructed ammunition depots and the loading and unloading of the giant bombers. It makes a great show.

Behind the filming of "Storm Over the Andes," is the story of the actual experiences of one of the authors. Eliot Gibbons, world traveller and newspaper writer credited with penning the tale in collaboration with Laclede Christy, actually was at the front in the South American war which forms a background of the

production as a guest of a general. He also flew over the desolate country where the fighting occurred, and from these experiences came the tale.

He sought out Christy and asked him to collaborate. Later the story was given a final touching up by Al De Mond, veteran screen writer, Lieutenant Commander Frank Wead, once a famous Navy flier and since an injury one of the best known of Hollywood writers, and an author-

The war in the air over the Andes

A tense scene with Holt and Mona Barrie waiting for George Lewis, the operator, to receive the answer to their message of peril.

s comrades, ne Lockhart, Flores, Grant hers, Mona rie and Tony eno await the crisis.

Antonio Moreno and Mona Barrie in "Storm Over the Andes"

ity on Naval productions, as well as Eve Green, who heightened the love interest.

Gibbons, formerly associated with leading magazines and newspapers was educated in public and private schools there. He came to Hollywood during the silent days and was at one time an assistant director. He is a brother of Cedric Gibbons, art director at Metro-Goldwyn-Mayer studios, who is the husband of Dolores Del Rio. Gibbons' chief interest is the study of the Latin American people.

Lieutenant Commander Wead has been credited with work on practically every Naval picture and many aviation pictures during the past seven years.

Among those who worked on location were Jack Holt, Antonio Moreno, Mona Barrie, Gene Lockhart, Grant Withers, and many others.

Betty Furness and Charles Butterworth coming down the gangplank of the world's gratest steamship, the Normandie, which, strangely enough is docking at Universal City.

One of the most elaborate settings ever made for a picture—the whole facade of the huge steamer Normandie. And it is only one of the huge sets made for "Magnificent Obsession."

"MAGNIFICENT OBSESSION" WILL BE JOHN STAHL'S GREATEST PRODUCTION

THE showing of a motion picture directed by John M. Stahl is always an eagerly awaited event in the screen world. In the past this master director has filmed a long succession of such outstanding film plays as "Imitation of Life," "Back Street," and "Only Yesterday," all of which have been placed by critics and public alike in the front rank among screen successes.

Stahl's latest picture for Universal is "Magnificent Obsession," now in production at Universal City with Irene Dunne, Robert Taylor and Charles Butterworth in the featured roles. This absorbingly dramatic screenplay represents the finest work of Stahl's brilliant career, and gives to the charming Miss Dunne a role such as seldom comes to an actress. It will make star history and will make stars of several actors.

The story deals with a romance which develops between Miss Dunne and Robert Taylor, the man she has always considered responsible for the death of her husband, after blindness overtakes her and she is unable to see the features of the attentive friend who comes into her life. The climax of the story furnishes situations of the most powerful drama.

"Magnificent Obsession" seems at this writing destined to be the strongest contender for the annual award, as the best picture of the year. It represents the talking screen at its very best. Mr. Stahl feels that the story itself has the best picture material that ever came to his hand. He will personally see to it that it holds the audience enthralled in its grip. The book went through 36 editions and is now to be brought out as a movie edition concurrently with the release of the picture.

"EAST OF JAVA" STARTS PRODUCTION

CHARLES BICKFORD started production of Gouverneur Morris' story, "East of Java," at Universal City this week. The production is under the direction of George Melford, and the screen play has been written by James Ashmore Creelman, author of several plays and brother of Eileen Creelman, critic of the N. Y. Sun. In the first scenes, the cast summoned includes Elizabeth Young, Leslie Fenton, Siegfried Rienemann, Ivan Simpson and Clarence Muse.

It was the intention to use Clark Williams in an important role, but his work in "Tailspin Tommy in the Great Air Mystery," will prevent his appearing in "East of Java." The balance of the cast will be announced next week.

The Gouverneur Morris novel starts off with the wreck of a Chinese steamer on the reefs guarding Tiger Island. The main cargo of the steamer is a consignment of wild beasts, and an assortment of passengers almost as wild. It is with their several passions, dangers and love affairs that "East of Java," deals.

GRIFFITH to Direct SULLAVAN

and Francis Lederer in Ursula Parrot's Novel "Next Time We Love."

CARL LAEMMLE has signed E. H. Griffith to direct Margaret Sullavan and Francis Lederer in "Next Time We Love." Production on this Ursula Parrott story will start on Aug. 26th, giving Margaret Sullavan only four days' vacation between the completion of her picture, "So Red The Rose," and the start of "Next Time We Love." Paul Kohner, associate producer will have the production in charge. Griffith becomes Margaret Sullavan's fifth director, the others being John M. Stahl, Frank Borzage, William Wyler and King Vidor—a quintette few stars can boast. Mr. Griffith directed Ann Harding in "Holiday" which picture made her famous, and in "Animal Kingdom" with Leslie Howard. He also directed Joan Crawford in "No More Ladies."

The title of Ursula Parrott's story has gone through quite a series of changes. It appeared first in McCall's Magazine under the title of "Say Goodbye Again." Longmans-Green brought the novel out under the title of "Next We Time We Live," which Universal has just changed to "Next Time We Love." The book was published on March 15th.

E. H. Griffith the ace director who will produce "Next Time We Love"

Edward H. Griffith was born at Lynchburg, Virginia, on August 23, 1894. His education, after the elementary years, was received principally in England and in Munich. In the latter city he studied art.

On his return to America Griffith allied himself with newspaper work, and for seven years devoted himself to reporting, editorial work, magazine and feature writing. He was associated with the Chicago Journal, Cleveland Leader and New York Times during his newspaper career. Two plays written during this time, "Three in One," and "Daughters of Joy" were also produced.

In 1915 he made his first connection with pictures in the dual capacity of actor and writer for the Edison Company. Then he was promoted to scenario editor. Soon he progressed to the direction of two-reelers and then to features. Later he directed at various times for Associated Exhibitors, First National, Pathe, Paramount, Vitagraph, Columbia and De Mille productions.

For three years Griffith was associated with Pathe where he directed a number of notable pictures during that time. Several Rod La Rocque starring pictures were made under his direction just prior to the advent of talking pictures.

(Continued on Page 23)

NEW YORK'S SOCIAL SEASON OPENS

With the swankiest box office event in years!

World Premiere

"DIAMOND JIM"

Starring EDWARD ARNOLD

with JEAN ARTHUR *and* BINNIE BARNES

A UNIVERSAL PICTURE

ROXY THEATRE

7th Avenue at 50th Street, New York City

Friday Evening, August 23rd

at Nine O'clock

Admit Two

Produced by EDMUND GRAINGER

CARL LAEMMLE

AND THE

ROXY THEATRE

REQUEST THE PLEASURE OF YOUR PRESENCE

AT THE

World Premiere

OF

"DIAMOND JIM"

Starring EDWARD ARNOLD

with JEAN ARTHUR and BINNIE BARNES

A UNIVERSAL PICTURE

at the

ROXY THEATRE

7th AVENUE at 50th STREET, NEW YORK CITY

Friday Evening, August Twenty-third

AT NINE O'CLOCK

R.S.V.P.

Directed by EDWARD SUTHERLAND

ANOTHER

TOUCH

FIGHTING

BOX OFFICE

DOWN!

Carl Laemmle presents CHARLES FARRELL in Universal's newest football sensation!....With JUNE MARTEL + Andy Devine + J. Farrell MacDonald + Phyllis Fraser + Eddie Nugent + Glen Boles + Ann Sheridan + Alden Chase + Murray Kinnell + Jeff Cravath + Jim Thorpe ... Story by Stanley Meyer ... Directed by Hamilton Macfadden ... Produced by Ansel Friedberger.

YOUTH

THE
BEST
are yet to come!

IRENE DUNNE

in John M. Stahl's production of

"MAGNIFICENT OBSESSION"

With ROBERT TAYLOR, Charles Butterworth, Betty Furness
From the best-seller by Lloyd C. Douglas
(Now in Production)

✚

MARGARET SULLAVAN
FRANCIS LEDERER
in "NEXT TIME WE LOVE"

From Ursula Parrott's newest novel!
Directed by E. H. Griffith

✚

WILLIAM POWELL
in "MY MAN GODFREY"

A Carl Laemmle, Jr. Production
From the Liberty Magazine serial by Eric Hatch

✚

"SUTTER'S GOLD"

From the epic novel by Blaise Cendrars

✚

IRENE DUNNE
in "SHOW BOAT"

Edna Ferber's Immortal Classic! . . . Music by Jerome Kern
A Carl Laemmle, Jr. Production . . . Directed by James Whale

Complete Satisfaction for 17 Years

MASON THEATRE

"Clean Entertainment — Popular Prices"

123 W. MAPLE STREET. MASON, MICH.

July 25, 1935

Universal Film Exchanges,
Detroit, Mich.

Dear Mr. Gottlieb:-

Back in 1919 when I was embarking in the motion picture game, the first salesman who called on me was a Universal man. He sold me a 100 per cent contract; all the old Bluebird features, Harry Carey Westerns, Helen Holmes railroad stories, Lyons and Moran comedies, Eddie Polo in "The Lure of the Circus," etc., and as time went on this proved a very satisfactory deal.

I have used Universal every year since then, and today, in signing my seventeenth consecutive contract with Uncle Carl Laemmle, I feel assured of the same satisfaction for myself and my patrons which we have enjoyed in the many seasons past.

Very truly yours,

ROY W. ADAMS

ROLL OF HONOR

(Continued from Page 1)

NAME	THEATRE	TOWN	NO. OF YEARS USED UNIVERSAL
Moe Teitel	Warfield	Detroit	FIFTEEN
Fred DeLodder	Delthe	Detroit	TWENTY-THREE
	Flamingo	Detroit	TWENTY-THREE
	Aloma	Detroit	TWENTY-THREE
	Your	Detroit	TWENTY-THREE
	East End	Detroit	TWENTY-THREE
J. C. Ritter	Rialto	Detroit	NINETEEN
	Rivola	Detroit	NINETEEN
	Boulevard	Detroit	NINETEEN
Frank Wetsman	Avalon	Detroit	FIFTEEN
	Linwood	Detroit	FIFTEEN
	LaSalle	Detroit	FIFTEEN
John Tatu	Casino	Detroit	FOUR
John Coveleski	Catherine	Detroit	FOURTEEN
	Willis	Detroit	FOURTEEN
W. Schram	Bijou	Detroit	TEN
Roy W. Adams	Mason	Mason, Mich.	SEVENTEEN
Oscar Varneau	Wealthy	Grand Rapids	SEVEN
H. T. Reynolds	Family	Grand Rapids	SEVEN
Steve Springett	Family	Jackson	TWELVE
Allen Johnson	Our	Grand Rapids	SEVEN
R. C. Taylor	Rialto & Southlawn	Grand Rapids	FIVE
Wm. Schulte	Clay	Detroit	TWELVE
Bert C. Silver	Family	Greenville	TEN
Col. W. S. Butterfield	BUTTERFIELD CIRCUIT	Detroit (Office)	TWENTY

Signed **M. M. GOTTLIEB,** *Mgr.*

SEATTLE SHOWMEN CHEER "DIAMOND JIM"

ON July 30th, the entire trade in the Seattle territory was invited to view "Diamond Jim" at the Egyptian Theatre in Seattle. Nothing could have proven a more convincing promise of a new season of successes than the picture chosen. "Diamond Jim" was received with unanimous enthusiasm and the anticipation of tremendous profit at the box office.

There were several theatre owners from other territories there as well. Kurt Laemmle, who operates a theatre in Lowell, Indiana was in Seattle on his vacation and attended the premiere. "Diamond Jim" is in a class by itself," said Mr. Laemmle. "I am anxious to run it as soon as I can in the Ritz Theatre."

Following the picture, a photograph was taken by the Advertiser's Photo Service of Seattle, which is reproduced on this page. Insofar as possible the following will identify prominent persons in this photograph.

Extreme left holding sign—Mr. L.A. Samuelson, Ass't manager and booker, Universal, Seattle branch.

To left of center Diamond Jim banner—Mr. Frank Newman, president of Fox-Evergreen State Theatres.

Centre holding Diamond Jim sign —Mr. Ray Ackles, Salesman for Universal, Seattle branch.

Directly behind Mr. Ackles—Mr. W. J. Heineman, Universal Western District manager.

Behind Mr. Heinemen—Mr. G. C. Craddock, Manager for Universal's Portland branch.

To right of Mr. Heineman—Mr. Kurt Laemmle; Mr. Al Rosenberg; Mr. Joe Koehler, owner of the Roxy Theatre, Twin Falls, Idaha; the writer; Fred Mercy Junior of the Mercy Circuit with theatres in Yakima, Walla Walla, Toppenish, Kennewick, Pasco and Sunnyside (Wash.); Mr. Logan Wahl, Grand Theatre, Bellingham; Mr. Al Bloom, Salesman for Universal's Seattle branch.

Exhibitors further back in the picture: Mr. Eddie Rivers, publicity director for the John Hamrick Theatres, Seattle; Mr. Ted Kemper, representative of the U. S. Army Motion Picture Service, Pacific Coast District, headquarters in Seattle, Wash.

"Imitation of Life" Re-Booked 180 Times

"IMITATION OF LIFE" is out to establish a record. It can't help it.

Exhibitors realize that once seen, "Imitation of Life" can be shown again and again. Audiences demand it. They write letters to exhibitors and speak to them as they pass out, and say, "I can see that picture again. Won't you bring it back? Be sure to tell me when it is coming. I want all my friends to see it."

In one Exchange alone, Big U, of New York, "Imitation of Life" had 180 bookings, which are repeat bookings, and in addition to that, seven of the theatres which have re-booked it, have re-booked it for the third time. In last week's Weekly on Page 22, there was a letter from William Rosenblum of the Cameo Theatre of New Rochelle which every exhibitor in the United States should read. In this letter, Mr. Rosenblum states that he will undoubtedly bring the picture back to the Cameo for the fourth time.

E. H. GRIFFITH to Direct "NEXT TIME WE LOVE"

(Continued from Page 15)

Then came the advent of audible drama. With no advance fanfare Griffith directed "Paris Bound," for Pathe, regarded all over as one of the first really fine talking pictures and one of the best yet made. Immediately afterwards he scored another success in "Rich People," starring Constance Bennett, and "Holiday," starring Ann Harding.

In additon to his success as a director, Griffith is regarded as an expert in color photography. He has been experimenting in this art for several years and made the first all-color feature filmed on an interior stage. This was at the Metro studio in New York, and done under the auspices of Technicolor.

An enthusiastic yachter and swimmer, Griffith and his wife, the former America Chedister of stage fame, live most of the year around at Laguna Beach.

Griffith was elected to the membership in the Academy of Motion Pictures Arts and Sciences. He also belongs to the Masquers in Hollywood and the Lambs Club in New York.

America IS LAUGHI

"Certainly the most genuinely funny picture Zasu Pitts has appeared in. It reaches gorgeously high spots of burlesque . . . Give it a break because there's something in it for practically every type of audience."

— HOLLYWOOD REPORTER

"Cued to the crowd . . . Gets laughs by the sheer impact of its nonsense . . . It has a virility which appeals to the mob . . . Miss Pitts gives her excellent standard performance."

— DAILY VARIETY

"A topical, pleasing, laugh show"!

— MOTION PICTURE DAILY

A UNIVERSAL PICTURE . . . Presented by CARL LAEMMLE

NG AGAIN!

thanks to

ZASU PITTS
HUGH O'CONNELL

and her marvelously funny supporting cast in

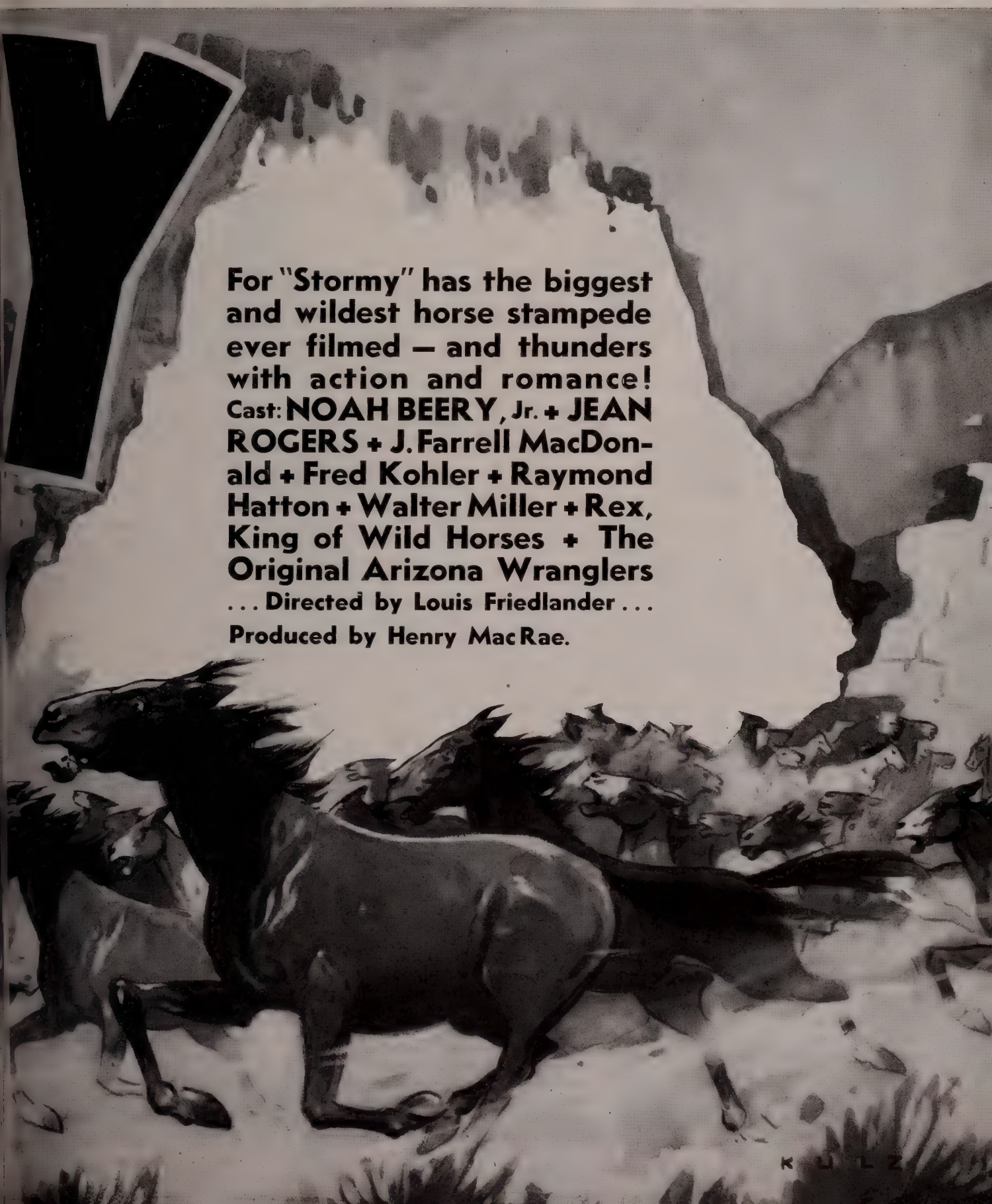
UNIVERSAL'S

"SHE GETS HER MAN"

With HELEN TWELVETREES + LUCIEN LITTLEFIELD EDDIE BROPHY + Ward Bond + Bert Gordon . . . Produced by DAVID DIAMOND . . Directed by WILLIAM NIGH.

THEY'LL STAMPEDE Y

OUR BOX OFFICE FOR



Pinky Tomlin—Wonder Boy!

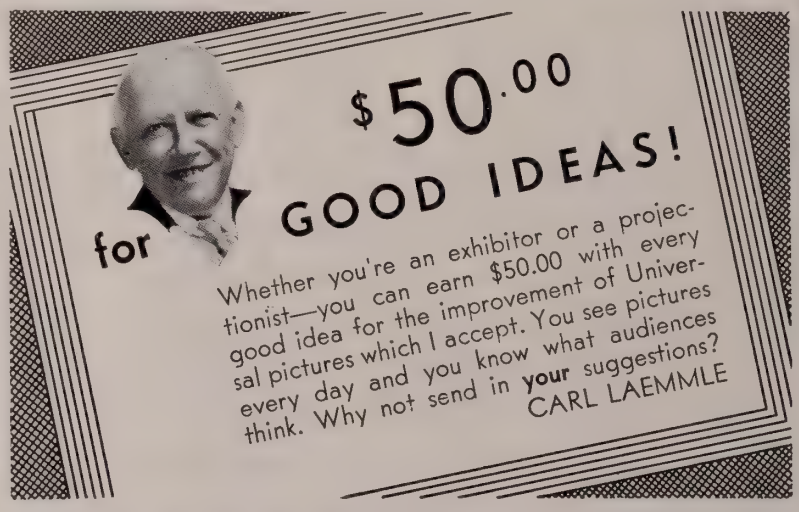
(Continued from Page 8)

maintains a staff of about a dozen entertainers, and he put them all through their paces before he had nerve enough to push his new recruit on the floor. The newcomer shambled to the microphone. His cheeks were a ruddy pink. His then, reddish blond hair looked pink, and wisps of it fell limply over his high forehead to dangle before his specs. His one and only grey sack suit was baggy, and Jimmy, in his immaculate dinner jacket, looked a trifle embarrassed, as though he hadn't quite expected this. The orchestra boys openly grinned. The The spotlight focussed on him, and his blue eyes peered out through those rimless glasses at the tier after tier of tittering sophisticates; he shifted his balance from one foot to another, looking for all he world like an absent-minded psychology professor who had wandered into the wrong laboratory, and, in looking for an escape, was feeling like a mouse in a maze. The orchestra tooted off on the introduction of a new song, and the professor slapped his long, slender fingers rhythmically, making a courageaus stagger at nonchalance. As the orchestra modulated into the vamp, he lifted his arms farther and farther from his sides, until finally they were swinging with the rhythm like the animated limbs of a scarecrow flapping in the breeze.

"Wh-what the—is it?" yipped the Mrs. of Baron Long, owner of the Biltmore, the U. S. Grant and Augua Caliente hostelries. Her stage whisper constituted neither elegant nor eloquent language, but it expressed the sentiments of the amused multitude. "Never saw it before in my life, but leave it to Jimmy. It's either a gag or a sensation," the baron barked back.

"It" opened his mouth and started: "Oh, the object of my affection has changed my whole complexion from white to rosy red . . . " and I'm telling you, the combined force of Biltmore waiters could have dropped the combined conglomeration of the china, cutlery and trays of the Biltmore service on to the floor, and not a soul would have noticed the crash . . . their attention was completely absorbed by Pinky Tomlin.

"And ever since that night, two echoes have reverberated around and around the world, until now they're a din in our ears and a frenzy in our hearts . . . "The object of my affection" and "What the is it, about that guy?"



ARE YOU RUNNING REPEAT CASTS?

A YEAR or so ago, in response to suggestions made by Saturday Evening Post column readers, Carl Laemmle instituted the practice of projecting the cast of characters at the end of the each feature picture as well as the beginning. This practice met with instaneaneous approval.

People became interested in the characters in this picture, and were justly curious to know who played these characters. This innovation gave them the opportunity to satisfy this curiosity. It also served to create a new interest in new players, and in players, who, in these pictures, played relatively unimportant parts, but played them well.

Casts are run at the end of every Universal feature, immediately after "The End" sign.

RALPH MYERSON DROPS DEAD

Universal's salesman in New Orleans, Ralph Myerson, dropped dead Tuesday from an acute heart attack. Mr. Myerson's home was in Jacksonville, Fla. He had been with Universal for four years. He was forty-five years old, and leaves a widow.

The sympathy of the entire Universal organization goes out to his widow.

It has now come to the attention of Mr. Laemmle that in some instances, operators are cutting off this interesting audience feature of the picture. After all, the innovation was started to satisfy the people who attend the theatre. It means nothing whatever to Universal. Neverthless, Mr. Laemmle would be very glad to get the reactions of any exhibitors who have thoughts on this subject. The columns of the Universal Weekly are open to such a discussion, which was started solely at the request of thousands of fans. They want it as evidenced by the thousands of letters Carl Laemmle has received. What about it?

THE UNIVERSAL WEEKLY
SHOWMANSHIP
SECTION
A DIGEST OF THE BEST
EXPLOITATION IDEAS OF THE WEEK

Love Lines for DIAMOND JIM

Special Copy to Emphasize Woman Appeal in Your Campaign. Use in Ads, Lobby Display and Publicity Copy and for Imprinting on Heralds.

HE LOVED THE LADIES! He tossed fortunes to the ravishing beauties who fought for his favor! The amazing picture of the fascinating man whose riotous, reckless, spectacular life became the talk of the world!

* * *

He's here, girls! The prince of lovers . . . with the ladies he loved! New York's most fabulous, most fascinating man! King of spenders! He lives riotously and woos recklessly!

* * *

They called him the Man of Affairs—but were they mostly love affairs?

* * *

He made millions—and shared them with New York's most beautiful girls!

* * *

New York's gayest blade—surrounded by the White Way's most beautiful women . . . spectacular spender, fabulous figure, Prince of Lovers!

* * *

The spectacular personality whose love flamed with an intensity even more brilliant than his diamonds!

* * *

No price too high for a woman's love—and he spent millions!

* * *

What strange power was his that drew ravishing beauties to him?

* * *

He knew how to live! He knew how to love!

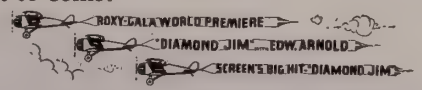
* * *

Blazing with riotous life and reckless love!

"You can talk out loud—and step out proud —with dazzling "Diamond Jim!"

THE paint is flying, floors being scrubbed, panels polished, carpets replaced, marquee sparkled up . . . the new movie season is about to open! There's excitement in the air . . . the boys in the booth are jubilant, ushers pepping up, doormen beaming . . . a big picture is coming to start the season off with a BANG!

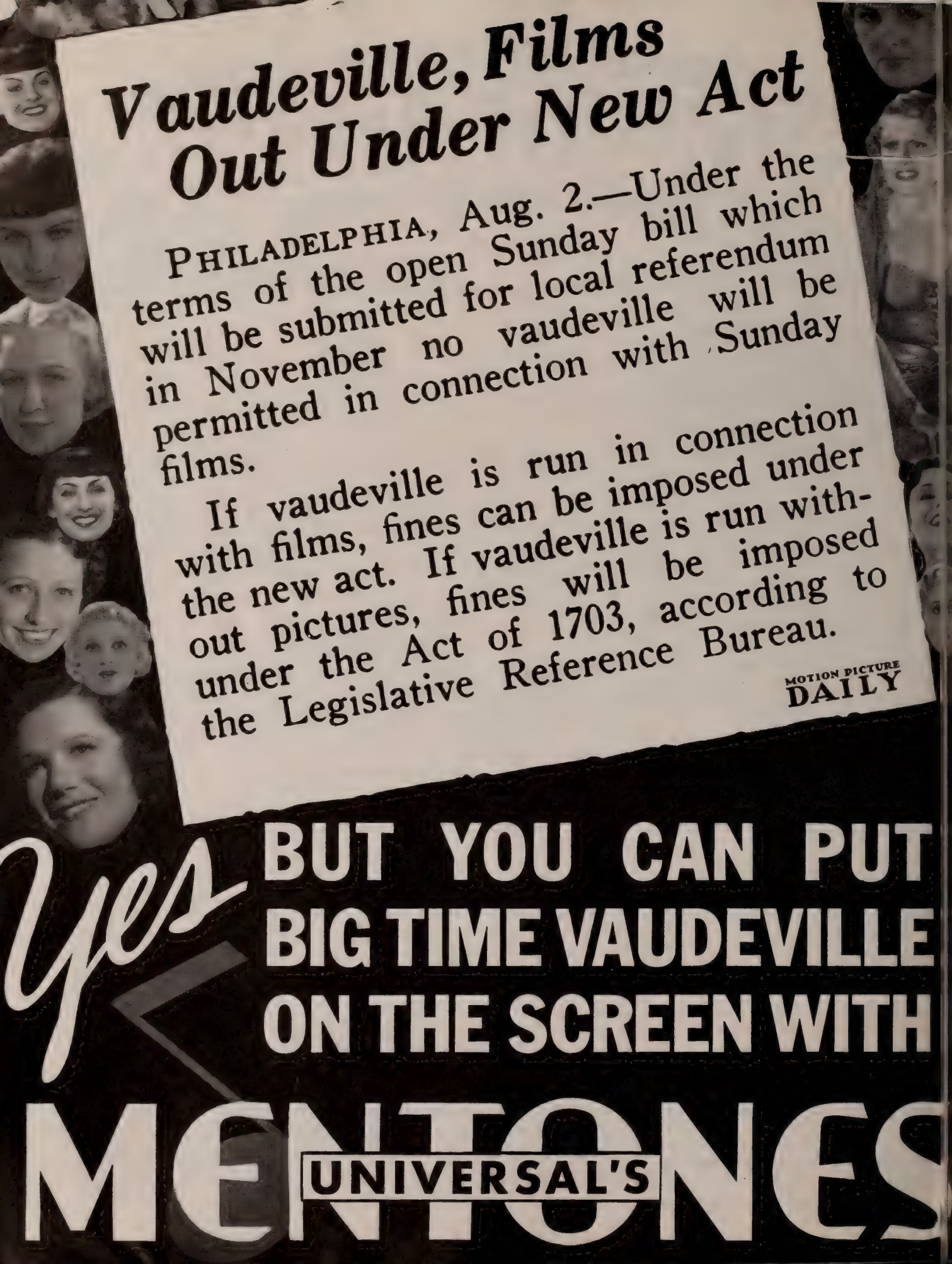
The bosses are in conference with the ad men, the newspaper gals and lads are making the typewriters hum, the house artists are working with that "inspired" zeal . . . because the picture's a REAL special! . . . Invitations are in the mail . . . the city's elite, social leaders, civic toppers, people who are news, celebrities . . . are set to come!



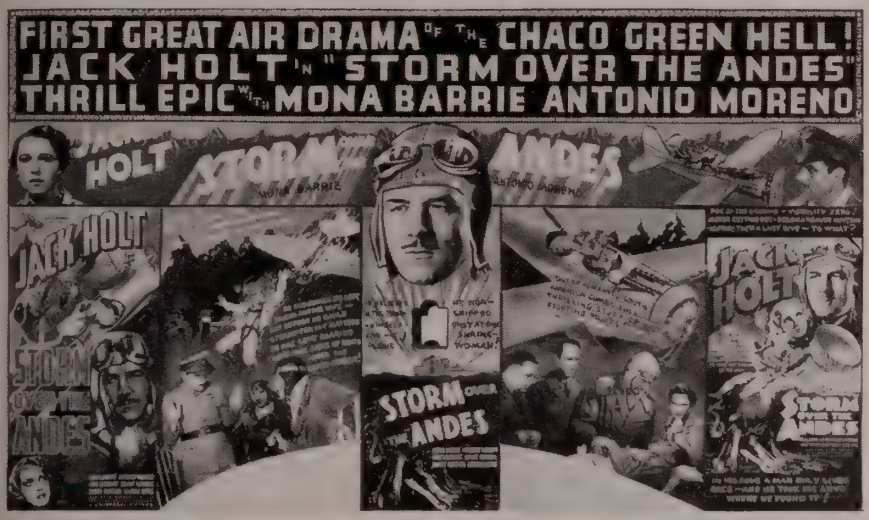
The electricians are placing the giant arcs in the street . . . the searchlights will play back and forth across the front as the crowds arrive . . . newspaper cameras will click on famous faces . . . the radio will catch the hustle and bustle and excitement of the thing. . . that *something* that only show business can offer . . . that priceless sensation, unmatched, unparalleled . . . OPENING NIGHT . . . of a New and Greater Movie Season . . . with the prize picture of the year . . . "DIAMOND JIM" . . . "DIAMOND JIM" . . . heralded from coast to coast by the mightiest barrage of national publicity and tie-ups the business has known.

Get aboard the band wagon! Start *your* new season right . . . in a blaze of glory with a glittering film . . "DIAMOND JIM." Join the parade of "A" theatres that are making its openings GALA events with all the showmanship trappings and trimmings to excite their cities into new frenzies of ticket buying. You can talk out loud and step out proud with dazzling "DIAMOND JIM!"

JOE WEIL

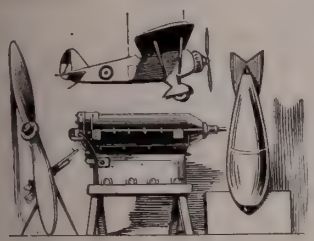

Vaudeville, Films Out Under New Act
PHILADELPHIA, Aug. 2.—Under the terms of the open Sunday bill which will be submitted for local referendum in November no vaudeville will be permitted in connection with Sunday films.
If vaudeville is run in connection with films, fines can be imposed under the new act. If vaudeville is run without pictures, fines will be imposed under the Act of 1703, according to the Legislative Reference Bureau.
MOTION PICTURE DAILY
Yes BUT YOU CAN PUT BIG TIME VAUDEVILLE ON THE SCREEN WITH
UNIVERSAL'S
MENTONES

HERE ARE ADVANCE EXPLOITATION TIPS FOR "STORM OVER THE ANDES" WITH JACK HOLT!



Airplane Smash On Marquee

PLAY up Jack Holt this time as an aviator facing dangers in the Chaco Jungle and high in the sky over the Andes. Arrange with local airport to loan you parts of a broken plane and set it up rigidly over your marquee to look as if it had nose-dived onto it. At night spot-light the broken plane with red and yellow revolving lights. Put hidden fan behind tissue paper streamers in the cock-pit so that when the light hits it while the streamers are blowing, it will look as if it is in flames. Under your marquee hang model airplanes. Set Chaco war relics about your front and around the poster displays. Don't overlook the Chaco "green hell' jungle atmosphere. Spot live catchlines everywhere!



Army Flying Display

WAR in the sky over the Andes is no different from sky war-fare any other place. Anti-aircraft guns, air machine guns, telescopic sights, aerial bombs, propellers, parts of wings, etc. set around in your lobby will lend fine selling force to your displays.

Chaco Museum Display

MAKE arrangements with your local museum to loan and assist you in setting up a Chaco display in your lobby. Take precaution to have articles loaned well guarded from theft. Museum can loan you costumes, war implements, photos of the Chaco and many other interesting items. Credit should be given to the museum on all cards and on the screen in advance of the showing of the picture.

Further attention can be drawn to a fuller display of Chaco relics at the museum.

Schools in particular should be advised of the coming of the display.

Model Airplane Contest

SINCE the major part of the picture is shot at an airport or in the sky, it gives you a chance to play for all the boys interested in aviation as well as grown-ups who are air-minded. Stage a model building contest, make one of the requisites that the boys use the insignia of the Paraguayan and Bolivian air services on their models. Offer tickets and small prizes for the best submitted. Exhibit them in your lobby with cards tying the idea to the picture.

See Pressbook for Other Stunts on "Storm Over the Andes"

DISPLAY LINES

INTO the Chaco green hell to save the husband of the women he loved—into a hail of enemy bullets to wips out memories of the past!

* * *

Soldiers of fortune winging their way to new adventures, new wars and new loves!

He believed in two things—himself—and his plane! He worshipped only at one shrine —Woman!

* * *

Gran Chaco—land of the green death, of impenetrable jungles filled with swamps, terrifying, creeping things and beasts of prey . . . where aviators, forced down never came back! Gran Chaco—where eight thousand died of thirst alone. Into this hell, he alone, dared dive his plane to save his commander!

* * *

Out of the rolling clouds—out of the impenetrable gloom—out from the jungle — roared an enemy plane—manned by heroes who faced bullets from their own side—withering machine gun fire of their own buddies ignorant of their daring escapade!

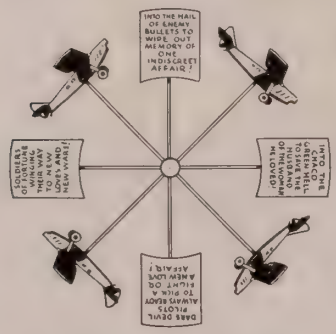
Newspaper Clubs

MANY newspapers are now running Junior Aviation Clubs. It is possible to create tremendous interest in this circle by honoring membership cards of these Clubs with special admission rates. Such special matinee can be arranged in honor of the Club itself, with a parade, provided the paper boosts the picture.

SELL "STORM OVER THE ANDES" AS TERRIFIC DRAMA OF LOVE AND WAR IN THE CHACO GREEN HELL!

SHADOW-BOX

THIS animated shadow box suggestion is easy and inexpensive to construct and operate. Your sign painter can prepare the four cut-out planes and small signs with appropriate catch lines. Mount these on a slowly revolving wheel geared to a slowly rotating motor. The planes move in the shadow box fixed up to represent the Andes mountains in background and the Chaco jungles in foreground. Flasher lights in the back will add lightning effect to the sky.



This Wheel Revolves Bringing Into View Planes and Cards

Aviation Nights

Invite members of all flying clubs in your vicinity and arrange for locally prominent flyers to make short addresses before the picture goes on.

Invite Fighting Pilots

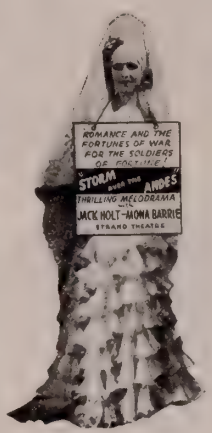
Announce that all ex-war pilots will be guests during your showing of "STORM OVER THE ANDES" at the special request of Jack Holt.

Model Planes

Numerous airplane model parts are available locally at a small price. Local dealers can be promoted to make a display in the lobby in return for having young master craftsmen building planes at the display in front of a background of "STORM OVER THE ANDES" posters. Good to attract interest in your lobby and empty store windows.

Senorita Ballyhoo

THOSE theatres wishing to emphasize the romance angle can use a young, pretty girl dressed in Spanish Mantilla as a street ballyhoo. Let her walk the street, with a sign reading: Romance and the Fortunes of War for the Soldiers of Fortune! See "STORM OVER THE ANDES" Thrilling Flying Melodrama with Jack Holt and Mona Barrie.



For Your Tie-Ins With the Schools!

SINCE Jack Holt is a particular favorite of the action fans and younger generation, an effort should be made to tie-up schools. This can be done through the picture's geographical interest (Chaco) and historical interest (Paraguay-Bolivian war).

Teachers of geography can be asked to run essay compositions on the Chaco and its geographical interest—vegetation—habit of the natives—customs, etc.

Teachers of current history can base their essay contest on the recent Bolivian-Paraguayan war. Here are some typical questions combining both angles.

(a) Where is the Chaco?

(b) Why did Bolivia and Paraguay dispute ownership of the Chaco?

(c) How far is the Chaco from New York (or your city)?

(d) How would you travel there?

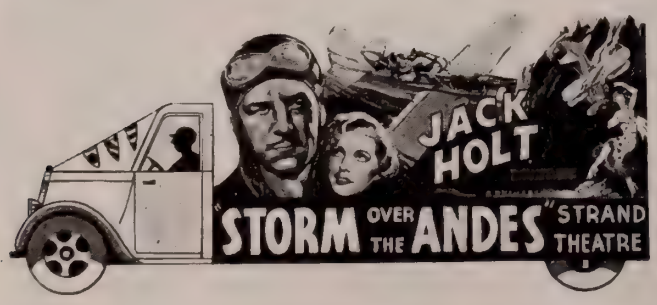
(e) What kind of war-fare was being carried on there?

COLORING CONTEST

HERE is a newspaper drawing and coloring contest of a Jack Holt head that is bound to have its value reflected in business on "Storm Over the Andes" and succeeding Jack Holt pictures. If you do not succeed in planting it in the newspaper, ask local merchants to use it on back of their dodgers in return for which you can give space on your heralds. Ask for 2 col. Exploitation Mat SA 1.

Airplane Crack-Up For Truck Ballyhoo

YOU can get a very realistic and attention-getting truck ballyhoo out on the street by borrowing a smashed airplane from your local airport. Arrange it on the truck as if it just completed a nose-dive. Throw spot lights on the crack-up at night. If you can't borrow the plane, get your house artist to cut-out the 24-sheet poster and arrange on truck as shown above.



COMING!...With a cast for all ages...To melt every human heart!

3 KIDS and a QUEEN

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

SUE LEWIS
WELLER THEATRE
ALEXANDRIA BAY N Y

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

Wanted *

Hollywood, Aug. 7. — Thieves broke into the Hollywood and gave the boys at one exchange, anyway, a loud laugh.

They passed up the two features; they passed up all of the short subjects and stole the Universal newsreel!

* UNIVERSAL NEWSREEL

With GRAHAM McNAMEE

is wanted by everybody!

Printed in U.S.A.

UNIVE[illegible]EEKLY
VOL. 37, NO. 6
SEPT. 7, 1935

"Remember Last Night"

WITH ENOUGH STARS TO MAKE THREE PICTURES!

REMEMBER LAST NIGHT?

A Universal Picture presented by Carl Laemmle

With Edward Arnold • Constance Cummings • Sally Eilers

ROBERT YOUNG • Robert Armstrong • Gregory Ratoff • Reginald Denny • Louise Henry • Jack LaRue • Monroe Owsley • Ed Brophy • Gustav von Seyffertitz • Rafaela Ottiano • From the novel by Adam Hobhouse • A CARL LAEMMLE, JR. Production. Directed by JAMES WHALE.

The Roll of Honor

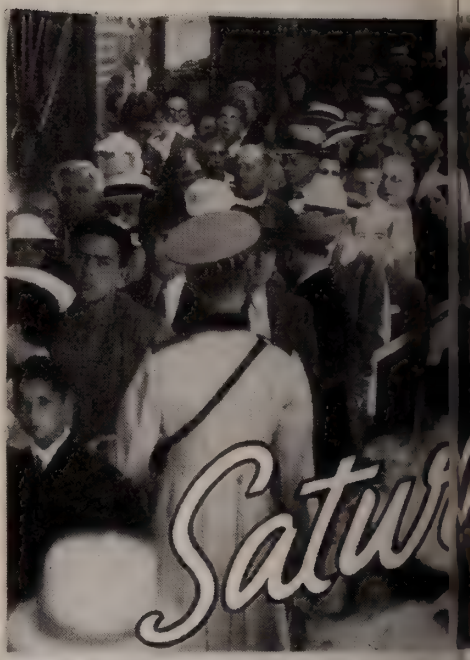
The Following Exhibitors in the Chicago Territory have used Universal Pictures Consecutively:

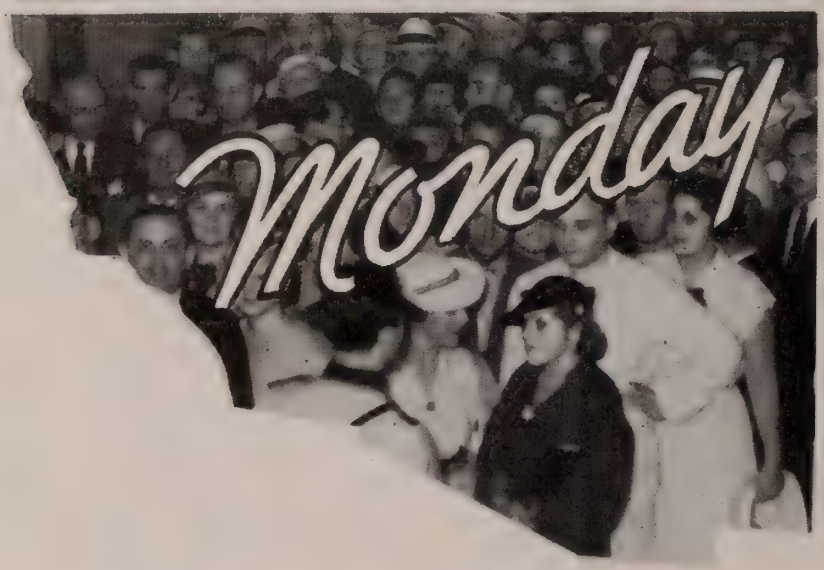
CITY OF CHICAGO

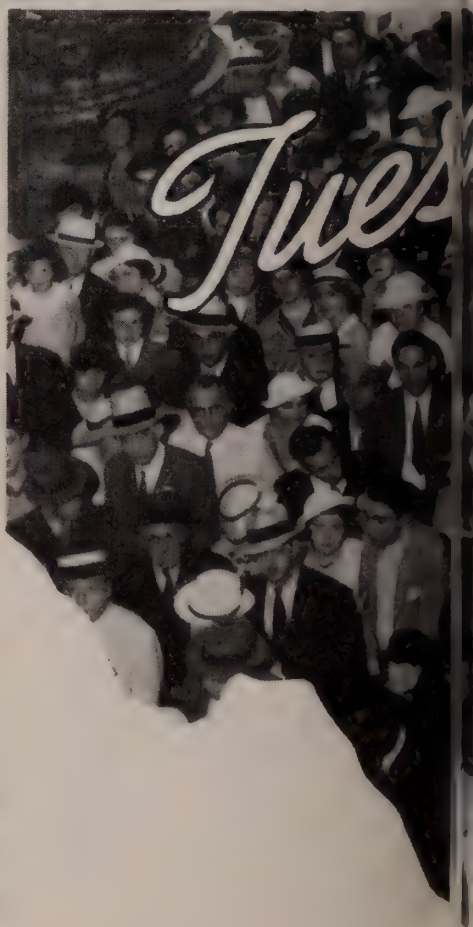
EXHIBITOR	THEATRE	
Balaban & Katz Corp.	Circuit	
R.K.O. Corporation	Circuit	
Warner Bros.	Circuit	
H. Schoenstadt & Sons	Circuit	20 Years
Essaness Theatres Corp.	Circuit	
Goodman & Harrison	Circuit	15 Years
Jones, Linick & Schaefer	Circuit	28 Years
Bland Brothers	Circuit	
Van Nomikos	Circuit	
L. Reinheimer	Circuit	
Simansky & Miller	Circuit	
V. R. Langdon	Oakley	
J. Lasker & Sons	Circuit	
Louis Laemmle	Casino	20 Years
C. E. Beck	Castle & Pastime	
C. Scribano	New Paris	
Chas. Fedeles	Fashion	28 Years
F. Weiner	National	15 Years
J. B. Koppel	Astor	
Jack Kirsch	20th Century & Gold	10 Years
G. Economy	Grand	
Mrs. B. Clevcland	Circle	15 Years
C. Rude	Home	
C. H. Christy	Elmo	15 Years
Elmer Benesch	Liberty	
H. Nepo	Lindy	
Sam Halper	Halsted & Irving	
J. J. Plodna	Palace	
N. Joseph	States	15 Years
L. H. Miller	Grand	
J. V. Giocomi	Edwards	
D. Martin	Butler	
F. R. McCarthy	Loomis	
H. Abbott	Apollo	
Mrs. Mary Rudolph	Emmett	
	Gaelic	15 Years
Mary Krafcisin	Cornell Sq.	
Mrs. F. J. Simec	Crystal	
E. Stepanek	Lynn	10 Years
J. Kempton		15 Years
P. B. Salkin	Jackson Park	
C. G. Sigler	East Side	
L. G. Pierce	Burnside	
Lester Retchin	Howard	
C. F. Wagner	Bugg	
I. Ettelson	Lakeshore	
Nat Wolf	Lane Court	
H. Goldson	Gold Coast & Plaza	20 Years
E. W. Haferkamp & H. Hill	Hollywood	
H. R. Foster	Rivoli	
Abe Feder	Metro	
N. Gumbiner	Commodore	10 Years
L. Brecka	Standard	
A. W. Roth	Kedzie Annex	15 Years
V. T. Lynch	Tiffin	
I. Biba & Wm. Zelibor	Clifford	15 Years
A. Cuser	Queen	15 Years
Chas. P. Lauten	Grand	20 Years
M. Reingold	Vision	10 Years
J. C. Gordon	Chopin	10 Years
Frank Gordon	Wicker Park	10 Years
B. Bartelstein	Annette	
R. Rathje	Morton Park	
S. F. Scott	Iris	
D. E. Rice	Ambassador	
Jack Rose	Rose Booking Circuit	
Allied Theatres of Ill.	Circuit	
Harry Balaban	Harry Balaban Theatres	
Publix Great States Theatres	Circuit	
Joseph Stern	Joseph Stern Office	

(Continued on Page 26)

EVERY DAY A







123,320

PAID ADMISSIONS IN 6 DAYS!

Each day the biggest in the history of the Roxy's management! And that's the story you'll be hearing from the rest of the theatres in the United States who play "DIAMOND JIM"!

NEW RECORD!

AND STILL GOING STRONG AT THE N. Y. ROXY!

"DIAMOND JIM"

UNIVERSAL'S TORNADO!

NEW YORK AMERICAN

82,589 Attend 'Diamond Jim' In 3 Days

Attracting larger crowds and bigger box office returns than any other picture that has played at the Roxy Theatre during the past five years, "Diamond Jim," the new Universal photoplay starring Edward Arnold, created four new box office and attendance records in the first three days of its run.

A total number of 82,589 people paid to see "Diamond Jim" on last Friday, Saturday and Sunday (August 23, 24 and 25), with the respective crowds being 26,739, 29,850 and 26,000. On each of the three days only those persons who were in line when the theatre opened were able to secure seats without waiting.

On both Saturday and Sunday patrons waited from one-half to three-quarters of an hour for seats. At no time during these days was the theatre clear of standing room, excepting for the few moments that it required to fill the house in the morning. The box office receipts on all of the three days were greater than any taken in during a like period in the past five yeras. Police reserves were called twice on Saturday and once on Sunday evening, at seven o'clock, when there were 9,300 persons crowded inside the theatre and half that number waiting in line outside. This extraordinarily large number of patrons required the addition of 23 ushers to the Roxy's regular large staff.

IN NEW

With "Diamond Jim" shattering five-year records at the Roxy, the theatre and the Universal offices are full of smiles. [illegible] that of [illegible]

ors.

According to the Roxy, 82,589 patrons paid to see the Universal picture during the first three days of its run.

NEW YORK EVENING JOURNAL

and the box-office receipts for that period were greater than at any time in five years. Police reserves have been necessary to handle the crowds, and at one time there were close to 10,000 persons in the theatre and half that number waiting outside. "Diamond Jim's" gustatory feats upon the screen must have their effects upon the audience, for during one day the Roxy management served 5,850 cups of coffee and 3,900 bottles of ginger ale in the lobby.

* * *

It's the TALK *of* NEW YORK!

133,507 PAID ADMISSIONS 1st WEEK AT N.Y. ROXY! EVERY DAY NEW RECORD!

"'Universal's are the money-making pictures,' an executive of the theatre stated."
—Motion Picture Daily

"IT'S A TORNADO"

—*Howard S. Cullman, N.Y. Roxy Theatre*

"BEAT 'IMITATION OF LIFE' OPENING BY A THOUSAND DOLLARS"

—*Orpheum Theatre, San Francisco*

" 'DIAMOND JIM' A SENSATION. CROWDS STANDING IN LINE THREE HOURS. THOUSANDS UNABLE TO GAIN ADMITTANCE"

—*Spreckels Theatre, San Diego*

CARL LAEMMLE
presents

EDWARD ARNOLD
in

DIAMOND JIM

A UNIVERSAL PICTURE WITH

JEAN ARTHUR • BINNIE BARNES

Cesar Romero • Eric Blore • Hugh O'Connell • George Sidney
Otis Harlan • Henry Kolker • Robert McWade • Fred Kelsey

An EDMUND GRAINGER Production

Directed by EDWARD SUTHERLAND

DIAMOND JIM

No. 828 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim + Diamond Jim.

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Earl Carroll

AGAIN SPEAK

UNIVERSAL

CAMERA

2

FU

THE BIGGEST TWO

ANOTHER SMASHING SPECIAL!
AND MORE SENSATIONAL THAN
"THE WORLD'S GREATEST THRILLS"

NG OF CANS . . .

ANNOUNCES

THRILLS"

ANS OF

REELER ON EARTH!

lose-ups of Death, through Fires, Storms, Riots, Revolutions, Floods, urricanes, Tornadoes, Crashing Planes, Catapulting Vehicles, Des- uction, World Catastrophes! . . . A Panorama of Thrills never before een! . . . Filmed by hundreds of cameramen at the risk of their lives!

"Diamond Jim" an Earthquake

MOTION PICTURE DAILY

NEW YORK, SATURDAY, AUGUST 31, 1935

'Jim' Sets 5-Yr. Attendance, 3-Yr. Gross High at Roxy

Chalking up the best attendance record in five years and the highest gross in almost three years, exactly 133,507 patrons paid $47,000 to see "Diamond Jim" for the week ending Thursday night at the Roxy.

Topping this intake was "Call Her Savage," which played to the tune of $58,000 for the week ending Dec. 1, 1932. Clara Bow made a personal appearance that week and admissions were scaled at 35 cents to $1.10 in comparison with the current 25-55 cents.

Under the present scale, "Diamond Jim" tops all past attractions. "Imitation of Life," which garnered $44,000 for the week ending Nov. 29, 1934, is second to it.

Next in line is "Invisible Man," which did $42,500 for the seven-day period ending Nov. 23, 1933. This gives Universal the first three ratings for high grosses under current box-office conditions. "The Bride of Frankenstein" also was in the big money class at the Roxy. It got $38,000 for the stanza ending May 16, last.

"Universals are the money making pictures for the Roxy," an executive of the theatre stated yesterday.

Here is the way Red Kann, in the Motion Picture Daily ran the story of "Diamond Jim's" triumph at the Roxy. And below is Mr. Howard S. Cullman's second wire to J. R. Grainger telling about a swell Sunday record.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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SEPT. 7. 1935
Vol. 37. No. 6

JAMES R GRAINGER
UNIVERSAL PICTURES CORP

N Y SEPT 2 1935

A QUARTER OF A MILLION NEWYORKERS THAT DIAMOND JIM HAS THRILLED TO DATE MUST BE RIGHT IT IS NOT A TORNADO ITS AN EARTHQUAKE STOP RECEIPTS SECOND SUNDAY TEN THOUSAND FOUR HUNDRED SIXTY FIVE DOLLARS WITH TOTAL ADMISSION TWENTY-NINE THOUSAND FIVE HUNDRED FIFTY SEVEN

(Continued on Page 19)

A UNIVERSAL CAST IS WORTH REPEATING!

THOUSANDS of patrons all over the country have written in to say they would like the names of the players repeated at the end of the feature. Thousands of your patrons are no doubt among them, and so we pass this request on to every exhibitor and projectionist. Universal can only comply with it if YOU will!

A UNIVERSAL CAST IS WORTH REPEATING

"Diamond Jim"	EDWARD ARNOLD
Jane Mathews	JEAN ARTHUR
Lillian Russell	BINNIE BARNES
Jerry Richardson	CESAR ROMERO
Mr. Fox	ERIC BLORE
Charles B. Horsley	HUGH O'CONNELL
The Pawnbroker	GEORGE SIDNEY
Mr. Moore	ROBERT McWADE
Touchey	CHARLES SELLON
Bank President	HENRY KOLKER
Harry Hill	WILLIAM DEMAREST
Jeweler	ALBERT CONTI
Jewelry Salesman	ARMAND KALIZ
Minister	TULLY MARSHALL

Starting with "DIAMOND JIM" there will be a REPEAT CAST at the end of every feature. Please do not change over after the words "The End," but KEEP ON RUNNING until you have shown the Repeat Cast!

A UNIVERSAL CAST IS WORTH REPEATING!

Sweet
Surrender
!

A FORTUNE IN FACES

Carl Laemmle presents

May

ROBSON *in*

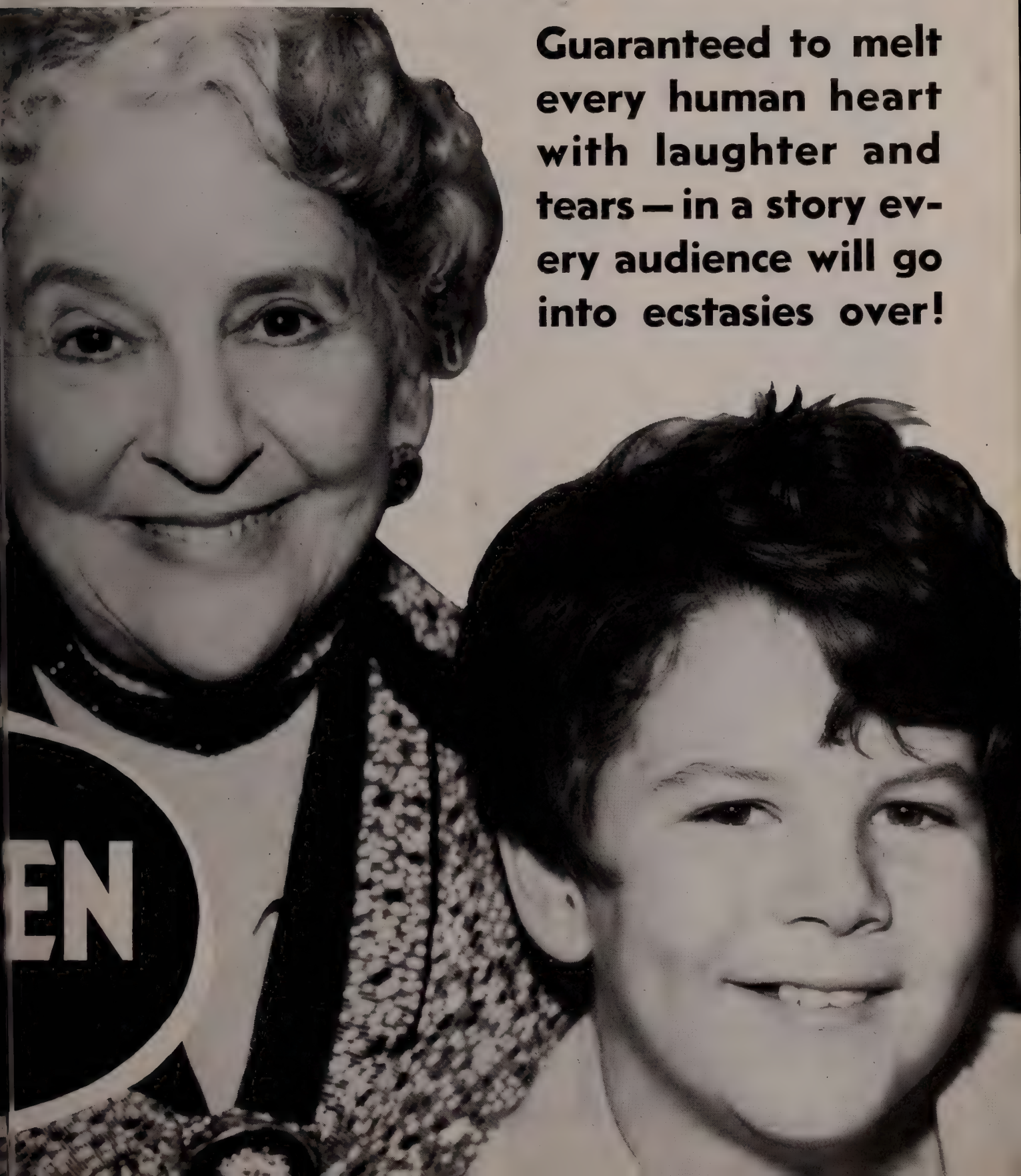
3 KIDS AND A QUE

With Frankie Darro, Henry Armetta, William Benedict, Billy Burrud, Charlotte Henry. Story by Chester Beecroft and Harry Poppe
Directed by Edward Ludwig. Produced by Ben Verschleiser

A Universal Picture

—AND ALL YOURS!

Guaranteed to melt every human heart with laughter and tears—in a story every audience will go into ecstasies over!



"FIGHTING YOUTH"

Unusual College Story with National Game as Background will be released September 30.

"Touchdown Nick Luka brings Char Farrell dow from behin with a perf tackle.

Charles Farrell, in real life Hollywood's star athlete, who stars as the All-American football hero in Universal's "Fighting Youth."

Love in a lunchroom! Charles Farrell and his new screen sweetheart June Martel, hold hands in the college lunchroom where she works her way through school as cashier.

Sample of the bone crushing action in "Fighting Youth:" Paul Schwegler tackling Jim Purvis.

FOOTBALL is now marching forward with giant strides to occupy the athletic throne of these United States and Universal, long the leader in producing spectacles answers the expectant roar from the bleachers with "Fighting Youth," a thrilling football story which approaches the game from an entirely new angle.

Charles Farrel, tennis champ, boxer, long distance swimmer and polor star, who is in reel life Hollywood's champion athlete, plays the leading role of an All-American pigskin gladiator. The role of his sweetheart is taken by June Martel, a newcomer to the screen who seems bound for stardom in the opinion of those observers who have seen the rushes of this film.

The third featured role is played by Andy Devine, former college and professional moleskin star without whom no movie football classic is complete. Ann Sheridan is the beautiful feminine villain. J. Farrell MacDonald, the Knute Rockne of "The Spirit of Notre Dame" is also featured. Herman Bing, Eddie Nugent, Phyllis Fraser and Alden Chase have important supporting parts.

In addition the entire football squad of the University of Southern California played in the two complete football games that feature "Fighting Youth." With them in these gridiron sequences, will be seen All-American stars of the recent past and present including Jim Thorpe, the In-

OPENS Football SEASON

dian, greatest football player and all round athlete of all time, Paul Schwegler of Washington, Nick Lukats and Moon Mullins of Notre Dame, Jim Purvis of Purdue, Dale Van Sickle of Florida, Dutch Fehring, "Red" Christie and Frank Baker and many others of equal note.

Ann Sheridan thinks she has Charles Farrell clutched tight in her pretty right fist. But June Martel has other plans for him.

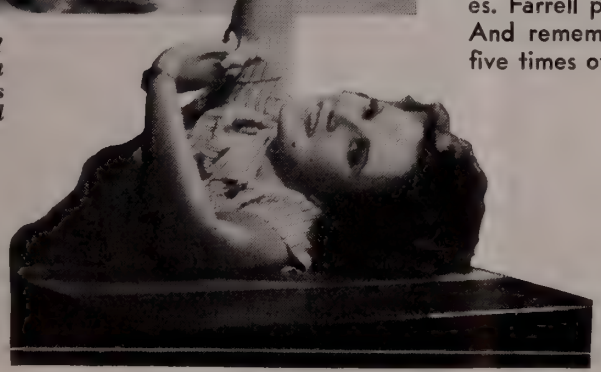
Say it isn't ue, Charley!"

Ann Sheridan cannot conceal her delight when Charles Farrell tells his coach, J. Farrell McDonald and his Captain, David Worth exactly what he thinks of them for objecting to his friendship with the girl.

For two weeks in the giant Los Angeles Coliseum, arena of the 1932 Olympic Games, under a blazing August sky with the thermometer over ninety, director Hamilton MacFadden sweated the athletes and actors through these football field sequences. Farrell played through all eight periods of the two games. And remember, every play was photographed from three to five times over, so as to get the perfect take for each.

e hero's reward! is plain that arles Farrell has n the game and the girl.

Happiness ahead! With her hero on er hands and s engagement ring on her finger.



WE ARE PROUD TOO

GLENDIVE MONT AUG 31

CARL LAEMMLE SR—
DELIVER UNIVERSAL PICTURES INC NYK KNOW YOU WILL BE PROUD TO KNOW AM OPENING THE ROSE THEATRE WITH YOUR DIAMOND JIM STOP KINDEST REGARDS
JOE B MOORE

PAINT THE

Paint the town re
—and watch thos
Let them know i
melody and me
gayety, romanc
everything the

TOWN GAY!

with these posters
greenbacks flow!
BIG – that it's got
drama, girls and
and thrills, and
want and love!

My Lapel' ♪ Moanin' In The Moonlight' ♪ "La Cabanna" (Rumba)

A Thousand Showmen Choose Title: "REMEMBER LAST NIGHT?"

"Remember Last Night?" is a great box-office title worthy of this Carl Laemmle, Jr. production with stars enough for three pictures. "Remember Last Night" is a James Whale production and that means a lot.

Two scenes from "Remember Last Night?" in which the events surrounding a mysterious murder confuses half a dozen befuddled society idlers, almost to the point of madness. This production is full of thrills and surprises for the cast and the audience.

WITH the help of a thousand moving picture exhibitors, moving picture executives and salesmen, Carl Laemmle, Jr. has obtained a great showman's title for a great showman's picture. For three weeks James Whale has been hard at work on Adam Hobhouse's extraordinary mystery novel, "Hangover Murders." The title of this popular book is not adapted to moving pictures.

At the time the picture went into work, Carl Laemmle, Jr. sent out a questionnaire to a great many smart showmen asking their suggestions for a title. Out of these suggestions has come "Remember Last Night?" It was a great suggestion. This title is worthy of the great picture which it will carry through to real box-office triumphs.

The story is unique and fascinating, with human interest, humor, surprise and suspense to an extraordinary degree. It has a cast which sets it apart from any picture made this season. It is headed by Edward Arnold, Constance Cummings, and Sally Eilers, all stars in their own right, and featured equally in this production, with Robert Young next in line: The cast also includes Robert Armstrong, Gregory Ratoff, Reginald Denny, Louise Henry, Jack La Rue, Monroe Owsley, Arthur Treacher, Gustav von Seyffertitz, Raefaela Ottiano, Ed. Brophy, George Meeker and Allison Ardell.

+ + +

"EAST OF JAVA" PRODUCTION STARTS

CHARLES BICKFORD started production of Gouvernor Morris' story, "East of Java," at Universal City yesterday. The production is under the direction of George Melford, and the screen play has been written by Mr. James Ashmore Creelman. In the first scenes, the cast summoned includes Elizabeth Young, Leslie Fenton, Siegfried Rienemann, Ivan Simpson, and Clarence Muse.

It was the intention to use Clark Williams in an important role, but his work in "Tailspin Tommy in the Great Air Mystery," will prevent his appearing in "East of Java."

The Gouvernor Morris novel starts off with the wreck of a Chinese steamer on the reefs guarding Tiger Island. The main cargo of the steamer is a consignment of wild beasts, and an assortment of passengers almost as wild. It is with their several passions, dangers and love affairs that "East of Java," deals.

May Robson's feature, "Three Kids And A Queen," has been completed at Universal City. Here is a celebration of the principal actors with the director. Top Row: Frankie Darro, Charlotte Henry, William Hamilton. Bottom Row: Henry Armetta, May Robson, Edward Ludwig the director of "Three Kids" and Billie Burrud.

James Cruze will Direct "SUTTER'S GOLD"

JAMES CRUZE has been chosen by Carl Laemmle to direct Universal's next epic film—"Sutter's Gold" based on the novel by Blaise Cendrars and adapted to the screen by Gene Fowler. "Sutter's Gold" has been more than one year in preparation and with the assignment of Mr. Cruze as its director it will go before the cameras within a fortnight. Meanwhile Mr. Cruze has joined Mr. Laemmle in a search for the actor to play the role of Sutter, a part so outstanding that it is expected to make whoever is awarded the opportunity a full fledged star as "Diamond Jim" has done for Edward Arnold.

Laemmle has enlisted drama critics, Little theatre producers, agents and even movie fans in his search for the artist to play General Sutter and has even offered this exceptional opportunity to a novice who can qualify. The Universal casting department has reviewed more than 150 screen tests and made more than 50 studio tests of persons suggested for the dominant role.

"Sutter's Gold" offers Director Cruze even greater opportunities than any of the memorable epic films which won him a ranking position among screen creators—"The Covered Wagon," "North of 36," "Pony Express" and "Old Ironsides" and the new Universal production is expected to be the most pretentious film Universal has undertaken since "All Quiet on the Western Front." Edmund Grainger, who produced "Diamond Jim" will be in charge of the production of "Sutter's Gold."

✚ ✚ ✚

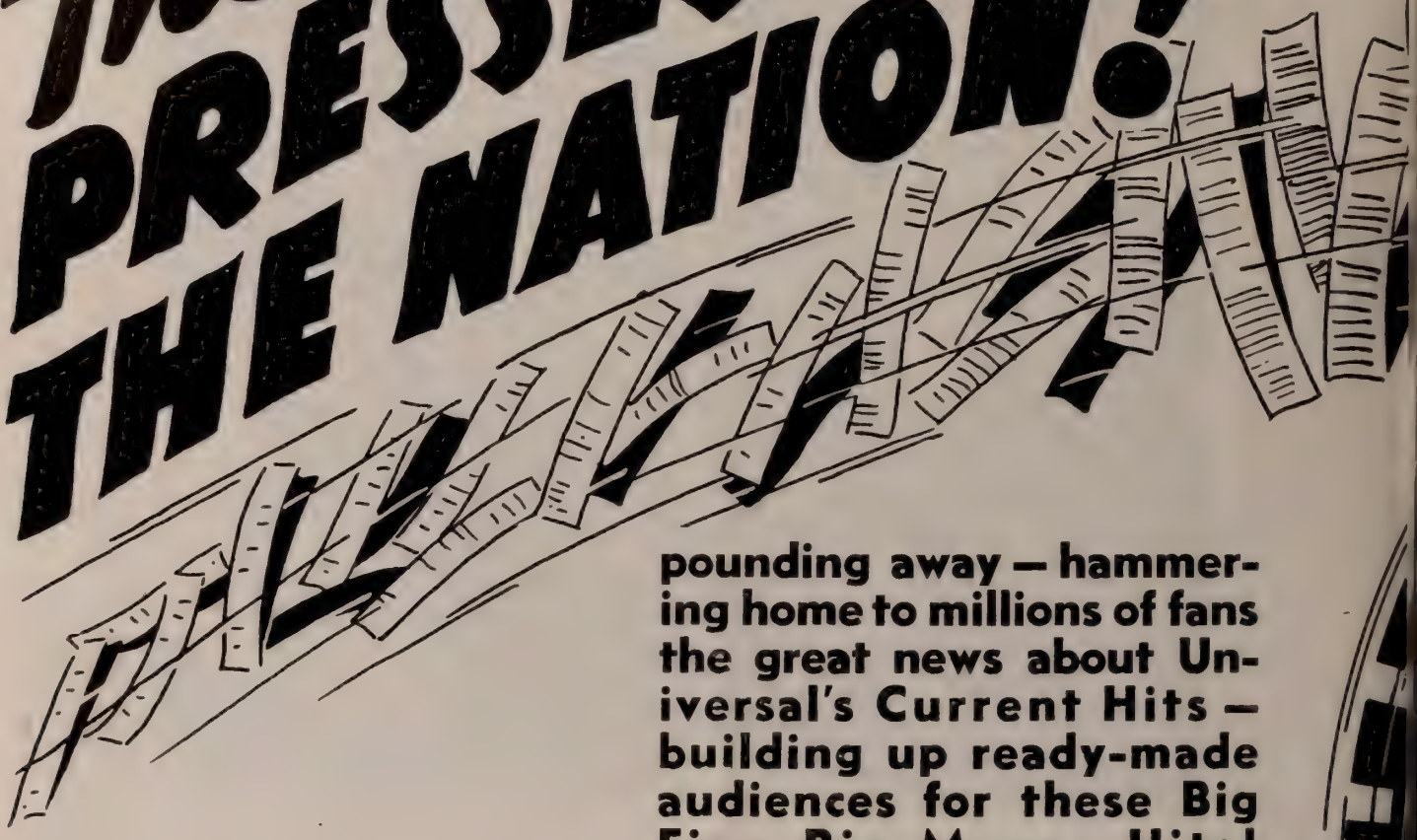
"DIAMOND JIM" AN EARTHQUAKE

(Continued from Page 10)

STOP THIS IS TWELVE PERCENT GREATER THAN THE FIRST SUNDAY AND AT THIS RATE ANTICIPATE A LARGE CHRISTMAS WEEK AS WELL STOP OF COURSE WE ARE HAPPY TO BE HOLDING DIAMOND JIM FOR A THIRD WEEK STARTING FRIDAY REGARDS

HOWARD S CULLMAN

The PRESSES of THE NATION!



pounding away — hammering home to millions of fans the great news about Universal's Current Hits — building up ready-made audiences for these Big Five, Big Money Hits!

IRENE DUNNE

in John M. Stahl's production of

"MAGNIFICENT OBSESSION"

With ROBERT TAYLOR, CHARLES BUTTERWORTH and BETTY FURNESS
From the best seller by Lloyd C. Douglas . . . (Now in production)

MARGARET SULLAVAN and FRANCIS LEDERER in "NEXT TIME WE LOVE"

From Ursula Parrott's newest novel! . . . Directed by E. H. Griffith

WILLIAM POWELL in "MY MAN GODFREY"

A CARL LAEMMLE, Jr. Production
From the Liberty Magazine serial by Eric Hatch

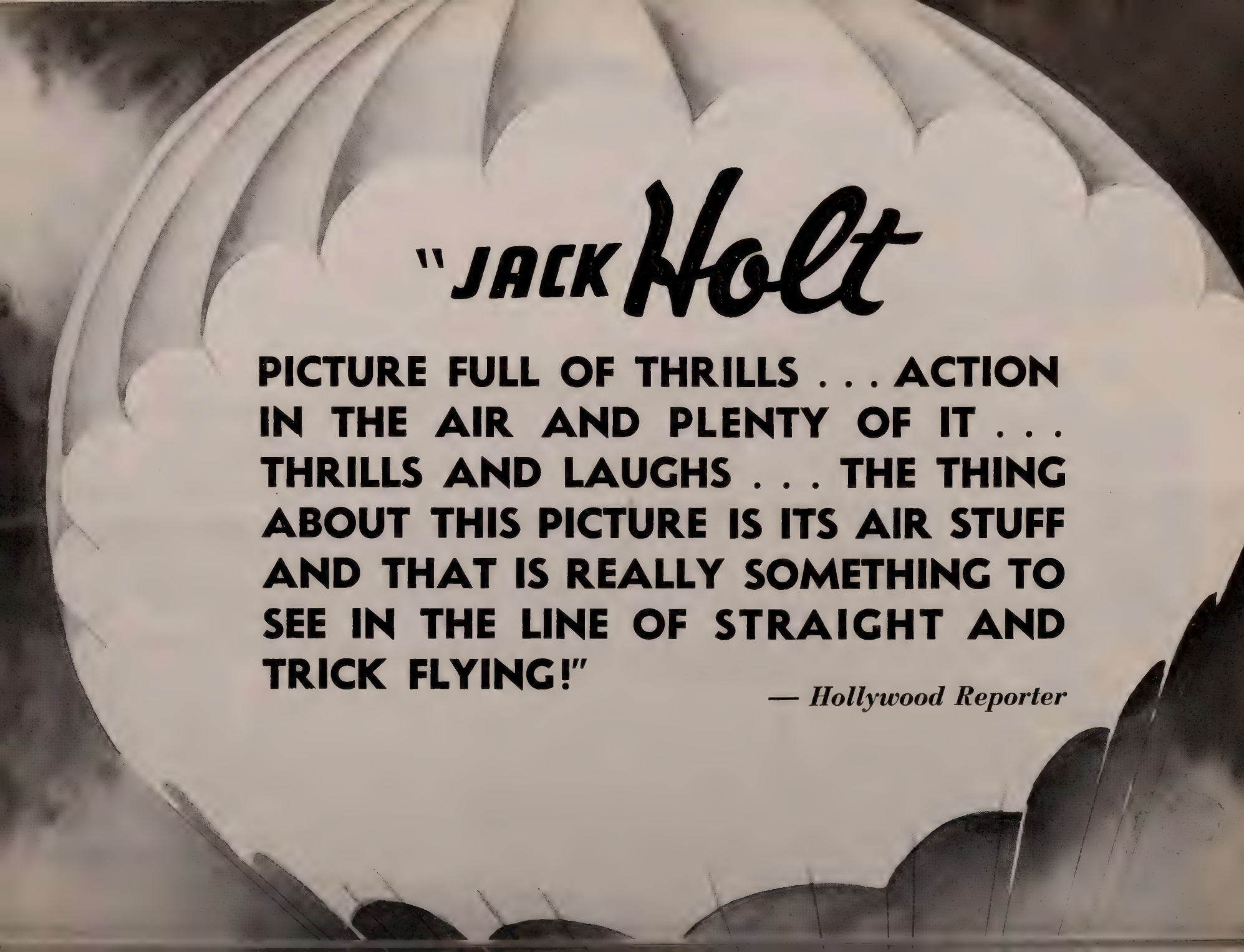
"SUTTER'S GOLD"

From the epic novel by Blaise Cendrars . . . An Edmund Grainger Production

IRENE DUNNE in "SHOW BOAT"

Edna Ferber's Immortal Classic! . . . Music by Jerome Kern
A Carl Laemmle, Jr. Production . . Directed by James Whale

by LLOYD C. DOUGLAS
IRENE DUNNE ROBERT TAYLOR in "Magnificent Obsession"
When you see the queenly IRENE DUNNE in Lloyd C. Douglas' amazing story, "MAGNIFICENT OBSESSION," you will understand why her exceptional talent is eagerly sought by all the big producers. And equally nice things may be said of ROBERT TAYLOR who co-stars with MISS DUNNE. Of the story, now in its 39th issue, it is often said that those who read it are never the same again. However that may be, the picture will be an even greater sensation, for you see all the fine characters in living and speaking form. JOHN M. STAHL, that master in interpreting human emotions, is the director.
No picture you have ever seen on the screen is anything like "DIAMOND JIM." True, historic personalities have been portrayed, but no modern individual has ever attained the world-wide prominence of "JIM," the human diamond mine. He was purely an American product, and every theatre which has shown "DIAMOND JIM" has been packed to the doors, and many are having extra runs. EDWARD ARNOLD burst into the starring ranks with this title role. In their own respective parts BINNIE BARNES and JEAN ARTHUR added new laurels to their crowns, and Edward Sutherland added much to his fame as director.
Now in production—the remarkable story by Adam Hobhouse entitled "HANGOVER MURDERS," played by an all-star cast including EDWARD ARNOLD, CONSTANCE CUMMINGS, SALLY EILERS, ROBERT YOUNG, Robert Armstrong, Reginald Denny, Ed Brophy, Jack LaRue, Gregory Ratoff, Louise Henry, George Meeker, Arthur Treacher, Monroe Owsley, Gustav Von Seyffertitz, Rafaela Ottiano. Director, James Whale. A CARL LAEMMLE, Jr. PRODUCTION. The title of this picture is likely to be changed. Watch for the new title.
Coming—"SUTTER'S GOLD" an American Epic
UNIVERSAL is intensely interested in new ideas, in new good stories, in old dramatic stories which have never been pictured. Can't you think of one? Put on your thinking cap and jog your memory. Then write to me. A check for $50 will be sent to you if you can write us an acceptable idea telling us how to improve UNIVERSAL PICTURES. I, personally, will be the judge.
Carl Laemmle
(Pronounced LEM-LY)
UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City
Watch This Column
Irene DUNNE Robert TAYLOR in "MAGNIFICENT OBSESSION"
After six months in preparation, director John M. Stahl has begun filming Lloyd C. Douglas' five year best seller, "MAGNIFICENT OBSESSION," at UNIVERSAL studios.
IRENE DUNNE, charming, popular dramatic star of Mr. Stahl's memorable "Back Street" has the first starring role in this new human interest drama and ROBERT TAYLOR, believed by Hollywood critics to be the most promising leading man in American films today, is seen opposite the star.
Initial scenes for "MAGNIFICENT OBSESSION" were made against the background of an immense studio set duplicating the huge French liner, Normandie. Director Stahl plans to employ more than 1500 "extras" in atmospheric "shots" for the early scenes of the production.
"DIAMOND JIM," which has made an important star of EDWARD ARNOLD, is crowding theatres in America and elsewhere. There never has been another character like "DIAMOND JIM." He was an American product who made a tremendous fortune and gave it away. The picture must be near you now.
"HANGOVER MURDERS," Adam Hobhouse's great story, produced by CARL LAEMMLE, Jr., directed by JAMES WHALE, an intensely dramatic play, again features EDWARD ARNOLD and an all star cast including—Constance Cummings, Sally Eilers, Robert Armstrong, Robert Young, Reginald Denny and others of their distinction, is on the way. Watch for it! See it! And enjoy an evening of unalloyed entertainment.
"SUTTER'S GOLD"—A VAST SPECTACLE IS JUST ABOUT GOING INTO PRODUCTION
A check for $50 will be sent to you if you can write us an acceptable idea telling us how to improve Universal Pictures. I, personally, will be the judge as to the best letter.
Thomas M. Johnston, Columbus, Ohio, and Larry Woodin, Wellsboro, Pa., have received $50 for their ideas.
Carl Laemmle
(Pronounced LEM-LY)
UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City
Watch This Column
Irene DUNNE Robert TAYLOR in "MAGNIFICENT OBSESSION"
"MAGNIFICENT OBSESSION" is in production. The great novel by Lloyd Douglas, which has created such a sensation the world over, will be presented to you in picture by UNIVERSAL. Doubtless, it will be one of the year's outstanding productions—not alone because of the story but also because of its splendid cast headed by the glorious IRENE DUNNE and ROBERT TAYLOR with Charles Butterworth, Betty Furness, and directed by the successful JOHN M. STAHL. Put this on your memorandum pad. Watch this column for date of release.
Have you seen "DIAMOND JIM" with EDWARD ARNOLD in the title role? His artistic characterization of America's sparkling hero is winning more fame for him than any of his previous roles. With him are the fascinating and glamorous BINNIE BARNES and JEAN ARTHUR. There will never be another "DIAMOND JIM." The direction is by Edward Sutherland who is at the head of his class.
"HANGOVER MURDERS," now in production, which critics predict will be one of the season's shining successes, has a cast that is remarkable for talent, consisting of, EDWARD ARNOLD, CONSTANCE CUMMINGS, ROBERT ARMSTRONG, SALLY EILERS, ROBERT YOUNG, REGINALD DENNY, BEULAH BONDI, GREGORY RATOFF, JACK LARUE, EDWARD BROPHY, ARTHUR TREACHER, MONROE OWSLEY, LOUISE HENRY, and GUSTAVE VON SEYFFERTITZ. The director is JAMES WHALE. The producer is CARL LAEMMLE, Jr. The title of this picture may be changed later. Watch this column for further announcements.
"SUTTER'S GOLD," A VAST SPECTACLE IS GOING INTO PRODUCTION SOON
Do you like new faces on the screen? Are you tiring of the old ones. What is YOUR opinion?
A check for $50 will be sent to you if you can write us an acceptable idea telling us how to improve Universal Pictures. I, personally, will be the judge as to the best letter.
Carl Laemmle
(Pronounced LEM-LY)
UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City


"JACK Holt
PICTURE FULL OF THRILLS . . . ACTION IN THE AIR AND PLENTY OF IT . . . THRILLS AND LAUGHS . . . THE THING ABOUT THIS PICTURE IS ITS AIR STUFF AND THAT IS REALLY SOMETHING TO SEE IN THE LINE OF STRAIGHT AND TRICK FLYING!"
— Hollywood Reporter

STORM OVER THE ANDES

Universal's gigantic drama of the Gran Chaco Wars!

With **MONA BARRIE • ANTONIO MORENO**

Gene Lockhart • Grant Withers • Barry Norton • George Lewis

Directed by Christy Cabanne . . . . Maurice Pivar, Assoc. Prod.

FIGHTIN'

Starring CHARLES FARRELL

in Universal's Biggest Football Romance . . . With JUNE MARTEL • Andy Devine • J. Farrell MacDonald • Eddie Nugent • Ann Sheridan . . . Story by Stanley Meyer . . . . Directed by Hamilton MacFadden . . . . A Fred S. Meyer Production . . . . Ansel Friedberger, Associate Producer.

CROWDS WILL ROAR AROUND YOUR BOX-OFFICE WHEN YOU PLAY THIS DRAMA OF THE ROARING CROWDS!

YOUTH

And these Great All-American Stars: Larry "Moon" Mullins • Jim Purvis • Paul Schwegler • Dale Van Sickel • Jim Thorpe • Leslie Cooper • Howard "Red" Christie • Nick Lukats • Frank Sully

ROLL OF HONOR

(Continued from Page 1)

EXHIBITOR	THEATRE	TOWN & STATE
Mrs. J. W. Edwards (10 yrs.)	Opera House	Aledo, Ill.
J. Marchesi (10 yrs.)	Amboy	Amboy, Ill.
Joe Brokaw (15 yrs.)	Brokaw	Angola, Ind.
L. A. Turner	Strand	Angola, Ind.
Phil Billiet (10 yrs.)	Coliseum	Anaawan, Ill.
F. B. Swanson (10 yrs.)	Antioch	Antioch, Ill.
J. Lerner (15 yrs.)	Grand	Argo, Ill.
C. Heslip (15 yrs.)	Heslip	Augusta, Ill.
W. R. Catlow	Catlow	Barrington, Ill.
J. Burke	Vanity	Batavia, Ill.
Edward Zorn	Apollo	Belvidere, Ill.
J. G. Gesell (15 yrs.)	Front St.	Bloomington, Ill.
O. F. Vonesh	Strand	Brookfield, Ill.
Chas. Kuchan (15 yrs.)	Capitol	Canton, Ill.
William A. Clark	Garden	Canton, Ill.
C. J. Gerard (10 yrs.)	Woodbine	Carthage, Ill.
Mrs. F. R. Mellinger	Varsity	Champaign, Ill.
F. W. Kaiser	Virginia	Chatsworth, Ill
H. L. Cooper	Palace	Chesterton, Ind.
Koshut & Sabota (10 yrs.)	Liberty	Chicago Hts., Ill.
Frank J. Rolan (10 yrs.)	Sunset	Chillicothe, Ill.
H. E. Reid	Vialto	Clifton, Ill.
A. B. McCollum (15 yrs.)	Lorraine	Hoopeston, Ill.
Fred Anderson (10 yrs.)	Morris	Morris, Ill.
A. J. Johnson	Palace	Crown Point, Ind.
H. L. Henning (15 yrs.)	Culver Mil. Acad	Culver, Ind.
Frye & Muench (10 yrs.)	Tivoli-Colonial	Danville, Ill.
J. Smith	Opera House	Dallas City, Ill.
G. Constan (15 yrs.)	Avon	Decatur, Ill.
J. M. Duncan (10 yrs.)	Alhambra	Decatur, Ill.
C. E. Morrow (15 yrs.)	Morrow	Decatur, Ill.
G. Lekander	Fargo	Geneva, Ill.
V. Machek	Liberty	De Pue, Ill.
L. G. Rorer (15 yrs.)	Dixon	Dixon, Ill.
J. J. Hruby (15 yrs.)	Dolton	Dolton, Ill.
C. W. Leist	Tivoli	Downers, Gr., Ill.
R. H. Shoellhorn (10 yrs.)	Dundee	Dundee, Ill.
Sam Schlaes (15 yrs.)	Forsythe	E. Chicago, Ind.
J. Kendall (15 yrs.)	Kendall	Farmer City, Ill.
J. A. Weece (10 yrs.)	Princess	Farmington, Ill.
J. W. Heller	Star	Freemont, Ind.
Stanley Leay	Stanley	Galena, Ill.
V. U. Young (10 yrs.)	Palace	Gary, Ind.
Pete Kalleris (15 yrs.)	Grand	Gary, Ind.
N. Bikos (10 yrs.)	Roosevelt	Gary, Ind.
J. Bikos	Roxy	Gary, Ind.
J. Greene (10 yrs.)	Genesee	Genesee, Ill.
M. Gerrib	Georgetown	Georgetown, Ill.
T. L. Orr	Edna	Gibson City, Ill.
E. O Schmidt (10 yrs.)	Palace	Gilman, Ill.
J. Czgany, Jr.	Circle	Goshen, Ind.
P. E. Saunders (15 yrs.)	Saunders	Harvard, Ill.
D. W. Wright (10 yrs.)	Lawford	Havana, Ill.
F. W. Shaver	Henry	Henry, Ill.
V. Quarta (10 yrs.)	Bartlett	Highwood, Ill.
G. W. Kruger	Hinsdale	Hinsdale, Ill.
Sam Routes	Strand	Hobart, Ind.
C. B. Burkhardt	Pastime	Homer, Ill.
F. G. Shad	B'way-American	Indiana Har., Ind.
E. Friedman	Garden	Indiana Har., Ind.
Paul Bernier (20 yrs.)	Lyric	Kankakee, Ill.
D. E. Cannon	Kentland	Kentland, Ind.
A. Metzger (15 yrs.)	Fairy	Knox, Ind.
J. Goldberg (15 yrs.)	La Porte	La Porte, Ind.
J. J. Gregory	Roxy	La Porte, Ind.
J. Foder	Cozy	La Porte, Ind.
J. R. Wood	Princess	Leroy, Ill.
A. Werbner	Princess	Lewistown, Ill.
A. J. Inks (15 yrs.)	Crystal	Ligonier, Ind.
Steve Bennis (15 yrs.)	Lincoln	Lincoln, Ill.
A. L. Hainline (15 yrs.)	Illinois-Royal	Macomb, Ill.
C. E. Hartford (15 yrs.)	Coliseum	Marseilles, Ill.
L. Cochevety	Temple-Tivoli No. Side	Mishawaka, Ind.
H. E. Hoag (15 yrs.)	Momence	Momence, Ill.
A. W. Howard	Strand	Monon, Ind.
Mrs. E. E. Gibson (10 yrs.)	Lyric	Monticello, Ill.
J. G. Oelwen	Royal	New Boston, Ill.
Woytinek & Murphy	Gaybles	North Judson, In
R. Lamb	Oregon	Oregon, Ill.
W. J. Fleugel (15 yrs.)	Pekin-Empire	Pekin, Ill.
L. J. Bennett	Rialto	Pekin, Ill.
Adolph Szold (15 yrs.)	Garden	Peoria, Ill.
E. L. Harris (15 yrs.)	Columbia	Peoria, Ill.
George Settos	Rialto	Plymouth, Ind.
C. Reese	Gem	Plymouth, Ind.
H. Uptown	Polo	Polo, Ill.
J. A. Dauntler	Prophet	Prophetstown, Ill.
A. L. Revert	New Home	Rantoul Ill.
W. L. Pracht (10 yrs.)	Arcadia	St. Charles, Ill.
A. B. Wooley (10 yrs.)	Princess	Saybrook, Ill.
Jones & Biker	Family	Sheldon, Ill.
J. Fusheanes	Oliver	So. Bend, Ind.
Ezra Rhodes (15 yrs.)	Castle	So. Bend, Ind.
R. Babcott	Indiana	So. Bend, Ind.
N. Plonski	Linden	So. Bend, Ind.
A. Golubski	Lyric	So. Bend, Ind.
J. Vogel	River Park	So. Bend, Ind.
H. Szmecki (10 yrs.)	White Eagle	So. Bend, Ind.
S. Stein	Armo	So. Bend, Ind.
H. R. Barricklow	Isis	Toluca, Ill.
G. G. Shauer & Sons (15 yrs.)	Premier	Valparaiso, Ind.
A. G. Schultz (10 yrs.)	Rialto	Walkerton, Ind.
E. E. Rietz	Watseka	Watseka, Ill.
Sam Meyers	Teatro Del Lago	Wilmette, Ill.
M. F. Bodwell (10 yrs.)	Paramount	Wyoming, Ill.
L. Monkamier	Yorkville	Yorkville, Ill.
E. E. Alger	Alger's Circuit	Peru, Ill.

'Frankenstein' Pays Off In Mexico City, Osaka

Osaka.—"Bride of Frankenstein" is doing good business at the Osake Skachiku theater, despite the typhoon.

Mexico City.—A sellout business is being done by "Bride of Frankenstein" at all the houses on the Regis circuit.

Just an enlargement of an item in the Hollywood Reporter of August 31st. It shows how the "Bride of Frankenstein," is cleaning up outside of the United States, as well as in. Even a typhoon could not stop the business is Mexico. "Frankenstein" is doing this kind of business everywhere it plays in the United States and outside.

Edgar A. Guest, Poet-Philosopher and Newspaperman Signed by Universal Pictures to Write and Act

FEELING that the screen needs more pictures dealing with the typical American home life and ideals, Carl Laemmle, president of Universal Pictures gave a long term contract last week to Edgar A. Guest, newspaperman, poet and philosopher and will make him a star in film plays along these lines. His Universal pictures will be Guest's initial cinema venture.

After weeks of negotiation Laemmle sent studio men to Chicago last week to make a talking screen test of Guest. When the noted writer and radio commentator proved to have exceptional natural acting talent, as well as screen personality, the Universal president sent a representative to Detroit by plane with a contract for Mr. Guest's services not only as an actor but as a dialog writer.

According to present plans Mr. Guest's cinema debut will be as the principal character of a domestic drama suggested by one of his own verses, "Home." Two other pictures are to be filmed before next summer.

Guest's books of verse number more than a score. His writings appear daily in 200 leading newspapers. His weekly radio broadcasts have proved so popular that within the period of two years he has risen from 48th to ninth among the nation's air favorites.

Guest has been a newspaper writer nearly 40 years. He has never quit a job or been discharged in his life. He has been connected with the Detroit Free Press ever since he began writing. His verse has been syndicated by only one man and for 16 years his books have been published by only one firm. He has lectured in nearly 3,000 towns and cities of America. His unique Universal contract provides that he will never be cast in anything but a 'straight' role and that his dialog in pictures will be of his own writing.

"I look upon Mr. Guest as one of the great screen stars of tomorrow," Mr. Laemmle states, "He is a leader in the field of modern American wit, vision and understanding. He knows American minds, hearts and homes and I know of no man better qualified to present the philosophy of the father and home builder of today, on the screen."

SHE GETS

AND HE'S GLAD TO BE HAD!

Especially after what the trade paper boys said about her!

"It sets the pace for all talkie comedies of its type from now on. Keeps the house in stiches. But you must see it to realize how funny it all is. Not only are the gags superlatively amusing, but the story comes very close to top-notch satire!" —*Los Angeles Times*

•

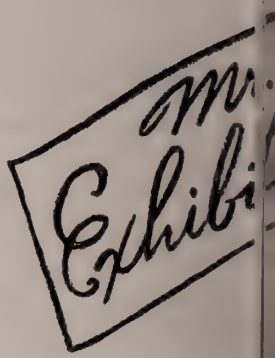
"Certainly the most genuinely funny picture Zasu Pitts has appeared in. It reaches gorgeously high spots of burlesque . . . Give it a break because there's something in it for practically every type of audience."

—*Hollywood Reporter*

•

"Cued to the crowd . . . Gets laughs by the sheer impact of its nonsense . . . It has a virility which appeals to the mob . . . Miss Pitts gives her excellent standard performance."

—*Daily Variety*



HER MAN

Carl Laemmle presents

ZASU PITTS

HUGH O'CONNELL

in Universal's Laughing Sensation

with

HELEN TWELVETREES

LUCIEN LITTLEFIELD

Eddie Brophy, Ward Bond, Bert Gordon

Directed by William Nigh

Produced by David Diamond

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

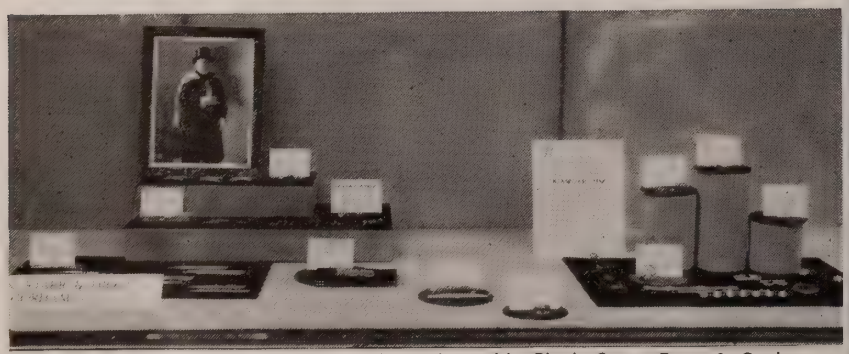
It's Going BOOM! BOOM! at the Box-Office!

A SALUTE to real Showmen! They're "going to town" with DIAMOND JIM. And HOW that fellow is stepping! Biff, bing, bang—socking records right and left! Five year marks blown to the winds! Roxy Theatre officials now digging up six and seven year old files to find attendance figures to equal the continuing DIAMOND JIM riot there. Looping the loop in Chicago! Showering the box-office with a golden stream at the Golden Gate city! Held over in Philadelphia! Boom days in San Diego! DIAMOND JIM made millions for himself—now he is making more for the clever showmen who are sending his picture on its merry record-smashing way backed by bang-up showmanship campaigns! Pack your exploitation big guns with DIAMOND JIM powder and go BOOM! BOOM! again at the box-office!

JOE WEIL

ABOVE—Lobby in the Keith Theatre, Baltimore, Md., where tie-up with Royal Typewriter kept two girls busy day and night tapping out facts on DIAMOND JIM for distribution to patrons. BELOW—How the florists are tying up. The better New York shops featured the DIAMOND JIM corsage in tribute to the premiere at the Roxy Theatre. Both of these ideas are easily planted in any city

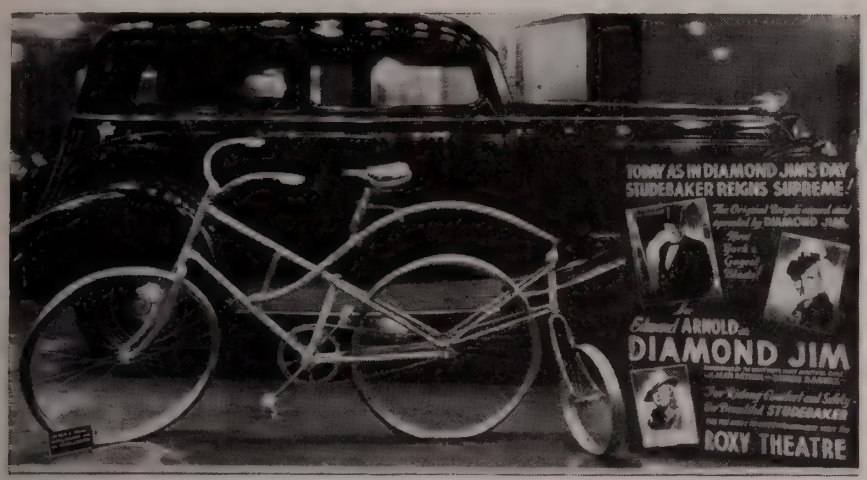
THE ULTRA ULTRA IN TIE-UPS



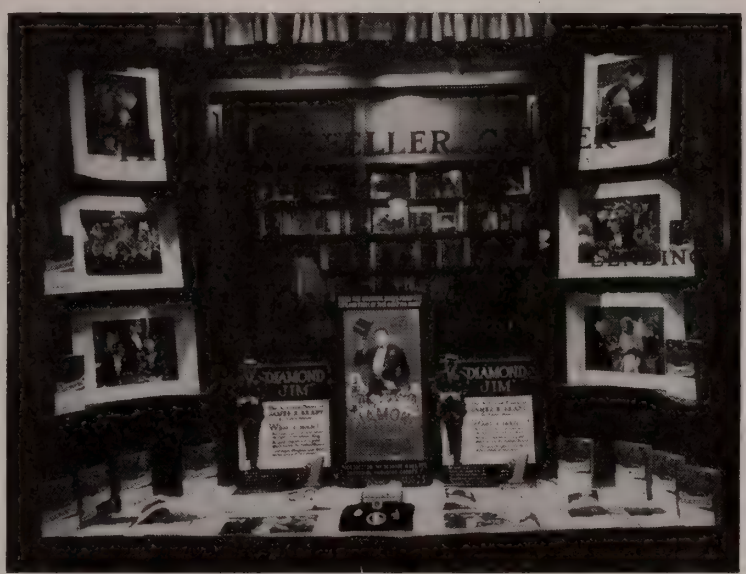
The most exclusive window in the whole, wide-world—Black, Starr, Frost & Gorham, the aristocrats of super-jewelers—for the first time in their distinguished history, devote a window to a motion picture tie-up. They featured the original settings of the DIAMOND JIM gems. The display attracted thousands and brought much newspaper publicity as well.

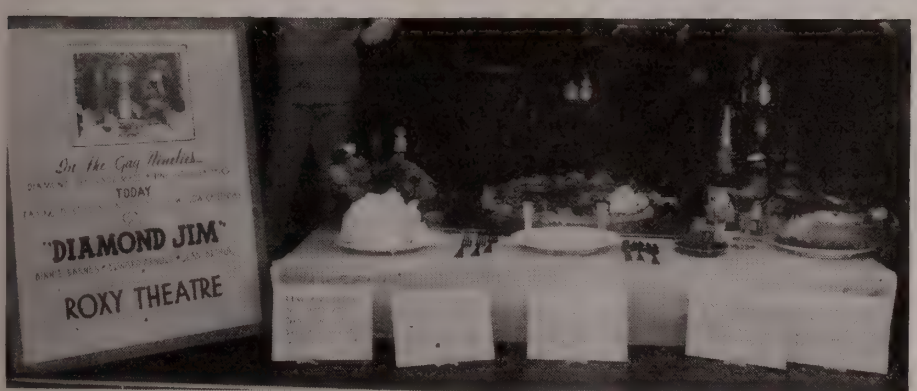
Here are more "Diamond Jim" Jam Gems!

Catching the eyes of passers-by at busiest spots in Gotham!



Look them over! Only samples of deluge of New York windows which helped welcome DIAMOND JIM'S premiere at the Roxy Theatre. ABOVE LEFT—Corner window of the Studebaker Salon comparing transportation in the day of DIAMOND JIM with that of today. This display may be duplicated in any city where an old style bicycle can be secured. Blow it over with gold paint and flitter, and doll up for effect . . . RIGHT—Liggett's Drug store window devoted to DIAMOND JIM books. This is one of a string of leading drug store windows which devoted space to the picture . . . RIGHT—Book window in Rockefeller Center showing enlarged photographs from the picture and also some of the DIAMOND JIM gem replicas. So strong has the demand for the dollar edition of the DIAMOND JIM book become, that even though it has just been issued, the first two editions have been exhausted and the third edition is now on the press.





LEFT—One of a string of eighteen Willow Cafeteria windows which created a tremendous amount of word-of-mouth advertising on DIAMOND JIM. The large table was set with one of the famous huge meals DIAMOND JIM is said to have consumed regularly. The individual cards in front of the window gave details of the monumental meals. Simply swell as an attention-getter for the restaurant—good for a newspaper story—and fine for the picture too! Try it in your city!

Watch this space for more "DIAMOND JIM" Campaigns!

The West Starts Rolling — N. Y. Holds Over!

(1) Three columns x 8" from Denver Theatre, Denver. (2) Two column x 7½" from Orpheum, San Francisco. (3) Three column x 5½" from Palace, Chicago. (4) Two column x 9" hold-over from New York Roxy. (5) Two column x 8½" from Spreckels, San Diego, Cal. (6) Three column x 11" from Orpheum, San Francisco.

PUT PEP

into your programs with the peppiest all-star shorts in the business. Each a Big-Time Vaudeville Show in Itself!

Released Sept. 18th
"SPEEDY JUSTICE"

With

Lew Hearn, Eddie Foy, Jr., Glenn and Jenkins, Arthur Boran, The Danny Dare Dancers, Southland Rhythm Girls and Bobby Lane.

MENTONE

MUSICALS

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 37, NO. 7
SEP. 14, 1935

Irene Dunne in "MAGNIFICENT OBSESSION"

Sweet Surrender!

The Roll of Honor

TOWN	THEATRE	EXHIBITOR	YEARS
Albany, Ore.	Granada	Hal Vaughn	3 years
Ashland, Ore.	Lithia	Walter Leverette	2 years
Astoria, Ore.	Liberty	J. J. Parker Circuit	5 years
Baker, Ore.	Clarick	Mrs. Myrtle Buckmiller	5 years
Bend, Ore	Capitol	B. A. Stover	10 years
Clatskanie, Ore.	Avalon	K. A. Spears	2 years
Corvallis, Ore.	Oregon State	Hal Vaughn	3 years
Cottage Grove, Ore.	Arcade	W. M. Morelock	15 years
Eugene, Oregon	Heilig	F. M. Crabill	5 years
Independence, Ore.	Isis	Ross Nelson	10 years
Lebanon, Ore.	Kuhn	R. Kuhn	10 years
Marshfield, Ore.	Egyptian	Robt. Marsden, Jr.	15 years
Medford, Ore.	Craterian	Geo. Hunt-Tri-State Circuit	3 years
Mt. Angel, Ore.	Auditorium	Father Endres	10 years
North Bend, Ore.	Liberty	Dennis M. Hull	15 years
Ontario, Ore.	Dreamland	C. R. Potter	15 years
Oregon City, Ore.	Liberty	W. A. Long	10 years
Portland, Ore.	Ames	Charles Ames	5 years
Portland, Ore.	Bob White	Bob White	
Portland, Ore.	Circle	G. T. Woodlaw	15 years
Portland, Ore.	Egyptian	W. A. Graeper	
Portland, Ore.	Granada	Stephen Parker	
Portland, Ore.	Irvington	Lillian Lockwood	5 years
Portland, Ore.	Kenton	Wm. Cutts	
Portland, Ore.	Lincoln	Phil Carlin	5 years
Portland, Ore.	Moreland	K. W. Cockerline	
Portland, Ore.	Novelty	Howard Fleishman	15 years
Portland, Ore.	Portsmouth	C. R. Slater	15 years
Portland, Ore.	Rex	Frank O'Rourke	10 years
Portland, Ore.	State	Kent C. Hartung	5 years
Portland, Ore.	Roseway	H. J. Updegraff	
Portland, Ore.	Venetian	Hugh McCredie, Jr.	
Powers, Ore.	Pioneer	G. P. Stewart	18 years
Roseburg, Oregon	Indian	Geo. Hunt-Tri-State Circuit	3 years
St. Helens, Ore.	Columbia	G. O. Garrison	8 years
Salem, Oregon	Elsinore	Warner Bros.	5 years
Salem, Oregon	State	Ed Lewis	
Seneca, Oregon	Olive	Geo. F. Kennedy	
The Dalles, Ore.	Granada	G. E. Mathews	
Tillamook, Ore.	Coliseum	Claude Smith	5 years
Portland, Ore.	Blue Mouse	John Hamrick	5 years
Camas, Wash.	Granada	Mrs. Edith Seavert	15 years
Kelso, Wash.	Kelso	W. G. Ripley	5 years
Longview, Wash.	Columbia	W. G. Ripley	5 years
Winlock, Wash.	Roxy	K. A. Spears	
Weed, Calif.	Weed	Walter Leverette	5 years
Yreka, Calif.	Broadway	Walter Leverette	5 years
Emmett, Idaho	Ideal	C. D. Bucknum	5 years

Signed G. C. CRADDOCK, Mgr.

HIT!

"Diamond" Is Chicago Hit; Gets $24,600

CHICAGO, Sept. 8.—"Diamond Jim" was the big money-maker of the week in spite of the fact that all downtown first runs had a marked pickup over the rainy holiday. The take at the Palace was $24,600, which exceeded normal by $5,600.

SMASH!

"Diamond" Is Frisco Smash With $15,000

SAN FRANCISCO, Sept. 4.—"Diamond Jim" bowled 'em over with a sensational $15,000 gross at the Orpheum, just double normal for the house. "Curly Top"

RIOT!

"Diamond Jim" Denver Riot

DENVER, Sept. 8.—

"Diamond Jim" was in the standout division and piled $8,500 in seven days at the Denver. This was over the line by $3,500.

RECORD!

'Jim' at $45,850 In 2d Week; B'

"Diamond Jim," with a five-year attendance record and a new three-year high to its credit in its first week at the Roxy, kicked in with a handsome $45,850 in its second week, which terminated Thursday night, a final count demonstrated yesterday.

In the face of adverse weather and such competition as "Top Hat" at the Music Hall, "Anna Karenina" at the Capitol and "Page Miss Glory" at the Strand, but with the extended Labor Day weekend in its favor, the second stanza of the Universal picture gave an impressive account of itself.

Clippings from MOTION PICTURE DAILY *thanks from* UNIVERSAL

THE NATIONAL LAUGH

No. 829 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The world is yearning for something to laugh at.

Particularly, the United States.

The millions are half scared to death. They don't know what is coming next in the form of income taxes, inheritance taxes and other taxes.

Millions are wondering whether they were completely nuts when they voted our present administration into office. They are wondering how in the devil we ever expect to pay back the billions (not the millions) which our government plans to spend to keep the idle from being idle.

They never needed relief from tension more than they do today.

They never needed a laugh so badly as they do this minute.

They need it so badly that they will be glad to pay for it, even if it is only in the form of a movie.

So up steps Zasu Pitts to deliver the much-needed laugh.

Miss Pitts is a laugh before she even starts. Universal knew that before it even cast her to play the principal nut role in a picture called "She Gets Her Man."

COMES JUST IN TIME!

Universal had bought a superb burlesque on the G-Man type of screen stuff. All it needed to make it perfect was Miss Zasu Pitts.

So Universal and Miss Pitts got together and made "She Gets Her Man."

Together they made the newest national laugh.

Miss Pitts does get her man. She gets him with her amazing hands, her perfectly dead pan and her remarkable cleverness.

Strangely enough, she has a story which fits her to perfection. She has a story which the millions will love — a perfectly ridiculous Zasu Pitts story.

Millions think Zasu Pitts is funny before she even starts. More millions will agree she is a national tonic after they see her in "She Gets Her Man."

It is a Zasu Pitts story. It is impossible. So is Miss Pitts. Universal has put two impossibilities together and has made a knockout entertainment.

It is ready-made for money. It is tailor-made for you. Hop to it!

Carl Laemmle

THE SMASHING SUCCESSOR
SMASHING SERIAL IS H

FAR GREATER THAN "TAILSPIN TOMMY"! WITH MORE ADVENTURES, THRILLS, EXCITEMENT — AND MYSTERY

Tailspin Tommy IN THE GREAT

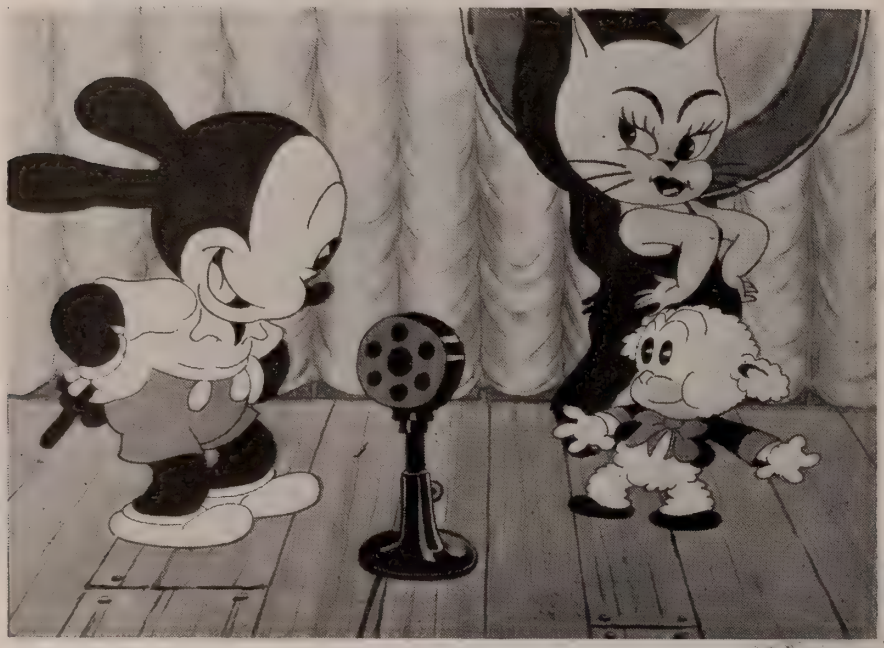
TO THE
HERE! . . .

CLARK WILLIAMS + JEAN ROGERS + NOAH BEERY, Jr.
DELPHINE DREW + GRANT WITHERS + BRYANT WASHBURN and
HELEN BROWN as Hal Forrest's famous cartoon strip characters!

AIR MYSTERY

Directed by RAY TAYLOR
A UNIVERSAL PICTURE

"AMATEUR NIGHT"



Oswald, the Lucky Rabbit in his latest release, "Amateur Night," which is now being played in theatres with such features as "Diamond Jim."

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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SEPT. 14, 1935
Vol. 37 No. 7

Reciprocity

"REMEMBER LAST NIGHT?" was delayed five days last week, all because Carl Laemmle, Jr., wanted to reciprocate to a dear friend and the man who had saved his father's life. Louise Henry, who is featured in the cast with Edward Arnold, Constance Cummings, Sally Eilers and Robert Young, is the daughter of Dr. Jesse Heiman, who operated on Carl Laemmle so spectacularly in London ten years ago. He lay desperately ill in New York. Miss Henry asked the privilege of going to his bedside. Without hesitation, Carl Laemmle, Jr. delayed the production so that she could visit her father.

Miss Heiman arrived by plane on Tuesday for the necessary scenes in "Remember Last Night?" The next day Dr. Heiman died and Miss Heiman flew back for the funeral with the sorrow of the entire Laemmle family.

Deals Continue To Pour In

JAMES R. GRAINGER, General Manager of Distribution for Universal Pictures Corporation, announced this week the closing of a deal with the Butterfield Circuit in Michigan for 1935-36 product. This deal covers 77 theatres located in the important major situations in the state of Michigan and was completed by James R. Grainger and M. M. Gottlieb representing Universal and W. S. Butterfield and E. C. Beatty representing the Butterfield circuit.

Mr. Grainger also announced the closing of a deal for the 1935-36 Universal product, with the Jefferson Amusement Company of Beaumont, Texas, which sets Universal product in 59 important theatres in Eastern

(Continued on Page 22)

Grainger Selects Cast of "Great Impersonation"

EDMUND GRAINGER announced yesterday the cast of "The Great Impersonation" in support of Edmund Lowe. Valerie Hobson is installed as leading lady, and Wera Engels in the role of the beautiful countess who is the constant menace in this story, which is regarded as the greatest novel by E. Phillips Oppenheim. Others in the cast are Lumsden Hare, Marjorie Gateson, Henry Mollison, Henry Kolker, Brandon Hurst, Leonard Mudie, Claude King and Frank Reicher.

Alan Crosland will place "The Great Impersonation" in production next Monday, using a script written by Major H. O. Yardley, Lt.-Com. Frank Wead and Eve Green.

Louise Henry, beautiful featured player in "King Solomon of Broadway," and "Remember Last Night?", listens to Pinky Tomlin interpreting his song, "That's What You Think," which is sung in "King Solomon of Broadway." Pinky makes 'em up while you wait.

Desperate Story of the Filming of the Dixie Disaster - - - -

BEHIND every newspaper story, there is a tale of news gathering as graphic as the story itself. Back of the photographing for the newsreel of a great disaster, there invariably billows and storms a great story of human achievement. Back of the Dixie and Florida Keys story, lies a tale of news gathering that combines heroic fortitude, ingenuity, foresight, utter folly, and dogged perseverance.

On Monday night, the United Press sent out a warning that a storm was threatening Florida. Charles Ford, Editor of the Universal Newsreel, keeps his eye glued to the UP news ticker in his office, and at home listens to a powerful radio which brings in Florida, California and Honolulu as easily as most radios bring in local stations. He was convinced that a newsreel story of national importance would take place within the next twenty-four hours.

Immediately, he got busy with the telephone and telegraph, making arrangements in the Florida points which seemed to be strategic, Miami, Jacksonville, Key West and Tampa. The best man for the assignment was photographing the garment strike in New York. Ford gave him his orders to proceed to Newark airport, where a plane would be awaiting him. His instructions were in the plane. In spite of the most terrific flying weather, the plane staggered into Jacksonville at 3:00 P. M. Tuesday. It could go no further. Ford had realized this in New York, and had made arrangements by offer of a big bonus, for a daredevil to drive the cameraman in a car from Jacksonville to Miami.

The car left at 4:30 Tuesday afternoon. It arrived in Miami at 5:00 A.M. Wednesday, the driver almost helpless, the car practically ruined. In the meantime, Ford had made arrangements with the Coast Guard for a seaplane. Pathe and MGM newsreels then combined with Ford. All agreed that Lyons was the best man for the assignment and it was arranged that Lyons' shots should be shared equally with the other two companies. Only one cameraman could go in the treacherous air journey, but Lyons is an intrepid daredevil, who will go anywhere where any flying man will take him. He flew over and photographed from every angle the stranded Dixie before any rescue vessel could come within a mile of where the Morgan liner lay pounding heavily to the impact of forty foot waves and an eighty mile gale. It was dangerous work, testing every resource of pilot and photographer, with death facing them every moment they were in the tossing plane.

Charles Ford,
Editor of Universal Newsreel

On the way back to Miami, Lyons discovered from the air the catastrophe that had overtaken the veterans on the Keys, and induced the Coast Guard pilot to fly over the destroyed camp so he could photograph that. Back in Miami, Lyons called up Ford. The newsreel editor had already bought by phone, a Cadillac, and it lay with engine running, ready for Lyons to make the trip to Jacksonville. In Jacksonville, he would have just time to catch a train, and all provisions had been made for the insurance and packing of the precious film. It was late Wednesday night.

All this time, Ford had not had a wink of sleep for two nights, but he felt that he was just on the brink of scoring one of the biggest newsreel triumphs of his career. That evening, Wednesday, Lyons was to call him from Jacksonville. But if Ford hadn't slept, neither had Lyons, and he had had the physical experience of pitting his strength against the elements when they were on a wild rampage. At times the hurricane had registered 120 miles an hour. He was at the end of his strength. If he could only make the four hundred miles to Jacksonville with the only shots made of the Dixie. But he couldn't.

(Continued on Page 27)

REMEMBER LAST NIGHT?

You'll never forget it!

Robert Young, who plays Tony.

Sally Eilers, who plays Betty Hurling

Edward Arnold, who plays Harrison the astute detective who solves the crime

Constance Cummings, who plays Carlotta

"Remember Last Night?"

EVERYTHING probably would have been all right if Tony Milburn hadn't explored the Huling estate, on Long Island, and had found Vic Huling dead in bed, with a bullet in his heart.

Everybody could have gone on quite happily.

But he did. And, after that, Professor Jones was drilled in the back —Faronea got a knife in his spleen— and Baptiste, the second chauffeur of the Hulings, was found dead in bed under mysterious circumstances.

It was all very puzzling to everyone including the people who were on the party the night before, when everyone got tight.

But Danny Harrison, the ace detective, managed to figure out the answers with the aid of Tony and Carlotta Milburn.

The work of Harrison is amply set forth in the Universal production, at times mysterious, at times, gruesome and at times very funny, "Remember Last Night?" produced by Carl Laemmle, Jr.

Universal has "gone to town" on the picture.

All of the gay Long Island backgrounds are shown in their original and colorful beauty. Camera work lends an eerie beauty to the production. James Whale directs with true artistry and fidelity to every detail.

The cast includes Edward Arnold star of Universal's outstanding film, "Diamond Jim."

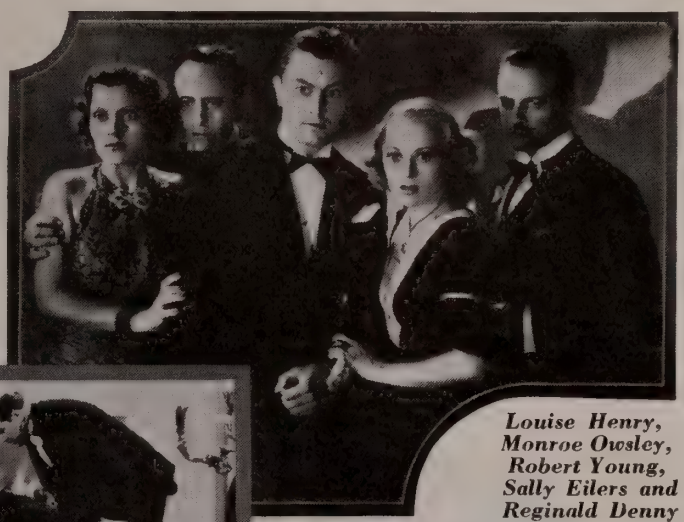
Gustav von Seyffertitz and Robert Young

Robert Young and Constance Cummings, the romantic leads.

BECAUSE he is a master of the mysterious and the eerie in motion pictures and, at the same time, possesses a fine sense of humor, James Whale, so-called "horror expert" at Universal City, was chosen by Carl Laemmle, Jr., to direct the gripping and yet at times humorous "Remember Last Night?", co-featuring Edward Arnold, Constance Cummings, Sally Eilers and Robert Young.

Whale, during the five years that he has been at Universal, has been credited with such outstanding box-office attractions as "Frankenstein," the sensational "Invisible Man," which broke box office records the world over, and, more recently, "The Bride of Frankenstein."

Wale was born at Dudley, Staffs, Great Britain, July 22, 1896.



Louise Henry, Monroe Owsley, Robert Young, Sally Eilers and Reginald Denny

The first of the murders in "Remember Last Night?"

MERRIMENT for supper. Murder for breakfast.

A fast-moving, fast-thinking detective.

A hypnotist who knows all the answers.

Guns popping—knives flashing through the air—persons found dead in the most unexpected places.

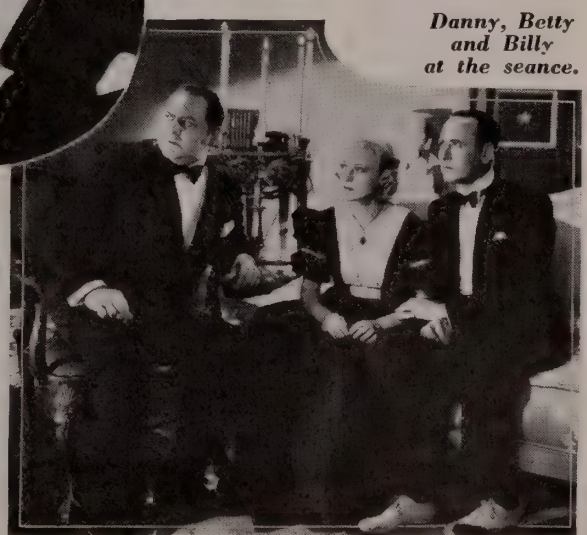
All these thrills—plus a large assortment of laughs—are in store for you when you see Universal's "Remember Last Night?" produced by Carl Laemmle, Jr., and directed by James Whale.

And what a cast! Edward Arnold, star of "Diamond Jim." Constance Cummings, star of "Glamour." Sally Eilers, star of "Alias Mary Dow." "Robert Young featured in "The Red Salute." Robert Armstrong, hero of "G-Men." and many others.

Robert Young and Edward Arnold

Reginald Denny and Edward Arnold

Ed. Brophy, who plays Maxie, discovers a clue.



Danny, Betty and Billy at the seance.

IT'S GOT A HEART, AND

SOUL, AND BOX OFFICE!

It's so human that every patron will shower it with laughter, tears and love!

May ROBSON *in*

3 KIDS AND A QUEEN

With Frankie Darro, Henry Armetta, William Benedict, Billy Burrud, Charlotte Henry. Story by Chester Beecroft and Harry Poppe. Directed by Edward Ludwig. Produced by Ben Verschleiser. A UNIVERSAL PICTURE Presented by Carl Laemmle.

MARTA EGGE

Marta Eggerth on the Normandie

Dorothy Page wises her up.

ARRIVING on the giant 'Normandie's' latest trip West, Marta Eggerth, vivacious, blonde and versatile Hungarian grand opera, concert and cinema star. Miss Eggerth is under long term contract to Universal for American films. Her initial screen venture in this country will be "Song of Joy" which Paul Kohner (who produced her outstanding European picture) will make. Miss Eggerth is arriving at Universal City this Saturday with her mother.

Edward Sutherland, the director who made such a success with Edward Arnold in his first starring venture, "Diamond Jim," was selected to direct Marta Eggerth's first picture. Mr. Sutherland came to New York to meet his star, who spent nearly a week in New York, looking at the sights, being photographed by Hal Phyfe and Irving Chidnoff, being interviewed by Eileen Creelman of the Sun, Irene Thirer of the Post, Frank Nugent of the Times, Regina Crewe of the American, and almost all of the fan magazines. A very swanky party was thrown by the Publicity Department for her at the Hotel Pierre. Contrary to all precedent, Miss Eggerth sang two songs, one of which she had composed herself, to the accompaniment of a Hungarian orchestra.

Miss Eggerth, latest of the operatic Hall of Fame to join the American movies has advantages over her rivals now in Hollywood not only in being younger in years but older in

Charlie Leonard and Morris Kinzler surround her at the party.

REMEMBER LAST NIGHT?

What an experience!

RTH ARRIVES

screen experience. She has already made 20 pictures in five different languages. Being 'camerawise' and opera trained, Miss Eggerth just twenty-one, plans to make the most of her opportunities and Carl Laemmle, Universal president, has issued instructions to the studio to give her every advantage in story, cast and direction in her American screen debut.

Born in Budapesth, Miss Eggerth began her professional singing career at the tender age of ten. At thirteen she toured the Scandinavian countries in concert singing in eight languages and at fourteen was the prima donna of a Budapesth light opera company with leading composers writing vehicles for her. Before she had reached the age of sixteen she had made 260 operatic appearances. Among her outstanding screenplays have been "Ufinished Symphony" and "My Heart is Calling," shown in America recently, "Blonde Carmen," "Casta Diva" (just awarded Mussolini international medal prize for the best picture of the year) and "Her Greatest Success." The latter two have been showing in Paris and Berlin for more than a year and "Unfinished Symphony" has run over two years in the same metropoli.

The newest Universal star weighs 105 pounds, is five feet three inches tall, has brown eyes and blonde hair. A coloratura soprano, Miss Eggerth's vocal range is regarded as the broadest in Europe, for she sings an 'A' above high 'C.'

The ship news photographers demanded these two poses as Marta Eggerth came up the Bay on the Normandie.

Marta Eggerth entertains Mrs. McLean, Irene Thirer, Alice Shupper, C.J. Videla, Dorothy Page, Radie Harris and May Ninomiya

REMEMBER LAST NIGHT?

What a night! What a night!

WHAT UNIVER
it
!

SAL PROMISES *Delivers*

Carl Laemmle speaking, and MAKING GOOD the Current Hits Universal promised you!

1. IRENE DUNNE in John M. Stahl's production of "MAGNIFICENT OBSESSION" with Robert Taylor, Charles Butterworth and Betty Furness . . . From the best seller by Lloyd C. Douglas . . . (Now in production).

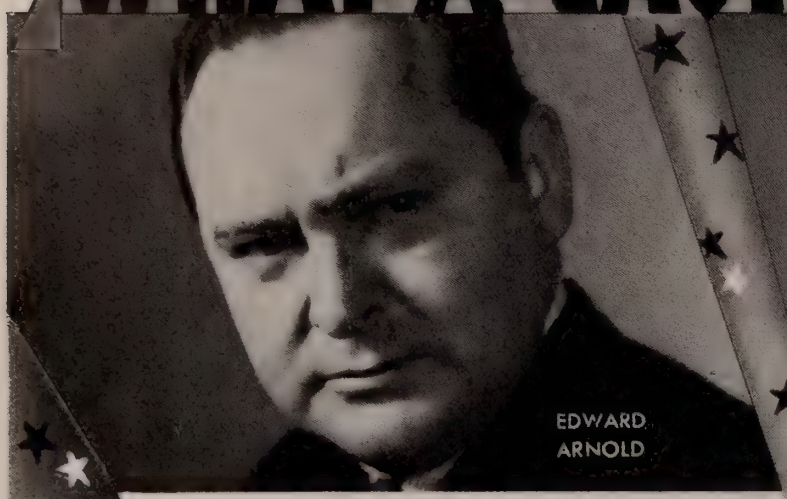
2. MARGARET SULLAVAN and FRANCIS LEDERER in "NEXT TIME WE LOVE" . . . From Ursula Parrott's newest novel! . . . Directed by E. H. Griffith.

3. WILLIAM POWELL in "MY MAN GODFREY" A Carl Laemmle, Jr. Production . . . From the Liberty Magazine serial by Eric Hatch.

4. "SUTTER'S GOLD" . . . From the epic novel by Blaise Cendrars . . . An Edmund Grainger Production . . . Directed by James Cruze.

5. IRENE DUNNE in "SHOW BOAT" . . . Edna Ferber's Immortal Classic! . . . Music by Jerome Kern A Carl Laemmle, Jr. Production . . . Directed by James Whale.

WHAT A CAST! ENOUGH



EDWARD ARNOLD

CONSTANCE CUMMINGS

CARL LAEMMLE PRESENTS A

EDWARD ARNOLD • CONSTAN

and ROBERT

REME

GREGORY RATOFF

LOUISE HENR

LAST N

with ROBERT ARMSTRONG • LOUISE HEN

STORY BY ADAM HOBHOUSE • SCREENPLAY BY D

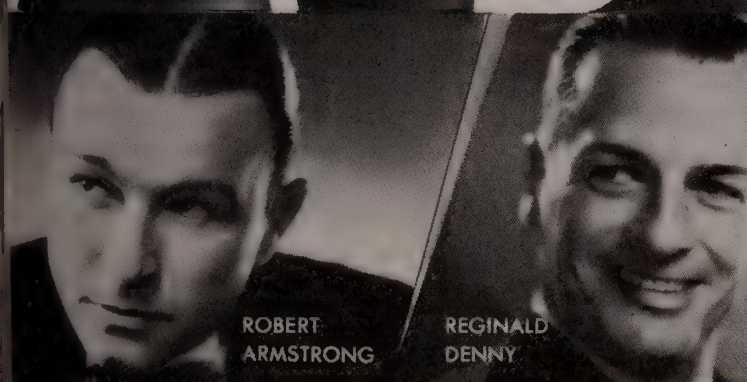
DIRECTED BY JAMES WHALE

*(CORRECTED BILLING)

STARS FOR 3 PICTURES!

NIVERSAL PICTURE STARRING
E CUMMINGS* • SALLY EILERS*
YOUNG in

MBER



IGHT?

• GREGORY RATOFF • REGINALD DENNY
RIS MALLOY, HARRY CLORK and DAN TOTHEROH
A CARL LAEMMLE, JR. PRODUCTION

LATEST NEWS FROM UNIVE

Dr. Hugh Young of the Johns Hopkins Hospital, who operated on Diamond Jim Brady, visits the studio where "Diamond Jim" was made into a record-breaking movie. Left to right, Libby Young and Vi Watt, popular Baltimore debutantes, Robert Young and Constance Cummings, featured in "Remember Last Night?", Dr. Hugh Young, and Robert Hershon, Universal staff writer.

Will Hays Welcomes Edgar A. Guest

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America has sent Edgar A. Guest, Detroit poet-philosopher an enthusiastic welcome to the motion picture industry. And, the film czar has also added a word of congratulation to Carl Laemmle, Universal president who saw in Guest a prospective screen star although the famous newspaperman had never appeared on the stage or before a camera.

In writing Mr. Guest, Mr. Hays said in part . . . "I was very much pleased to learn that you are entering picture production . . . You are famous for those homely qualities which appeal to every human heart. The screen, going as it does to every crossroads of the world is a natural field for the expression of that ability that has endeared you to the hearts of so many thousands."

Julian Josephson, who wrote the continuity for "State Fair" and whose George Arliss vehicle "The Millionaire" will be long remembered is now writing Mr. Guests's first Universal picture with directorial assignments to be announced shortly.

FRANCIS LEDERER At Universal City

FRANCIS LEDERER, who will be co-starred with Margaret Sullavan in Ursula Parrott's novel, "Next Time We Love," arrived by plane at Universal City today. He flew back from New York, where he had attended the press review of his latest picture, 'The Gay Deception," held at the Waldorf Astoria. In a curtain speech, he referred to his coming picture with Margaret Sullavan with the utmost enthusiasm. Rose Franken, author of "Another Language," has completed the screenplay which will be directed by Edward H. Griffith.

It's memory will thrill you!

Laemmle Buys Optimistic Drama "Tomorrow Will Be A Better Day"

TRUE to his promise to make Universal studio 'the opportunity studio of the industry' Carl Laemmle has purchased an original drama "Tomorrow Will be a Better Day" from William Thiele and Edmund L. Hartmann and will give one of the authors, Mr. Thiele an opportunity to direct it. "Tomorrow Will be a Better Day" deals with the many business and social problems which confront one man during the course of a single day and evening and reveals how, by an ingenious method he overcomes every obstacle before the next rising sun and finds in the new day surprising happiness. Houston Branch is now at work on the adaptation of the story and Paul Kohner will act as associate producer.

SAL CITY STUDIOS

Chas. Bickford Saves Trainer Murphy's Life Filming "East of Java"

CHARLES B. MURPHY, veteran animal trainer and keeper of the Universal City Zoo, was saved from serious injury and possible death today by Charles Bickford, red-headed heman of the films, when he was attacked by a leopard. The accident occurred during the filming of the motion picture, "East of Java" starring Bickford, on the back ranch at Universal City.

Murphy was putting the animals through their paces on an improvised ship when one of the beasts leaped from the ship into a temporary arena. While Elizabeth Young, Leslie Fenton, Clarence Muse and other members of the cast looked on with horror, Murphy advanced on him and sought to drive him into what is called a "shifting crate" for return to the deck of the vessel.

The animal, instead of backing into the cage, sprang at Murphy and grabbed his arm. The fact that Murphy had wrapped both his arms with heavy cloth saved him. He fought free of the animal, which was about to spring again when Bickford leaped from the boat, armed with a pitchfork, and held the desperate animal at bay while Murphy equipped himself with another fork. Both men, using forks, drove the animal into the crate.

Bickford, Murphy, and George Melford, the director, worked together in the filming of "East of Borneo," some years ago. It was experience on this film which led Bickford to know what to do and to act quickly. Murphy's only injury was a long gash on his arm, caused by the leopard on the first leap.

"EAST OF JAVA" CLEVER MAKE-UP

Who is this blood-thirsty looking individual who is one of the featured players in "East of Java?" He is a splendid actor, a master of make-up, matinee idol, and a mystery man. Who is he?

Cast of "His Night Out"

THE cast for "His Night Out," which went into production at Universal City this week, starring Edward Everett Horton, is rapidly rounding into shape. Irene Hervey is the leading lady. The cast already includes Robert McWade, Oscar Apfel, Greta Meyer, Willard Robertson, Dewey Robinson, Lola Lane, Charles Reagan, Ward Bond, Theodore Von Eltz, Priscilla Lawson, a Universal junior, who will make her debut in this picture, Arch Robbins, Jack Kennedy, George Chandler, Billy Burrud, Rollo Lloyd, Virginia Howell, Jack Norton and Charles Carnevale. "His Night Out" is adapted by Harry Clork and Doris Malloy from the story by Charles Christensen. It is being directed by William Nigh

REMEMBER LAST NIGHT?

It's an eternity of entertainment!

Butterfield, Schine, and Jefferson Deals

(Continued from Page 8)

Mr. Grainger also announced the closing of a deal with the Schine Theatrical Enterprises, Inc., with 47 important situations in New York State and in Ohio. The deal was closed in Mr. Grainger's office and includes all of the 1935-1936 product. Myer Schine and George Lynch represented the circuit, and J. R. Grainger and Frank McCarthy the Universal Exchanges.

M. A. Lightman Instructs His Managers

Here is a letter to theatre managers which Mr. Lightman permits the *Weekly* to print.

AM writing especially concerning DIAMOND JIM BRADY. Here is a 100% showman's picture. It will rise or fall according to you. I think it has everything that a showman wants to really step on the picture and sell it to the public. It is colorful, it is real, it is human, it abounds in romance and adventure, it depicts the life of one of America's most colorful citizens, it shows the one thing that gives every red-blooded American a thrill, namely, the rise of a poor working lad to the very heights of financial success. The character is one of the most unique in history. Imagine a man who actually lived right here only recently who was eccentric enough to wear diamonds carved into railroad trains and various other objects of commerce. This is a true fact. Brady wore such diamonds on his fingers, his shirt, his tie and in the lapel of his coat. He always had several hundred thousands invested in personal diamonds.

Arnold has never done anything to approach his characterization of "DIAMOND JIM" The picture is so well done that one never realizes that it isn't real.

I want you to study the press book that is being sent you today and get as thoroughly familiar with this character as you can and use a vigorous advance campaign, refreshing the minds of the people with the highlights of his career. Bear in mind that Brady was no doubt one of the greatest salesmen of all times. I know that if you will give the matter your most serious thought, you will devise some means of setting a pace that we can use in our various towns, as yours is the first engagement. I am going to watch the results very closely. Therefore you might accept this letter more or less as a challenge, so don't let me down.

Regards,
M. O. LIGHTMAN

50 DOLLARS FOR GOOD IDEAS

Whether you're an exhibitor or a projectionist—you can earn $50.00 with every good idea for the improvement of Universal pictures which I accept. You see pictures every day and you know what audiences think. Why not send in your suggestion?

CARL LAEMMLE

Young America Says:

Iona R. Lawrence, motion picture editor of Young America, says " 'She Gets Her Man' is good entertainment. And for ZaSu Pitts' violent fans it will be a field day!" (Universal)

"DIAMOND JIM"

"A fine film starring Edward Arnold and telling the life story of a colorful figure in American history." (Universal)

✚ ✚ ✚

DEALS -

(Continued from Page 8)

Texas. Messrs. Joe and Tom Clemmons of the Jefferson Amusement Company, of which Sol Gordon is President, were in New York for several days this week with Mr. Grainger, during which time the contract was signed. Universal was represented by Mr. Grainger, Mr. Harry Graham, and Mr. Edward Olsmith.

A UNIVERSAL CAST IS WORTH REPEATING

A UNIVERSAL CAST IS WORTH REPEATING

"Diamond Jim"	EDWARD ARNOLD
Jane Mathews	JEAN ARTHUR
Lillian Russell	BINNIE BARNES
Jerry Richardson	CESAR ROMERO
Mr. Fox	ERIC BLORE
Charles B. Hordley	HUGH O'CONNELL
The Pawnbroker	GEORGE SIDNEY
Mr. Moore	ROBERT McWADE
Touchey	CHARLES SELLON
Bank President	HENRY KOLKER
Harry Hill	WILLIAM DEMAREST
Jeweler	ALBERT CONTI
Jewelry Salesman	ARMAND KALIZ
Minister	TULLY MARSHALL

***Here is the cast of "Diamond Jim." Starting with this feature, Universal Pictures will all carry casts at the end. Don't stop at "the end" but keep on running the repeat cast.* Thanks.**

3
MORE
RECORD BREAKERS
coming!
AND ALL FROM THE SAME COMPANY . . .

AS BIG AS THE HEAVENS!

STORM over the ANDES

RELEASED SEPT. 16

Starring

JACK HOLT

With Mona Barrie, Antonio Moreno, Gene Lockhart,
Grant Withers, Barry Norton, George Lewis

Directed by W. Christy Cabanne • Produced by Maurice Pivar • Presented by Carl Laemmle

UNIVERSAL

MELODY — MELODRAMA — MONEY!

"KING SOLOMON of Broadway"

RELEASED SEPT. 30

Starring

EDMUND LOWE

With DOROTHY PAGE, PINKY TOMLIN
ED PAWLEY, LOUISE HENRY
Charles Grapewin, Arthur Vinton, Bradley Page, Clyde Dilson
Directed by Alan Crosland • Produced by Julius Bernheim • Presented by Carl Laemmle

UNIVERSAL

THE BOX OFFICE TOUCHDOWN!

"FIGHTING YOUTH"

RELEASED SEPT. 30

Starring

CHARLES FARRELL

With JUNE MARTEL, Andy Devine, J. Farrell MacDonald, Eddie Nugent, Ann Sheridan and All-American Football Stars

Original story by Stanley Meyer • Directed by Hamilton Macfadden

A Fred S. Meyer Production • Ansel Friedberger, Associate Producer • Presented by Carl Laemmle

UNIVERSAL

WHICH ONE IS THE MOVIE STAR?

Look at the two players on the left, and decide which is the football player and which is the movie star. If you can't decide, read the story. The other two in the picture are Nick Lukats, in the blue jersey, and Jim Thorpe, the greatest football player that ever lived.

WHO says that movie actors do not look like football players?

Strange to relate, there are some people who say that very thing after every football film is screened. These self-appointed experts claim that they can always tell the movie hero from the burly pigskin gladiators.

Here is a picture which proves they are wrong. It shows Charles Farrell, star of Universal's gridiron feature, "Fighting Youth" with Paul Schwegler, All-American moleskin star of the University of Washington and they look enough alike to be twin brothers.

The picture was snapped in the huge Los Angeles Coliseum, scene of the 1932 Olympic Games, where director Hamilton Macfadden has just completed shooting the football field sequences of "Fighting Youth." Two full games were played in these sequences. The opposing teams were made up from the whole University of California squad and such past and present marvels as Schwegler, Jim Thorpe the great Indian, Nick Lukats, Jim Purvis, "Moon" Mullins, "Dutch" Fehring, Dale Van Sickle, "Red" Christie, and Frank Baker. Farrell and Andy Devine played through both games.

As the players gathered around Macfadden and technical adviser Jeff Cravath of U.S.C., after a scrimmage, Schwegler and Farrell happened to stand side by side in the group. The resemblance in face and physique between the two men struck the official Universal staff photographer so forcibly that he took their picture unknown to them as they listened intently to the coach.

Incidentally, Charley Farrell not only looks like a great athlete but is one. He is the tennis champ of the film colony, ropes and rides like a cowboy, is a crack polo player, sails his own yacht and is a long distance swimmer of note. He was on his college boxing team and puts on the gloves with all comers, amateur or professional in daily workouts at the Hollywood A. C.

His leading lady in "Fighting Youth" is June Martel.

HOW THEY SHOT THE DIXIE DISASTER

(Continued from Page 9)

He had had no sleep and no food for two days.

As he stepped out of the booth, he collapsed. The police picked him up, but naturally they didn't know how precious was his equipment and his cans of pictures.

In the morning Ford again took up his long distance direction of the desperate adventure. After two hours of failure to contact Lyons, in despair, he called up his own younger brother John who lives in Miami, but who knows nothing about photography. He gave him the facts and put it up to him to locate Lyons and rescue as much as possible of the wrecked newsreel story. Young Ford discovered that Lyons had walked across the street after telephoning Ford, and had dropped senseless to the street. Young Ford also located the film and the camera.

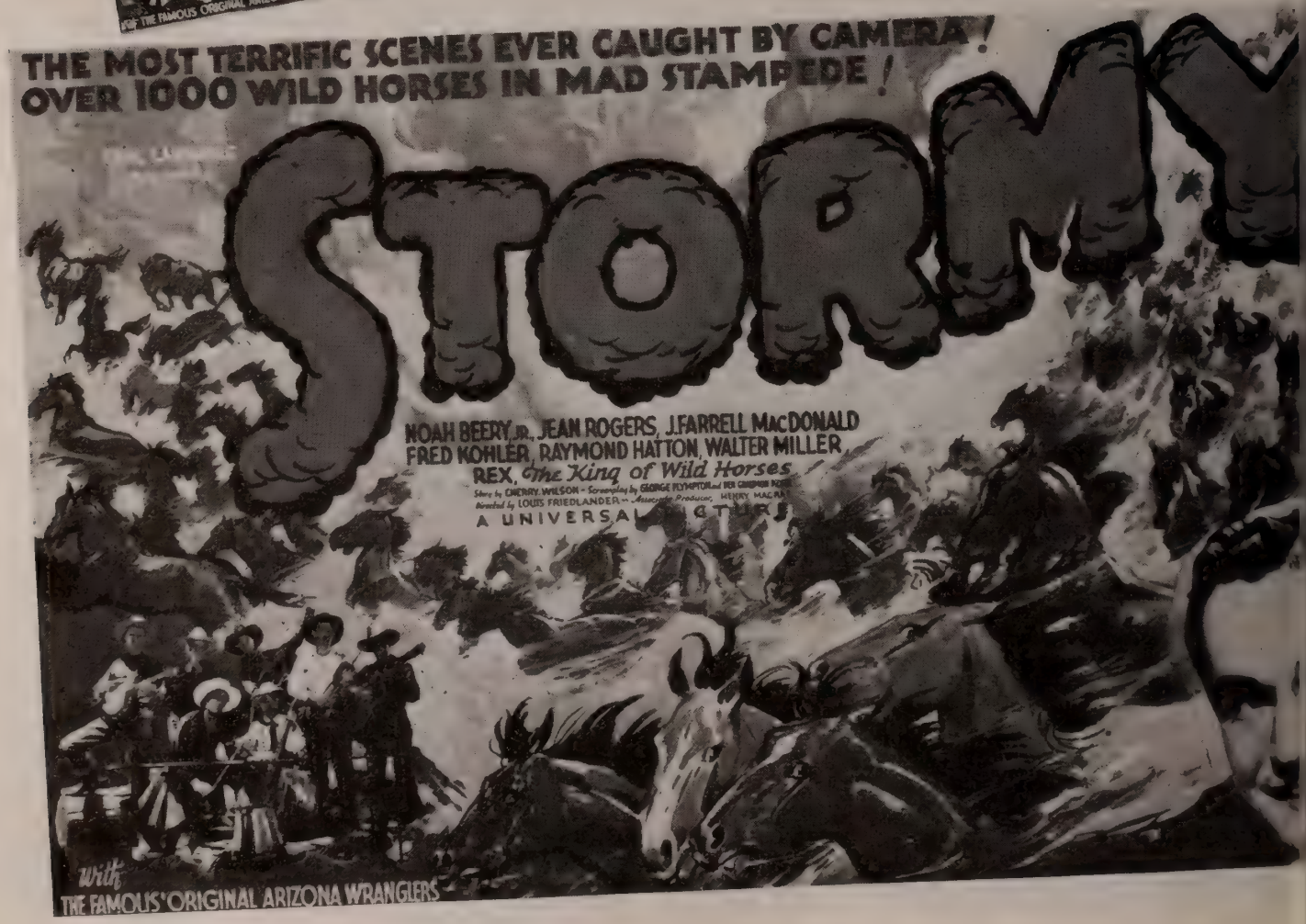
Young Ford gathered up everything that he could find, not knowing exposed film from unexposed. The Ford's spent $50.00 in long distance conversation while the Newsreel Editor tried to explain how to unlock and unload an Ackeley camera, a job that is purposely made as intricate as possible. By this time, trains were running from Miami to Jacksonville. Young Ford insured the shipment for $5000, which the Telegraph Company reduced to $50.00, thinking the larger sum was extravagant. This well intentioned act caused further delay. A $5000 package would have been guarded with utmost care and not dumped unceremoniously on the platform.

Ford, in New York, kept in contact with the shipment by phone and telegraph in the hope that he would be able to take the shipment off the train in Jacksonville, and send it by plane to New York. Flyers, however, were still grounded in Florida. However, the orders to take the shipment off at Jacksonville could not be countermanded in time, and the precious film was heaved out on the platform at Jacksonville. It was 4 hours before another train.

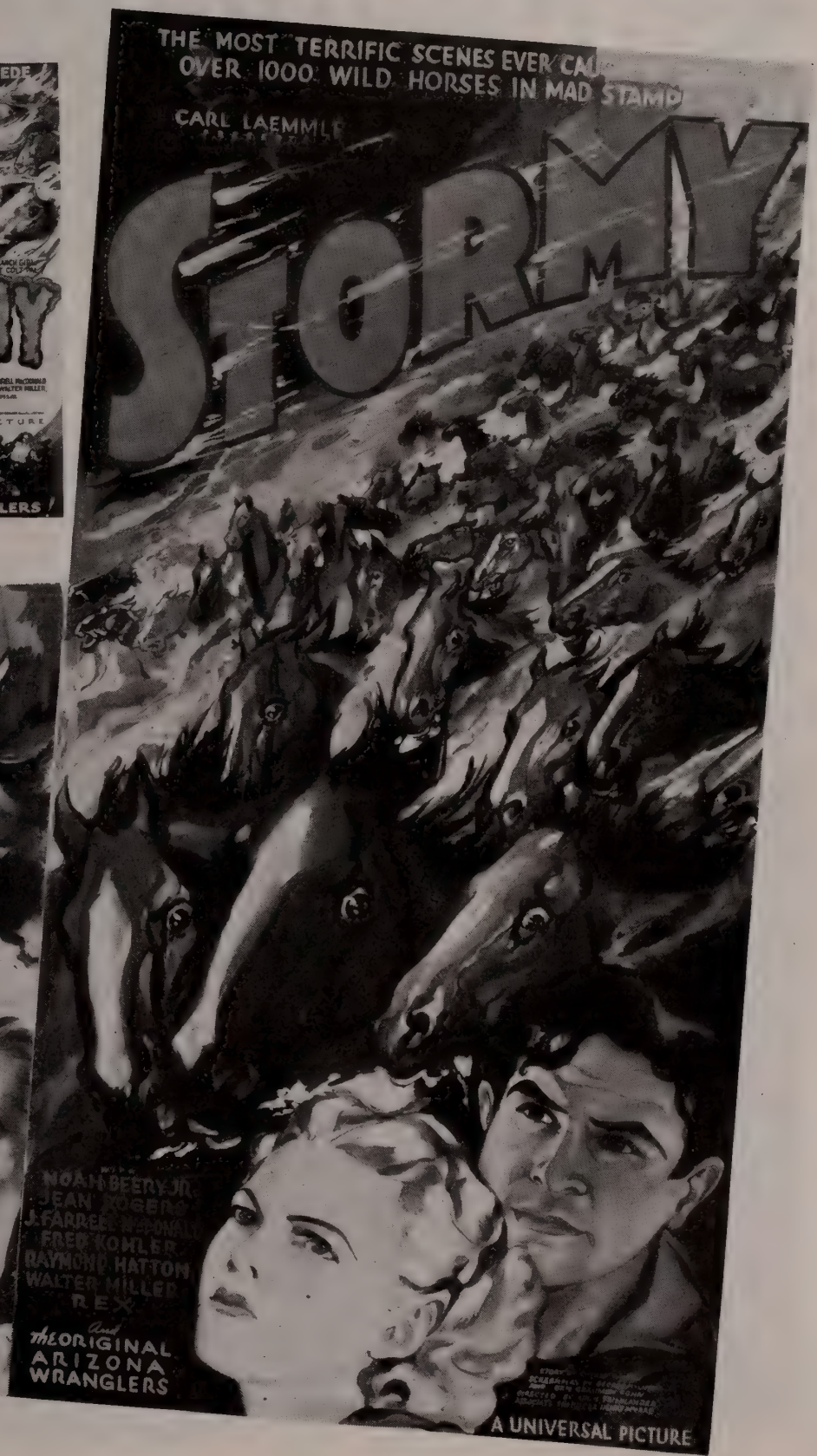
A whole day had been lost and still no flying weather. It was not until noon on Friday that a plane sent out from New York intercepted the shipment at Roanoke, Va., and brought it to New York for showing Saturday morning.

You'll wish it never ended!

BRING YOUR PATRONS



STAMPEDING TO SEE IT!



THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Dazzles Detroit!

ONE of the sparkling DIAMOND JIM jewelry windows appearing in all key cities of the country. This particular flasher, one of many planted by Dave Idzal and Fred Schader for the Fox, Detroit run of Universal's blazing box-office beauty.

She Got 'Em — In K. C.

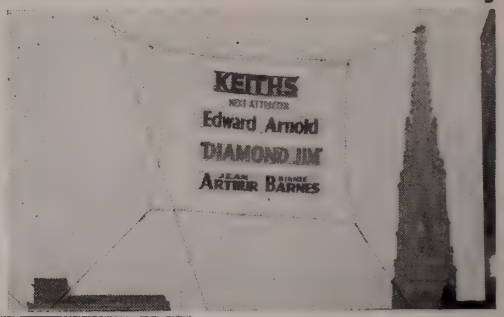
LEAVE it to Bernard Joffee, fast-stepping M. D. at the Tower, K. C., to grab a good idea and put it to work! Those are "live" hands you see working in this display. They created so much hubub in the Tower lobby that the Kansas City Star reviewer devoted two full paragraphs to describing this exploitation gag. While the hands talked ala "ZaSu" — the patrons talked, too, ala box-office!

"JIM" OUGHTA BE PROUD!

Showmen Prove His By-Word—
"To Make Money You Gotta Look Like Money!"

IT'S grand—the way the country's crackerjack theatremen are pushing "DIAMOND JIM" to stratosphere grosses! The record crackers are making money by making the picture look like money to the public—stamping it as a "special" by campaigning it all over town. They're spending money to make more money—and it is paying swell dividends! In later issues we will detail some of their great campaigns. Right now we simply have to shout "Thank you!" to Lou Metzger at San Diego—Hal Neides at Frisco— J. L. Schanberger at Baltimore—Harry Goldberg and Bill Huffman at Philadelphia — Harry Huffman of Denver — Ted Gamble of Portland — Irving Lesser and Morris Kinzler of New York—Fred Schader and Dave Idzal of Detroit, Frank Smith and Johnny Joseph at Chicago! There are many more on this list we will tell you about next week. They are doing a sweet job. "DIAMOND JIM" himself ought to be proud of their swelegant backing!

JOE WEIL



ABOVE — Schanberger's huge banner topping Baltimore's busiest traffic thoroughfare.

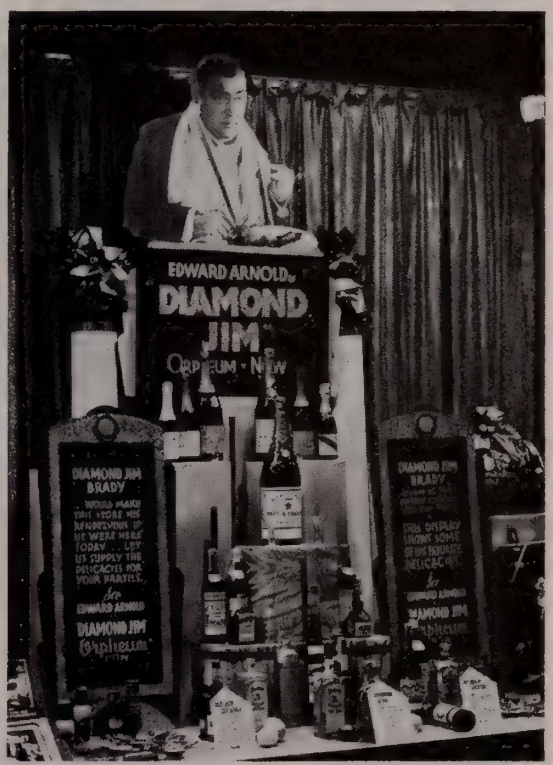
LEFT—Hal Neides orange juice tie-up at the Orpheum, Frisco. This concession in lobby cinched hundreds of other locations about town.

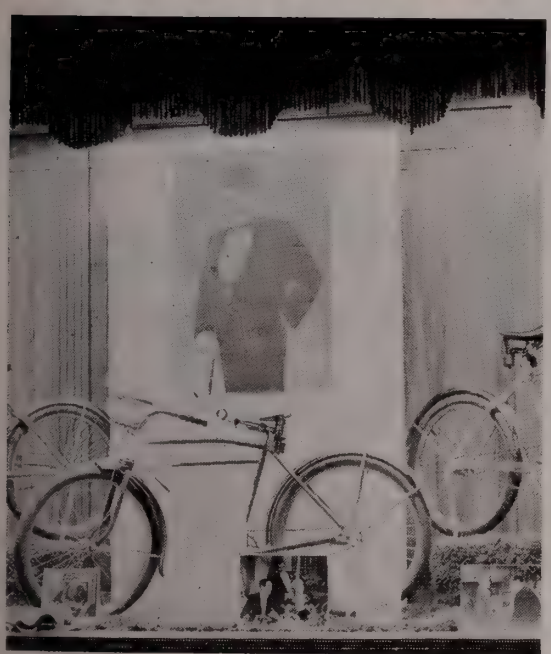
RIGHT—When Lou Metzger heard the stars were coming down to catch his DIAMOND JIM preview, he saw to it that the whole town turned out for the event. Here's just part of a bally that greeted them on their arrival—turning plenty of "noise" into box-office music!

"DIAMOND JIM-MYING" FINE WINDOWS—AND HOW!

ABOVE—The Emporium, San Francisco's great store featured this style comparison window for "DIAMOND JIM" using Binnie Barnes 3-sheet for contrast. Another palm for Hal Neides' Orpheum campaign.

BELOW—Hal Neides, Orpheum Theatre, Frisco, promoted this darb display in Goldberg-Bowen's famous food shop on the Main Street where at least a hundred thousand people saw it.





ABOVE—F. F. Vincent engineered Montgomery Ward San Diego store window as part of his "Diamond Jim" campaign for Lou Metzger's Spreckles Theatre.

BELOW—Philadelphia's "Diamond Jim" and the bannered tandem bicycle he piloted around the streets and to the theatre when he had a large crowd following. Just one of the stunts in a bang up campaign put over by Manager W. B. Huffman and Publicity Manager Harry Goldberg at the Stanton Theatre.

HOLD-OVERS TELL THE STORY!

(1) Two column x 5½" third week New York Roxy ad (2) Three column x 9" from both Fox and Ambassador, St. Louis (3) Two column x 3¼" from Stanton, Philadelphia (4) Two column x 6½" from Fox, Detroit (5) Single column x 6½" from Fox, Detroit (6) Two column x 7" hold-over from Orpheum, San Francisco.

FIRST!

● **FIRST ON THE FIRING LINE!**

● **FIRST TO SHOOT!**

● **FIRST TO SHOW!**

UNIVERSAL NEWSREEL

GRAHAM McNAMEE Announcing

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

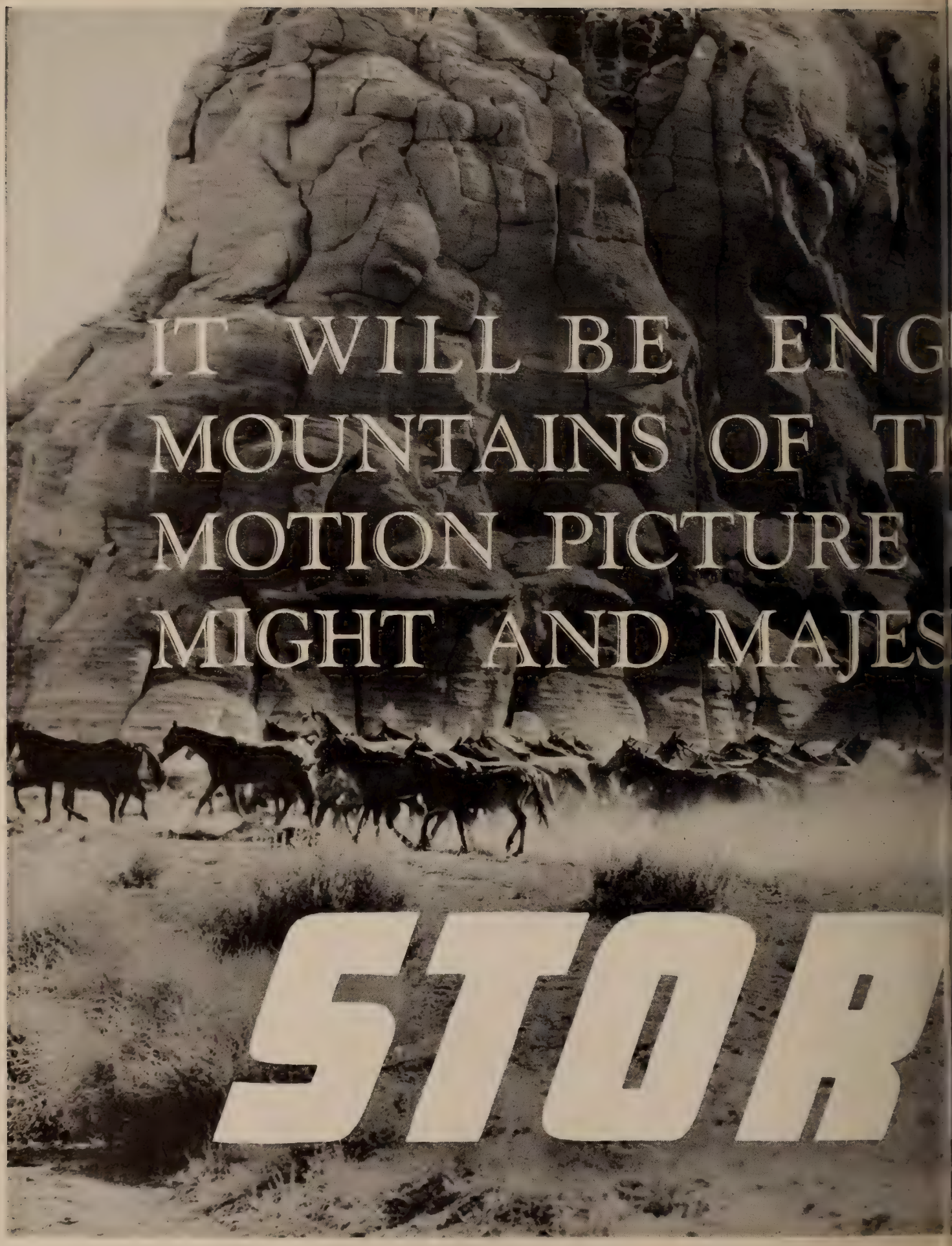
SUE LEWIS
WELLER THEATRE
ALEXANDRIA BAY N Y

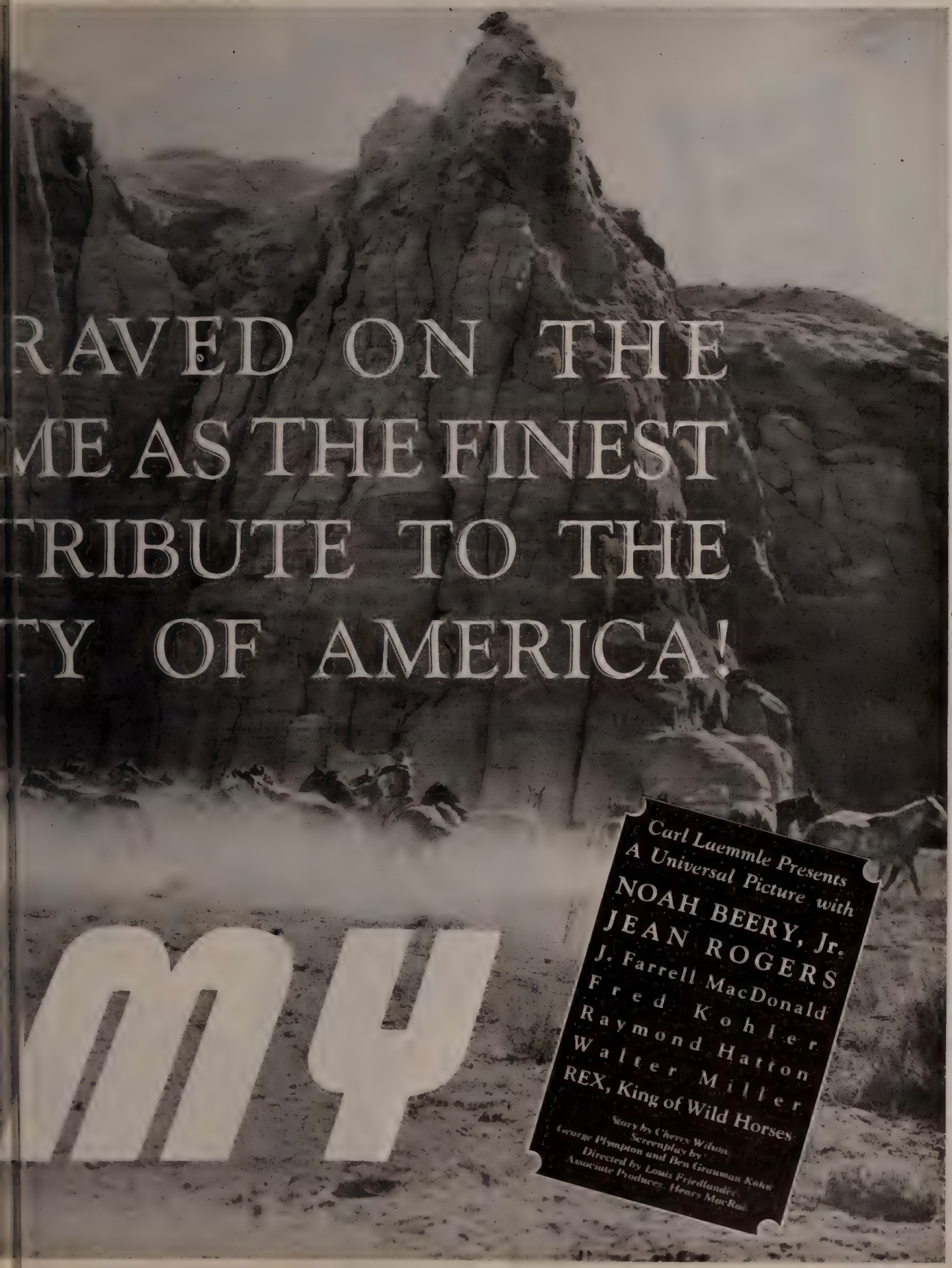
STATION F-U-N!

Announcing Oswald, star of comedy cartoon stars, in his very latest honey of a short, "AMATEUR BROADCAST."

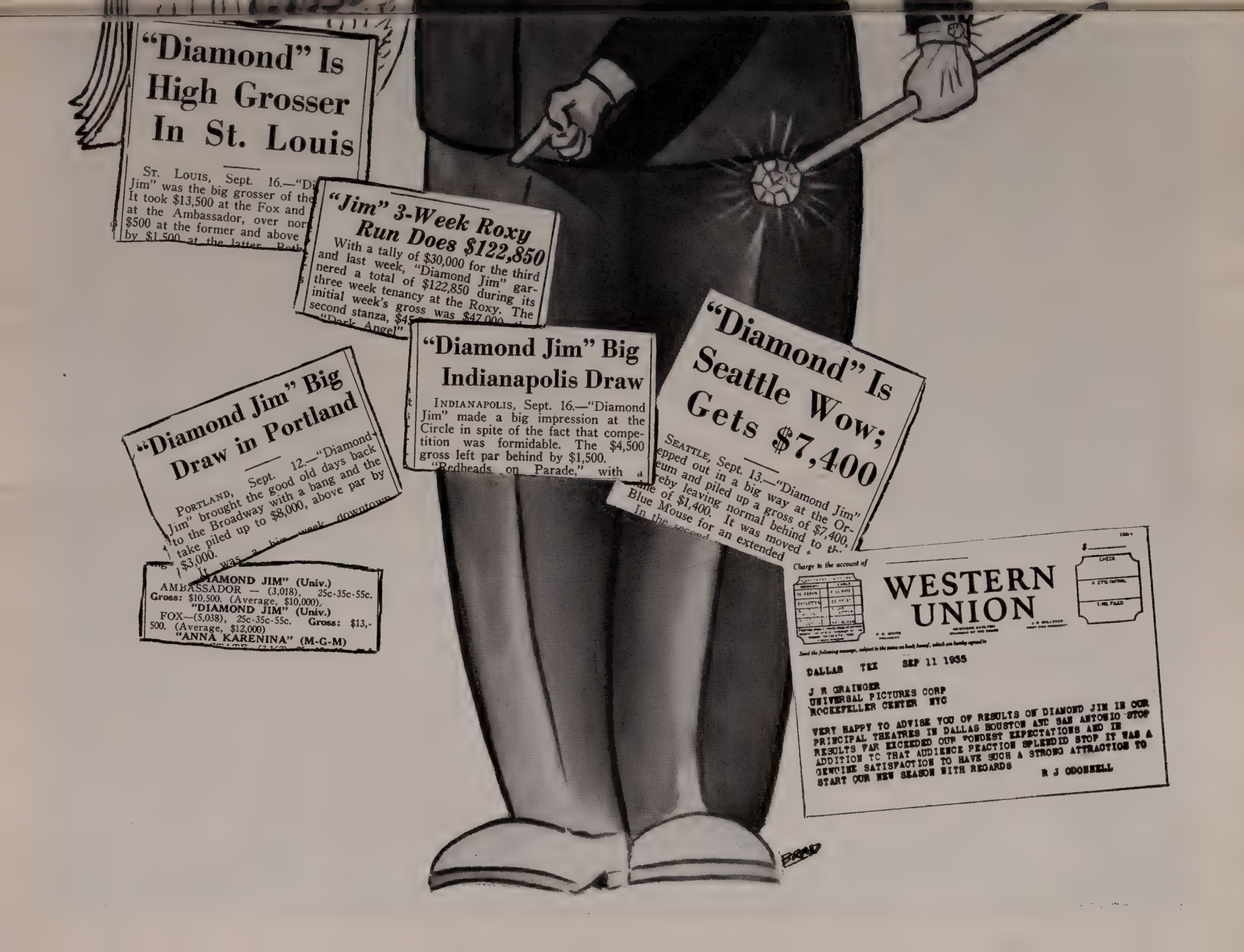
Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 37, NO. 9 SEPT. 28, 1935


IT WILL BE ENG
MOUNTAINS OF TI
MOTION PICTURE
MIGHT AND MAJES
STOR


RAVED ON THE
ME AS THE FINEST
TRIBUTE TO THE
TY OF AMERICA!
my
Carl Laemmle Presents
A Universal Picture with
NOAH BEERY, Jr.
JEAN ROGERS
J. Farrell MacDonald
Fred Kohler
Raymond Hatton
Walter Miller
REX, King of Wild Horses
Story by Cherry Wilson
Screenplay by
George Plympton and Ben Grauman Kohn
Directed by Louis Friedlander
Associate Producer Henry MacRae

"HE'S MY BABY!"



"Diamond" Is High Grosser In St. Louis

ST. LOUIS, Sept. 16.—"Di
Jim" was the big grosser of the
It took $13,500 at the Fox and
at the Ambassador, over nor
$500 at the former and above
by $1,500 at the latter. Both

"Jim" 3-Week Roxy Run Does $122,850

With a tally of $30,000 for the third and last week, "Diamond Jim" garnered a total of $122,850 during its three week tenancy at the Roxy. The initial week's gross was $47,000,
second stanza, $45
"Dark Angel"

"Diamond Jim" Big Indianapolis Draw

INDIANAPOLIS, Sept. 16.—"Diamond Jim" made a big impression at the Circle in spite of the fact that competition was formidable. The $4,500 gross left par behind by $1,500.

"Redheads on Parade," with a

"Diamond" Is Seattle Wow; Gets $7,400

SEATTLE, Sept. 13.—"Diamond Jim"
epped out in a big way at the Or-
eum and piled up a gross of $7,400,
eby leaving normal behind to the
ne of $1,400. It was moved
Blue Mouse for an extended
In the second

"Diamond Jim" Big Draw in Portland

PORTLAND, Sept. 12.—"Diamond Jim" brought the good old days back to the Broadway with a bang and the take piled up to $8,000, above par by $3,000.

It was a big week downtown

"DIAMOND JIM" (Univ.)
AMBASSADOR — (3,018), 25c-35c-55c. **Gross:** $10,500. (Average, $10,000)
"DIAMOND JIM" (Univ.)
FOX—(5,038), 25c-35c-55c. **Gross:** $13,500. (Average, $12,000)
"ANNA KARENINA" (M-G-M)

Charge to the account of

WESTERN UNION

CHECK

DALLAS TEX SEP 11 1935

J R GRAINGER
UNIVERSAL PICTURES CORP
ROCKEFELLER CENTER NYC

VERY HAPPY TO ADVISE YOU OF RESULTS ON DIAMOND JIM IN OUR PRINCIPAL THEATRES IN DALLAS HOUSTON AND SAN ANTONIO STOP RESULTS FAR EXCEEDED OUR BOLDEST EXPECTATIONS AND IN ADDITION TO THAT AUDIENCE REACTION SPLENDID STOP IT WAS A GENUINE SATISFACTION TO HAVE SUCH A STRONG ATTRACTION TO START OUR NEW SEASON WITH REGARDS

R J ODONNELL

UNIVERSAL WEEKLY

A Magazine for
Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by
the Motion Picture Weekly
Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
(All Rights Reserved)
SEPT. 28, 1935
Vol. 37 No. 9

Goodman Wins $50

FOR several weeks Carl Laemmle has been advertising in the Universal Weekly that he would pay $50. for good ideas suggested by exhibitors or projectionists. This offer is still open and will remain open.

Furthermore, it not only pays to advertise, but it pays to reply to advertising.

David Goodman of the Strand Theatre of Altoona is the latest to receive a $50. check from Carl Laemmle. Mr. Goodman made a suggestion which is being put into operation immediately. Concurrently with Carl Laemmle's order to put this suggestion into effect, a letter went to Mr. Goodman, thanking him for the suggestion and enclosing a check for $50.

Have you a suggestion which will be worth $50. to Carl Laemmle? If you have, send it in.

✚ ✚ ✚

Frank Lawton to Star

FRANK LAWTON has been given the star role in "The Sun Never Sets," a story of British Empire diplomacy by Arthur FitzRichards and Jerry Horwin. Universal purchased the story several weeks ago and it was almost a natural to visualize Lawton in the principal role. This week John Colton was assigned to assist FitzRichards on the screenplay for the story. FitzRichards was formerly a reader in the Universal City Story Department.

Frank Lawton is now appearing in a feature role in "The Invisible Ray" with Karloff and Bela Lugosi, also from a John Colton adaptation.

"Camera Thrills" Will Open Center Theatre, Radio City

Out of All the Short Product Available, the Beautiful Companion Theatre to the Music Hall, Which Starts New Extended-Run Policy October 2nd, Booked "Camera Thrills"

THAT "Camera Thrills" is destined for great things in the theatre is evidenced by its very first booking. It has been chosen to play with the long-run feature, "The Last Days of Pompeii" by the beautiful Center Theatre in Rockefeller Center. With all the product available at the beginning of the season to this companion theatre of the Music Hall, the management chose "Camera Thrills." The eyes of first-run moving picturedom will be on the Center Theatre for the next month. Its policy, its patronage, its program, everything about this theatre will be under keenest observation by the most progressive showmen. None of them can doubt that the selection of "Camera Thrills" places this two-reel Universal feature head and shoulders above any release on the market today.

The Center Theatre had the pick of the entire industry. The Center Theatre paid Universal as high a compliment as it is possible to pay by booking its amazing feature short, "Camera Thrills," into its opening program.

October 2nd will be a gala occasion in New York City. The re-opening of the moving picture theatre which Sam Rothafel designed as the prize exhibit of his long line of theatre creations will create nation-wide publicity. The presence on its opening bill of "Camera Thrills" will give this remarkable feature the auspicious send-off that the tensely packed feature richly deserves.

Only
"Camera Thrills"
IS GREAT ENOUGH FOR THE CENTER THEATRE REOPENING!

Universal's two-reel hurricane of wild sensation . . . selected as the "most outstanding, most individual" and skin raising . . . from all available short product . . . for the grand reopening of the beautiful Center Theatre in Radio City . . . on a new, extended-run policy, October 2.

"Camera Thrills"
Presented by Carl Laemmle
Produced by Charles E. Ford
Dramatized by Graham McNamee
Music Accompaniment by
Milton Schwartzwald

IT'S MARVELOUS!

SEE NEXT WEEKLY FOR DETAILS

SWEET SURRENDER

REMEMBER "MOONLIGHT AND PRETZELS"? "AH-H-H-H!" YOU'LL SAY, "THERE WAS A MUSICAL PRODUCTION!"... WELL, THAT GOES TRIPLE—AND MORE—FOR ITS SWEET SUCCESSOR, "SWEET SURRENDER"! SO WATCH AND PREPARE FOR IT!

THEY RAISE THE NATION'S
LAUGH P
"THE AFFAIR

RESSURE!
Carl Laemmle presents
ZASU PITTS
HUGH O'CONNELL
in their newest Universal laugh-fest . . . With Walter Catlett + Inez Courtney + Thomas Dugan + Mae Busch + James Burke Buster Phelps
Directed by Kurt Neumann.
Produced by David Diamond.
OF SUSAN"

Right, Walter Catlett, who keeps two hearts asunder in "The Affair of Susan."

ZaSu Pitts, most amusing sufferer in the world in "The Affair of Susan."

Hugh O'Connell figuring how to get rid of Catlett.

This is the theme song of "The Affair of Susan."

"The AFFAIR of SUSAN"

ZaSu Pitts gets a swell idea in "Twenty Lessons in the Art of Love."

A HUGE amusement park duplicating exactly many of the entertainment devices at Coney Island, N. Y., was constructed at Universal City, California, for the gay scenes which are shown on the screen in the new feature "The Affair of Susan," co-starring ZaSu Pitts and High O'Connell. A coal mine, roulette wheel on which human beings ride, Ferris wheel, and a roller coaster were among the many concessions erected temporarily for the filming of the rollicking production at a cost of more than $100,000.

For other devices, the entire company, including Walter Catlett, Inez Courtney, Thomas Dugan, William Pawley and Irene Franklin, was transported to Venice, Ocean Park and Santa Monica, famous Southern California seaside resorts, to attain realism.

On sound stages, the interiors of both a candy factory and an automobile assembly plant were reconstructed according to scale on the huge sound stages.

What It's All About

CAST as a young woman who installs tails on candy dogs and a young man who puts tail-lights on automobiles who are very, very lonesome, ZaSu Pitts and Hugh O'Connell furnish the hilarious comedy and the tender pathos for Universal's tale of a Coney Island romance, "The Affair of Susan." This production all Hollywood is watching to see how Universal has handled dialogue, pantomime and music.

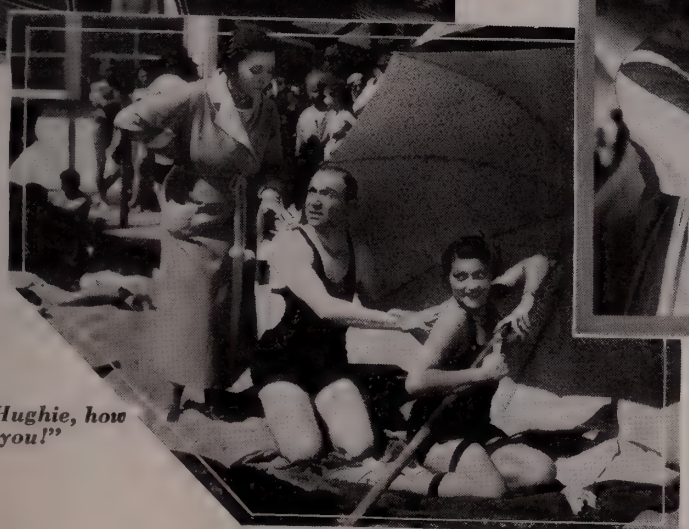
The story finds ZaSu grieving because all the other tail installers in the candy factory have young men, but putting on a brave front. At the same time the shy O'Connell, former New York stage star, who hasn't had a date for years, pretends to his dating companions that he is in the throes of a romance with an heiress.

Hugh, chronically guilty of gross but harmless exaggerations, goes to Coney Island to forget his lonesome feeling, and ZaSu does the same thing. They finally meet, in spite of the highly intoxicated interference of comic Walter Catlett. Love burgeons on a roller coaster, goes into full bloom on the shoot-the-chutes and then, without knowing each others' names, they are separated by an accident. Hilarious and yet touching incidents occur as they try to locate each other once more . . . and finally do so under amazing circumstances.

Interference catches up with the "Love Birds" again.

Here's where Catlett loses an eye, but Hugh should worry.

Even the scenic railway isn't sacred to Catlett.



Oh, Hughie, how could you!"

Alone together at last. Hugh persuades the fluttering ZaSu that the best thing for them to do is to fly together — back to New York. A scene from "The Affair of Susan."

THE CAST ALONE IS W
CARL LAEMM
EDWARD ARNOLD
REMEM
JAMES WHA
with ROBERT ARMS

RTH $1,000,000

RESENTS A UNIVERSAL TRIUMPH STARRING
CONSTANCE CUMMINGS • SALLY EILERS
AND ROBERT YOUNG IN

BER LAST NIGHT?

'S GREATEST ACHIEVEMENT!

NG • LOUISE HENRY • GREGORY RATOFF • REGINALD DENNY

OBHOUSE SCREENPLAY BY DORIS MALLOY, HARRY CLORK and DAN TOTHEROH

CARL LAEMMLE, JR. PRODUCTION

Danny Harrison, the brainy detective who unravels the complicated and often fearsome details of the murders which cause all of the complications in "Remember Last Night?" It furnishes Edward Arnold with a great follow-up to his starring picture, "Diamond Jim." He will be in many more Universal pictures.

Remember

Thrills and Chills

SELECTION of the best-selling mystery novel, "Hangover Murders," written by Adam Hobhouse, for motion picture production by Carl Laemmle, Jr., resulted from the fact that it contained thrills and chills, a smart and exclusive background and plenty of humor. Young Mr. Laemmle, noted producer, read more than thirty mystery novels before finding exactly what he wanted.

Under his personal direction, three noted scenarists, Harry Clork, Doris Malloy and Dan Totheroh spent months working on the script. On top of this, Laemmle selected James Whale as director, mainly because he has turned out the finest mystery stories the industry ever has known, including "Frankenstein," "The Invisible Man," and "Bride of Frankenstein."

The title was changed to "Remember Last Night?"

Laemmle personally selected his own cast, with enough star names to make three ordinary pictures.

MAGNIFICENT SETTINGS

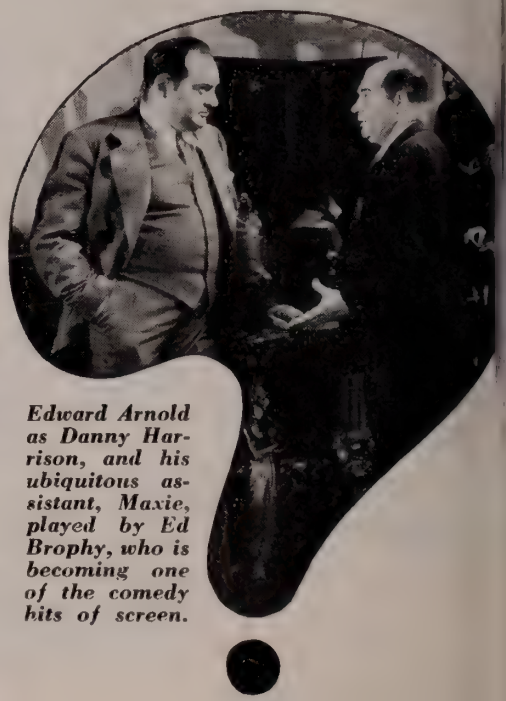
THOUSANDS of visitors to Universal City, California, during the summer months asked above all else that they might be permitted to view the magnificent sets constructed on Universal sound stages for the weird, mysterious and at times humorous "Remember Last Night?" depicting life in the fast Long Island crowd.

Two hundred thousand dollars were invested in materials and labor for the home and garages which were erected on the Universal City sound stages. More than two hundred men labored for more than two months before they reached perfection, and before Southern California was searched for special pieces of furniture to fit the various rooms of the mansion. In fact, even designers of the clothing worn by the actresses were called in, and told to design dresses which harmonized with the various rooms in the modern mode.

A single entrance hallway to the mansion was one hundred feet long and fifty feet wide, with stairs leading to the second floor twenty-five feet wide. A huge crystal chandelier was specially designed to ornament this hall, and expensive paintings lined its sides. The stairs were of marble.

The living room in which much of the action took place was lined with burnt orange satin, giving a special sheen for photographic effect. Huge French windows, twenty-five feet high, reached from floor to ceiling. On the walls of this room and the library were specially painted Greek murals, which caused the costume designers to give evening dresses with Greek motifs to the various actresses.

In addition a six-car garage, a country roadhouse, a bachelor abode and gardens were built for this picture.



Edward Arnold as Danny Harrison, and his ubiquitous assistant, Maxie, played by Ed Brophy, who is becoming one of the comedy hits of screen.

Last Night?

Harrison, the ace detective, asks the momentous question of Carlotta Milburn, played by Constance Cummings, — "Remember Last Night?"

Harrison asks Betty Huling, played by Sally Eilers, where she was last night.

Harrison showing a bit of important evidence to Tony Milburn, played by Robert Young, the romantic lead of the season's most important picture, "Remember Last Night?"

Jack Whitridge (Reginald Denny) comes under the merciless scrutiny of Danny Harrison (Edward Arnold) in the latter's clever reconstruction of one of the oddest, most exciting and most fantastic moving picture of the year, "Remember Last Night?"

Billy Arnold, played by Monroe Owsley, surreptitiously meets Penny Whitridge. One of them certainly will "Remember Last Night?" Is it Louise Henry?

"Remember Last Night?" asks Harrison, the demon detective, of Fred Flannagan, first chauffeur of the Hulings, and the first suspect in the case. Robert Armstrong.

A New Charles FARRELL

As a smashing, crashing All-American football star — a twisting, fighting, unstoppable back — hitting the line hard and bringing the crowds to their feet with mad cheers as he plunges through for a touchdown! A **great** Charles Farrell in a **great new** role!

FIGHTIN

Universal's Greatest of All Football Pictures! With JUNE MARTEL + Andy Devi J. Farrell MacDonald + Eddie Nugent + Ann Sheridan and many All-Americ Football Stars! A Fred S. Meyer Production presented by Carl Laemmle. Directe by Hamilton Macfadden. Original story by Stanley Meyer. Ansel Friedberger, Assoc. Pro

YOUTH

The Roll of Honor

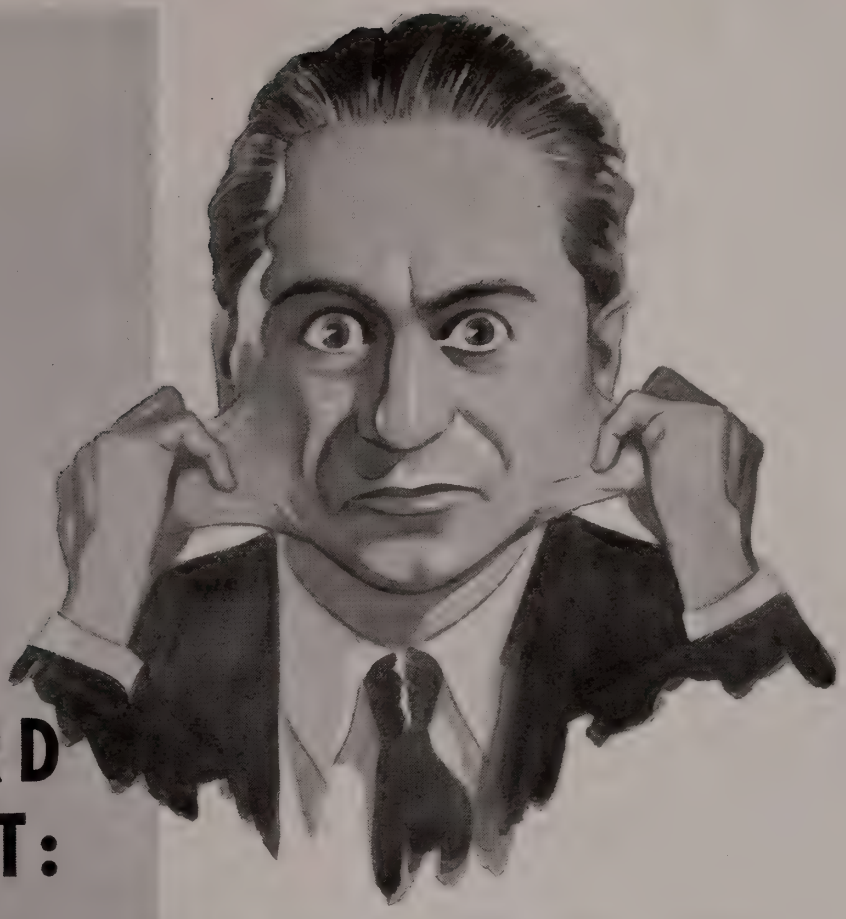
The Following Exhibitors in the Indianapolis Territory have used Universal Pictures Consecutively:

EXHIBITOR	THEATRE	TOWN
	THREE YEARS	
E. L. Rakes	Princess	Sturgis, Ky.
	FOUR YEARS	
Mrs. A. Elice	Masonic	New Washington, Ind.
	FIVE YEARS	
Oscar Fine	Columbia	Evansville, Ind.
Ralph T. Fisher	Maumee	Ft. Wayne, Ind.
	SIX YEARS	
Gail E. Lancaster	Jefferson and Huntington	Huntington, Ind.
Fred Dolle	4th Ave. Amusement Co.	Louisville, Ky.
J. B. Green	Princeton	Princeton, Ind.
	SEVEN YEARS	
Mrs. Boyd Bell	Lyceum	Terre Haute, Ind.
	EIGHT YEARS	
L. L. Jenner	Rialto	Marengo, Ind.
Mrs. L. M. Prewitt	Prewitt	Plainfield, Ind.
	ELEVEN YEARS	
Miss F. Jacobson	Dixie	Louisville, Ky.
	TWELVE YEARS	
Charles Tamler	Tacoma	Indianapolis, Ind.
	SEVENTEEN YEARS	
S. H. Grove	Capitol	Louisville, Ky.
	NINETEEN YEARS	
Tony H. Nellesen	Capitol & Creighton	Ft. Wayne, Ind.
	TWENTY YEARS	
A. C. Zaring	Zaring	Indianapolis, Ind.
	TWENTY-FIVE YEARS	
C. M. Walker	Irving	Indianapolis, Ind.
	TWENTY-SIX YEARS	
M. Marcus	Emboyd	Ft. Wayne, Ind.
	EVER SINCE CARL LAEMMLE HAS BEEN IN BUSINESS	
Bruce Aspley	Aspley	Glasgow, Ky.
J. M. Wentzell	Norman	Louisville, Ky.

FLOYD BROWN, Mgr.

NEXT WEEK

NEXT WEEK



RED KANN HAS A WORD FOR IT:

You have heard of pictures which gave you goose pimples — pictures which made you gasp — pictures which thrilled you to the very marrow of your bones. But never before in your life have you ever heard any picture described as Red Kann describes Universal's outrageously sensational two-reeler called "CAMERA THRILLS".

HE SAYS IT IS A "SKIN-RAISER"

A "skin-raiser" is a thing you can cash in on. Any time you can show your hard-boiled patrons something to raise their skins, you've got something! If Universal has made a picture which can raise Red Kann's skin one-millionth of an inch, Universal has done the impossible.

UNIVERSAL'S *mammoth* TWO-REELER

"CAMERA THRILLS"

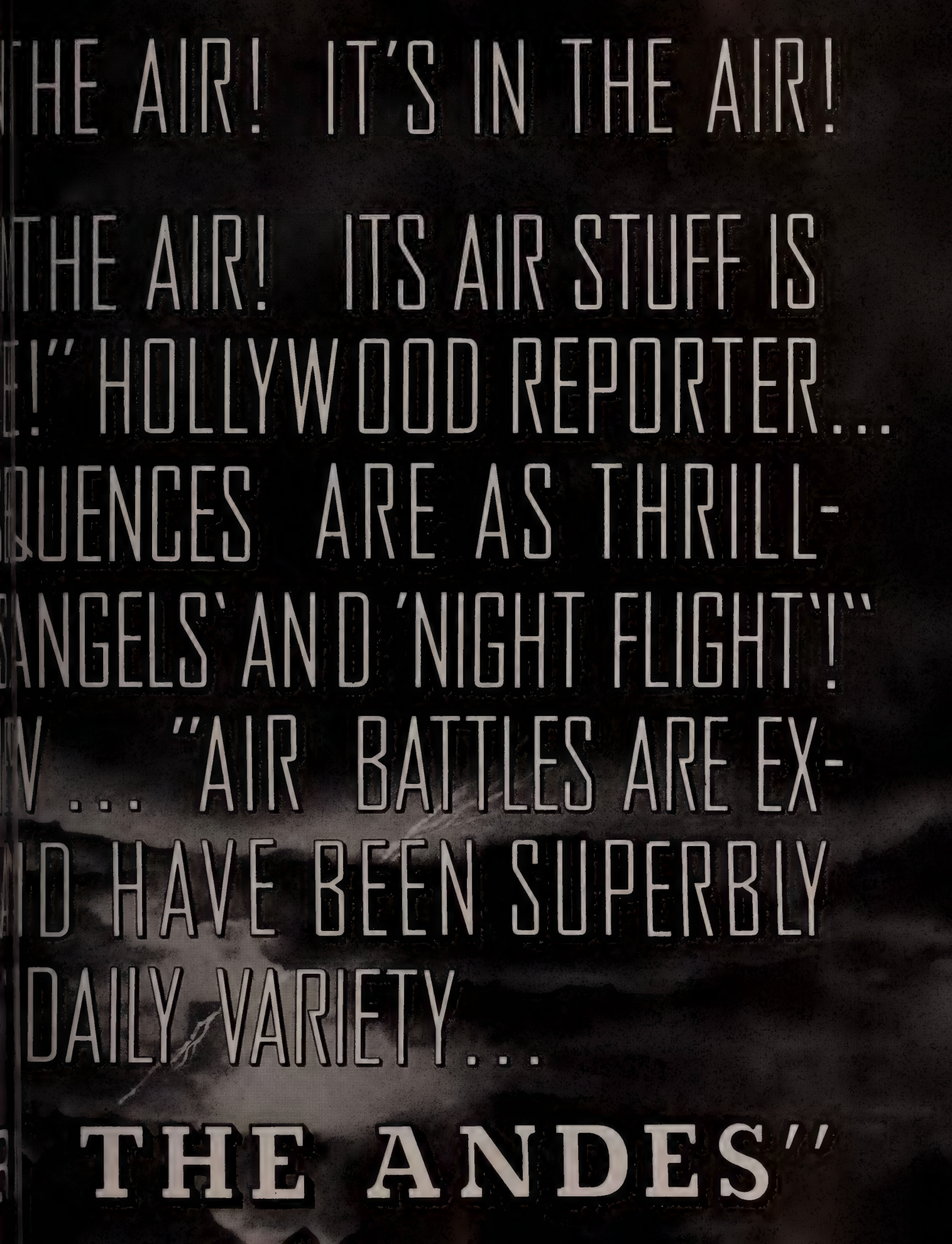
IS SO GOOD THAT IT IS IMPOSSIBLE

******BUT EVERY INCH OF IT IS TRUE!**

IT'S IN THE AIR! IT'S IN

"THRILLS AND LAUGHS IN
REALLY SOMETHING TO SI
"THE AIRPLANE FIGHTING SI
ING AS THOSE OF 'HELL'S
SHOWMEN'S TRADE REVI
CEPTIONALLY THRILLING A
PHOTOGRAPHED!"

"STORM OVER


THE AIR! IT'S IN THE AIR!
THE AIR! ITS AIR STUFF IS
E!" HOLLYWOOD REPORTER...
QUENCES ARE AS THRILL-
ANGELS' AND 'NIGHT FLIGHT'!"
V... "AIR BATTLES ARE EX-
ID HAVE BEEN SUPERBLY
DAILY VARIETY...
THE ANDES"

"DIAMOND JIM" CALLED EPIC PICTURE

Henry Lawrence in News Telegram of Portland, Oregon Appraises Universal's Lead-off Production at Full Value.

ABOVE a cheap saloon on New York's east side one night in 1856 began the life of one of America's most colorful men, James Buchanan Brady, who rose from his humble birthplace to become the greatest spendthrift of his time.

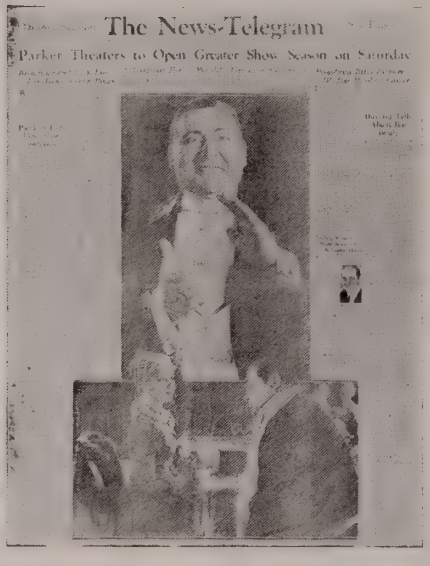
"Diamond Jim," new attraction at the Broadway theatre, shows how this unusual personality achieved this great success, how he made millions and squandered them, how he tried desparately to find marital happiness, and died a heart-broken bachelor.

Because of the film's historical value, besides its topnotch entertainment value, "Diamond Jim" must be considered as an epic picture. It is apparent that Universal was determined to make its 1936 lead-off attraction a masterpiece, and this aspiration was accomplished.

The Broadway theatre could not have chosen a more suitable film with which to open its Greater Show season and the near-record crowds which jammed the showhouse last week-end were a worthy reward for the management's selection. It is likely that attendance will increase to even greater proportions when mouth-to-mouth advertising really gets under way.

There are many elements which contribute to the success of the attraction. Foremost is Edward Arnold's superb portrayal of "Diamond Jim." This talented actor brings out every iota of the paradoxical personality of Brady—a strange combination of shrewdness and recklessness.

Although Brady was one of the smartest capitalists in the 1890s and


The News-Telegram

Parker Theaters to Open Greater Show Season on Saturday

Full page in the News Telegram of Portland, Oregon, illustrated with stills from "Diamond Jim" for the showing at the Broadway Theatre.

1900s, he had absolutely no ability to conserve his wealth. If he made a million dollars on a railroad deal, he would squander it on his friends.

Brady was a "sucker" as far as his

Heavy selling full page story by Clark Rodenbach in the Chicago Daily News during the run of "Diamond Jim" at the Palace.

friends and acquaintances were concerned. He knew that, and liked it! "The point is," he told some one who scolded him for giving money to strangers, "it's fun to be a 'sucker' if you can afford it—and if you know you are one."

"Diamond Jim" was as well known in his day for his enormous appetite as for his financial wizardry. He would begin a meal with three dozen giant oysters, followed by two full-size lobsters and a dozen hard-shelled crabs. Then came meat or poultry, vegetables, salad and desserts, topped off by a box of bon bons.

The film gives an authentic insight on Brady's unhappy love affair with Jane Matthews, a girl he worshipped because of her striking resemblance to a former sweetheart. Jane played by Jean Arthur, was in love with another man, and when Brady learned the truth his life was ruined.

"Diamond Jim" also proposed marriage to Lillian Russell, played by Binnie Barnes, but the woman, realizing that they were only fine friends and not lovers, refused the offer.

The colorful events of Brady's life make an intriguing story, and Universal deserves much credit for depicting these incidents in flawless fashion.

REMEMBER LAST NIGHT?

YOU'LL NEVER FORGET IT!

See Next Weeks Universal Weekly

UNIVERSAL ANNOUNCES A STUPENDOUS PRODUCTION OF THE GREAT AMERICAN CLASSIC

"UNCLE TOM'S CABIN"

From the novel by Harriet Beecher Stowe

NOW IN PREPARATION!

3 KIDS A

Starring

May ROBSON

With Frankie Darro, Charlotte Henry, William Benedict
and Henry Armetta . . . Story by Chester Beecroft and Ha
Produced by Ben Verschleiser . . . Directed by Edwar
Presented by Carl Laemmle.

ING ITS PRAISES TO THE
KIES — BECAUSE IT WILL
ET SKY-HIGH GROSSES!

A QUEEN

AMERICA'S
WN BELOVED

ly Burrud
Poppe . . .
udwig . . .

Howard Winner, at the head of Universal's newsreel expedition into Ethiopa. Winner arrived at Addis Ababa on Monday of this week.

Universal Newsreel Cameraman Arrives In Ethiopia

A CABLE from Addis Ababa informs Charles E. Ford, editor of Universal Newspaper Newsreel, that his camera expedition headed by Howard Winner has arrived by plane from Aden and has already sent the first shots by way of London to the newsreel. These shots will be ready for inclusion in the Weekly which goes out on October 9th. Cameraman Winner has settled himself for a siege and has ordered gas masks, steel helmets and bullet-proof vests for his work. Universal also has cameramen with the Italian forces both in Somaliland and Eritria. Films from this expedition will come to Universal by way of Rome.

Those Amazing "Camera Thrills"

ONE of the most amazing things about one of the most amazing pictures of the year, "Camera Thrills," is the sound effects. And the most amazing part of it is that there isn't one single sound effect in it. Paradoxical as this may seem, it will only be apparent to those who see the picture for the second or third time. And most everybody will want to do that, and most everybody will do it.

"Camera Thrills" starts off in a four weeks' premiere at the Center Theatre, Rockefeller Center, New York, which is re-opening on October 2nd on a long-run policy. "Camera Thrills" was selected from all the short features available for the opening of the season by the management of this theatre. When the selections committee emerged from the projection room, one of the most frequent comments on the picture was, "The sound effects are wonderful!"

And still there is not one single sound effect in it.

To explain this strange phenomenon it is necessary to tear away the veil of mystery that surrounds moving picture production. It is no disloyalty to the producers of this picture to state that "Camera Thrills" goes back to first principles in moving picture production. These principles were created and established before sound came into the picture. It was early discovered that the most effective adjunct to a picture was music. Music is that art which affects the passions by sound. In its way it is even more arousing than vision.

"Camera Thrills" once actually did have sound effects, some taken while the picture itself was being shot, and some manufactured in the regulation manner in the studio, but when Charles Ford heard the completed musical accompaniment which Milton Schwarzwald had made for the first reel, he definitely abandoned any idea of sound effects in favor of the gorgeously interpretative score which Mr. Schwarzwald had writen. So true to the art and so unobtrusive and so arousing is this musical accompaniment that scarcely a person in any audience will realize that he hasn't heard one single sound effect in the entire two reels. "Camera Thrills" is so gripping and full of action climaxes.

Rather! See Next Week's Weekly!

Tilden Signed by Universal For "The Amateur Racquet"

UNIVERSAL has purchased from the authors of "King Solomon of Broadway," which will come to the Roxy soon, a new story dealing with tennis. Albert J. Cohn and Robert T. Shannon, who have writen several other successful movies, call their latest moving picture story, "The Amateur Racquet."

Charles Bickford Bitten By Lion In "EAST OF JAVA"

A QUICK turn of his head while working in a closeup scene with a 400 pound Nubian lion nearly cost Charles Bickford, screen star, his life Monday at Universal City studios.

Appearing in a scene for "East of Java," a jungle feature, Bickford was working with "Tarzan," a lion employed in the films for the past four weeks, when the actor suddenly twisted his head. With a growl the lion bit Bickford in the neck with teeth entering about an inch below the base of the brain. As Bickford fell forward, stunned, the lion clawed the wound adding lacerations to tooth marks.

Director George Melford and Animal Trainer Charles W. Murphy quickly pulled the lion away while assistants helped Bickford to his feet and rushed him to the Universal studio hospital where his wounds were cauterized. Dr. Paul R. Magill attending Bickford, ordered his immediate removal to Hollywood Hospital for further examination fearing that in spite of the quick cauterization of the lion bites that the jungle cat's poisonous teeth might have had worse effect than at first believed.

Bickford, rugged, athletic six footer laughed at the danger of further complications but accepted his physician's orders to remain at the hospital until pain from the wounds completely stopped. Work on "East of Java" will not be completed until after Bickford's wounds are healed.

The actor was clawed by a black leopard three weeks ago in earlier scenes from the picture which has provided constant thrills and dangers to all members of the cast and technical staff because of the dramatic nature of the story and the fact that wild animals have been employed in rain storms, shipwrecks and unusual jungle situations.

Universal Product To Warner Theatres

Last Unit of Far Flung Deal Completes Big Booking Deal.

THE closing of the big Warner Bros. circuit in Philadelphia for the 1935-36 Universal products, as announced today by J. R. Grainger, general manager of distribution for Universal, which covers all the Warner theatres in the Philadelphia district, as well as in the city, was the final link in the Warner deal which sets U product in Warner theatres from coast to coast. This contract provides major releases throughout Boston, New Haven, Philadelphia, Pittsburgh, Cleveland, Albany, Buffalo, Los Angeles, San Francisco, Fresno, Aberdeen, Portland and Chicago districts and the whole state of New Jersey.

This completes one of the most far reaching and important deals yet closed by Mr. Grainger.

\+ \+ \+

Columnist Praises Newsreel Cameraman

Bill Wright in San Diego Union Has the Following to Say of One of Universal's Crack Cameramen, Mervin Freeman.

SPEAKING OF PHOTOGRAPHERS . . .

The navy, actually if not officially, set up a new rank yesterday for Mervin ("The Bandit") Freeman, Universal Newsreel cameraman. Freeman was designated to speak for all the newsreel men aboard the Zane.

So in yesterday's navy he was Plus-Admiral Freeman. The battle line came down the coast doing 12 knots, and the Zane whooped along at 23, leaving a wake like a colicky snake at the behest of Plus-Admiral Freeman and overhauling ship after ship.

SHE NEVER ZIGGED WHEN SHE SHOULDA ZAGGED

"A little closer, please," Super-Admiral Freeman would murmur. "Mr. Freeman would like to be a little closer," would be the word over the telephone to the bridge, and the Zane would heel over and close up another 50 yards.

As close as you can across the bow of the Pennsy," Super-Admiral Freeman murmured twice, and each time the Zane slashed across in front of the monstrous parade. An admiral probably couldn't get away with that.

But when you have a super-admiral aboard, you're lucky. The rest of us just sat back and enjoyed the fruits of Super-Admiral Freeman's strategy as the Zane did everything but loop the loop.

Next Week's Universal Weekly Will Feature

YOU'LL NEVER FORGET IT!

CASH in the CHIPS
with
Edmund Lowe in

KING SOLOMON
of BROADWAY
WITH
DOROTHY PAGE
PINKY TOMLIN
Edward Pawley · Louise Henry
Directed by Alan Crosland
Produced by Julius Bernheim

YOU'LL KNOW WH

UNIVERSAL'S

AT CROWDS ARE
ENOMENAL FIVE!

1. **IRENE DUNNE and ROBERT TAYLOR** in John M. Stahl's production "**MAGNIFICENT OBSESSION**" with CHARLES BUTTERWORTH and BETTY FURNESS. From the best seller by Lloyd C. Douglas. . . . (Now in production.)

2. **MARGARET SULLAVAN and FRANCIS LEDERER in "NEXT TIME WE LIVE"** from Ursula Parrott's newest novel! . . . Directed by Edward H. Griffith.

3. **WILLIAM POWELL in "MY MAN GODFREY."** A Carl Laemmle, Jr. production. From the Liberty Magazine serial by Eric Hatch.

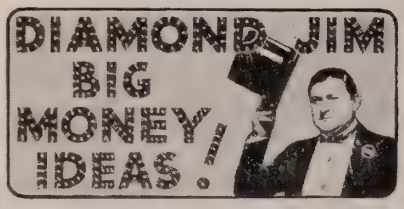
4. **"SUTTER'S GOLD."** From the epic novel by Blaise Cendrars. An Edmund Grainger production. Directed by James Cruze.

5. **IRENE DUNNE in "SHOW BOAT."** Edna Ferber's Immortal Classic! . . . Music by Jerome Kern. . . . A Carl Laemmle, Jr. production. . . . Directed by James Whale.

Current Season's HITS!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK



George W. Pittsley, Washington Theatre, Bay City, Mich. used his house curtain for a swell "DIAMOND JIM" trailer introduction. Flittered cut-out title and art work, lowered on drop was picked in darkened house by flickering colored spots immediately preceding trailer showing. Fine effect!

* * *

Harvey Cocks, Strand Theatre, Akron, dug up car of ancient vintage, which made striking "DIAMOND JIM" ballyhoo. Driver gave his spiel over radio loud speaker hook-up with mike at wheel.

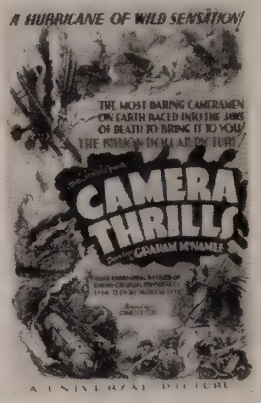
* * *

Kenneth Childs, Granada Theatre, Streator, Ill., had the whole town buzzing over strange post cards received from supposed friends stopping at a New York hotel. Urgent message warned them not to miss "DIAMOND JIM" when it came to the Granada Theatre. Only one of fine stunts in Child's bang-up campaign.

Get set to hold your breath!

WERE you ever in an accident? Did you see it coming before it happened? Did you hold your breath — set your feet — stiffen your body for the crash? Have you ever seen death zinging right at you—making your blood run cold—and your heart almost stop?

That is how you are going to feel when you see CAMERA THRILLS—a really sensational picture that tears right into the jaws of death and keeps your blood pressure jumping for hours afterward! The poster doesn't lie when it says "it is a hurricane of wild sensation," and "the most daring cameramen on earth faced death to bring it to you." We call it "the billion dollar picture" because there is a billion represented in the ravages of fire, famine, flood and destruction and death that sweeps so ferociously before your eyes.

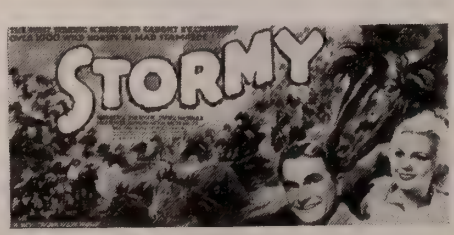


CAMERA THRILLS is one of the biggest thrill shows the screen ever has offered. You cannot overstate no matter HOW you Barnum it; and it deserves Barnuming! It deserves being played up as a feature on your marquee, in your ads and on lobby easels. It will be the talk of the town!

. . . and now breathe deeply 'cause this one's grand!

WERE you ever in the Painted Desert? Have you ever awed to the grandeur of its majestic, rock-ribbed canyons? Have you ever filled your lungs with that glorious clean Arizona air which just shoots life bubbling through your veins? I have! And you'll get that same grand and glorious feeling of the great open spaces when you see STORMY, a simply swell outdoors picture which is going to make millions of people thrill to a new movie sensation.

STORMY is great because its story is so all-powerfully human—a lad of the open country just "nuts" about a young colt that he mothers and protects at the risk of his own life. There's dandy young love interest in the story with a right pretty gal. There are those famous Arizona Wranglers singing swelegant tunes in their own inimitable way. There's a wild horse stampede with a thousand head on the rampage which out-tops anything of its kind you've ever seen. There's action all the way—and a remarkable performance by Noah Beery, Jr., that has, in a junior way, the human touch of one of those unforgettable Will Rogers characterizations. Yes, sir! STORMY is a picture you MUST SEE—one you ought to be proud to run!



JOE WEIL

McKENNA AND WALSH MAKE "DIAMOND JIM" BOAST OF BUFFALO

CHALK up another for George McKenna, Manager and Dick Walsh, Publicity Manager at Charles Hayman's New Lafayette Theatre, Buffalo on their great "Diamond Jim" showmanship. Variety, in campaign write-up, awarded it "best exploitation of the week."

And no wonder, with such a string of swell stunts! Topping them was a tie-up with local Liberty Magazine distributors. When the six hundred Liberty carriers started on their rounds the week before the picture opened, they wore badges and chest bands, and the thirty thousand magazines they were to deliver contained "Diamond Jim" heralds. The company's sixteen delivery trucks were also bannered. This swell boost continued throughout week and was climaxed Saturday morning, when the boys were gathered together, given hats and large banners, and led by band and police escort through main streets to theatre for special "Diamond Jim" showing. Photo shows them on their way, creating beaucoup excitement.

McKenna and Walsh went after all the tie-up angles and between Garcia Grande cigars, Sunkist oranges, and Lux soap, got up over a thousand cards and window pasters. Max Factor made up special counter cards and devoted two column ad space to Binnie Barnes cosmetic tie-up.

Around town they used a tandem bicycle and "Diamond Jim" rider ballyhoo. Another roving boost came in the form of front and back bumper banners, on two hundred taxicabs.

House built up special front with huge mirror diamond on figure of "Jim." Community and foreign newspapers were used extensively. Het Manheim, Universal exploiteer, assisted.

TED GAMBLES' FULL PAGE SOCKO!

Preceded by a three weeks publicity campaign, Ted Gamble topped his DIAMOND JIM premiere at the Broadway Theatre, Portland, with full page ads, one of which is pictured above. All national tie-ups were used, resulting in scores of windows. Big radio plugging over three stations rounded out the showmanship which resulted in swell hold-over business. Congrats Gamble! Fine!!

TWO BIG SHOWMANSHIP IDEAS FROM CINCY!

INSPIRED by Diamond Jim's salesmanship powers, E.V. Dinerman and Joseph Alexander, alert and fast-stepping, free-space grabbing pair of showmen at the Palace Theatre, Cincinnati conceived this Super-Salesman Contest as a great seat-seller.

The contest was co-sponsored by the Times-Star, who handled it a la Diamond Jim—big space and plenty flash. Illustrated at left are six daily inserts. The giant ads, each four columns by fourteen inches, placed on the amusement pages, gives a rough idea of the cooperation.

The idea of the contest—"To list the ten requisites, in order of importance, which the master salesman must possess and write a fifty word letter on 'What I Would Do With My First $12,000,000'" was just ripe for public attention. Thousands of answers flooded the mails.

Another fine campaign feature of the comprehensive Palace campaign, was tie-up with Post. Newspaper selected editorial commentator Alfred Segal as local "Diamond Jim" and had him designate city's three most needy families to receive $15 each. Stunt was spread out over run of picture and resulted in fine newspaper stories daily. Duke Hickey, Universal exploiteer assisted in campaign.

ANOTHER UNIVERSAL CLASSIC IN COLOR!

present

"THE FOX AND THE RABBIT"

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

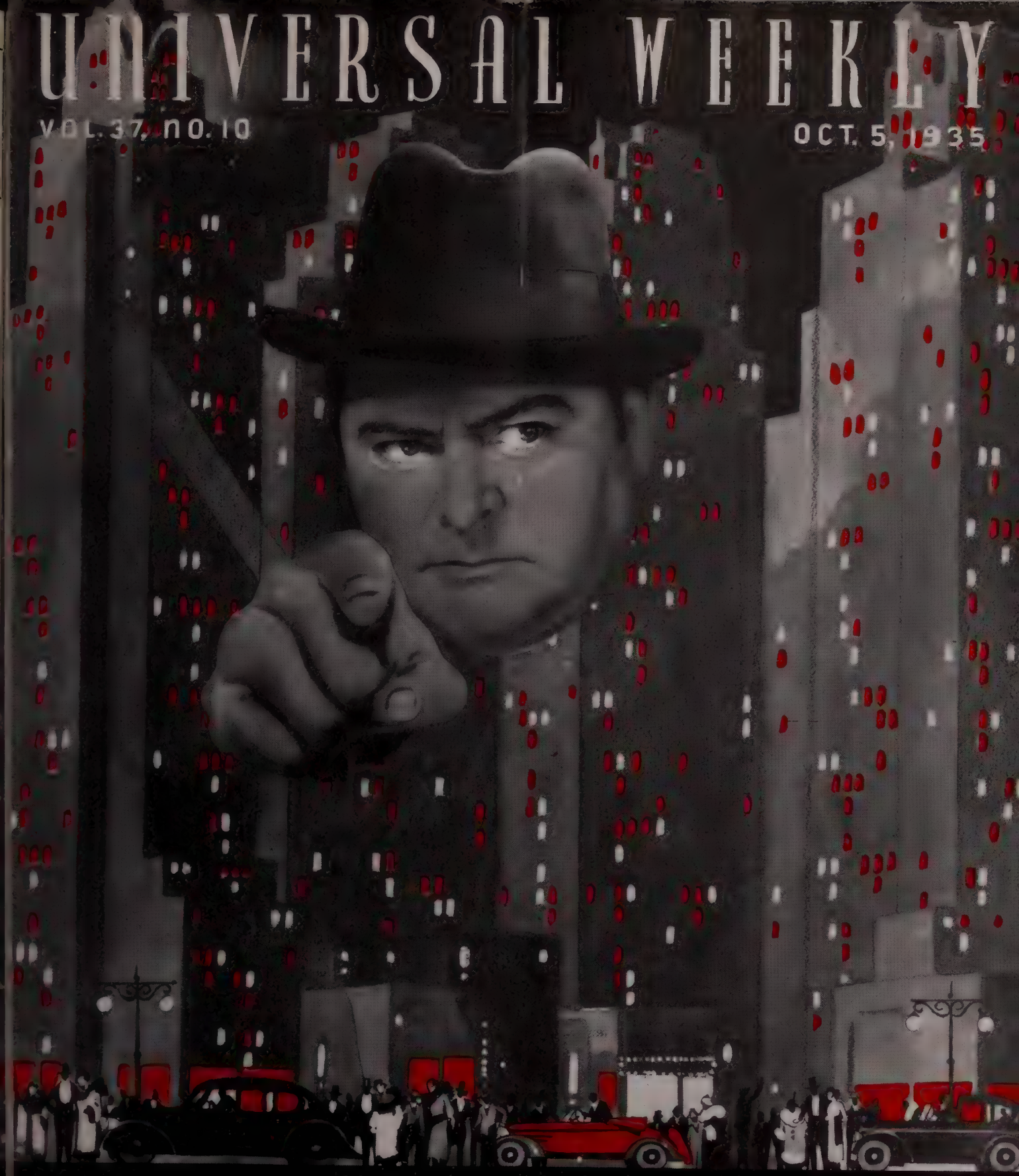
ROBERT B WENNER
22 CROSS ST
MALDEN MASS

LET IT HAPPEN!

UNIVERSAL NEWSREEL CAMERAMEN ARE READY FOR ANYTHING—ANYWHERE!

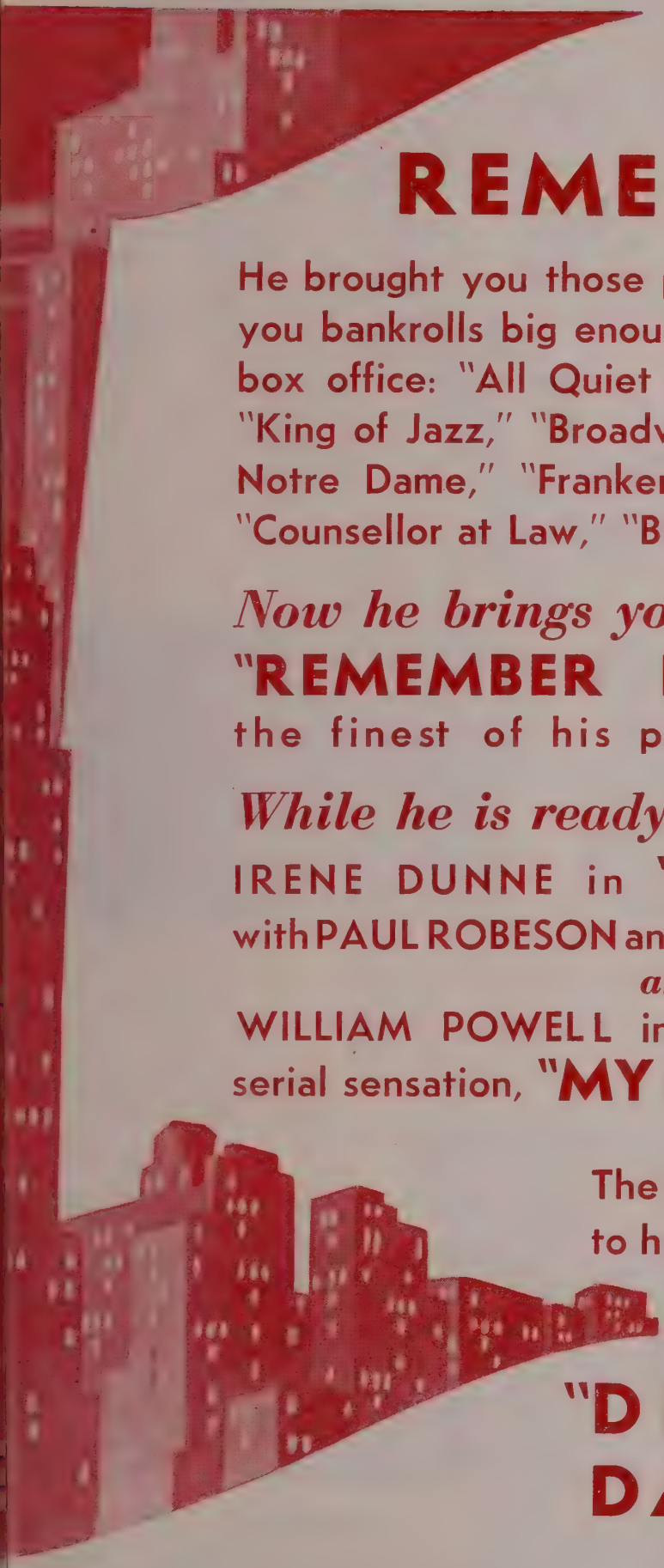
Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 37, NO. 10 OCT. 5, 1935



"Remember Last Night?"

CARL LAEMMLE, Jr.



REMEMBER?

He brought you those productions that brought you bankrolls big enough to choke the biggest box office: "All Quiet on the Western Front," "King of Jazz," "Broadway," "Dracula," "Spirit of Notre Dame," "Frankenstein," "Invisible Man," "Counsellor at Law," "Bride of Frankenstein."

Now he brings you . . .

"REMEMBER LAST NIGHT?"

the finest of his productions to date!

While he is readying . . .

IRENE DUNNE in **"SHOW BOAT"**

with PAUL ROBESON and CHARLES WINNINGER

and

WILLIAM POWELL in the Liberty magazine serial sensation, **"MY MAN GODFREY"**

and

The phenomenal successor to his phenomenal "Dracula,"

"DRACULA'S DAUGHTER"!

A WHALE OF A STORY DEMANDS A WHALE OF A DIRECTOR!...

meet JAMES WHA

DIRECTOR OF

REMEMBER

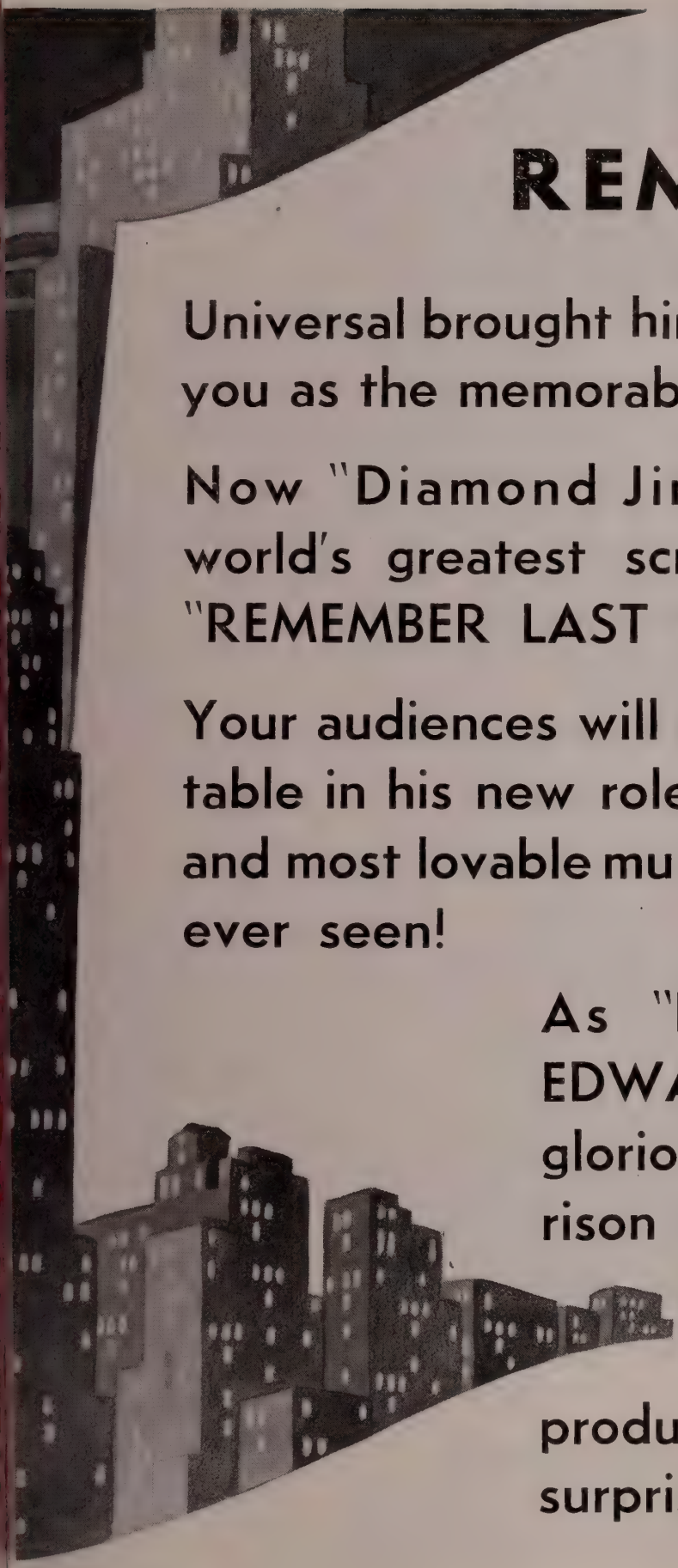
Remember James Whale's direction of "Journey's End?" "Water
"The Old Dark House?" "The Invisible Man?" "One More River?
You'll never, never forget "REMEMBER LAST NIGHT?" A CARL I

LE

LAST NIGHT?

Bridge?" "Frankenstein?"
he Bride of Frankenstein?"
AMLE, JR'S PRODUCTION

EDWARD ARNOLD



REMEMBER?

Universal brought him into stardom for you as the memorable "Diamond Jim"!

Now "Diamond Jim" becomes the world's greatest screen detective in "REMEMBER LAST NIGHT?"

Your audiences will find him unforgettable in his new role of the cleverest and most lovable murder sleuth they've ever seen!

As "Diamond Jim," EDWARD ARNOLD was glorious! As Danny Harrison in this magnificent production of a thousand surprises, he's AMAZING!

CONSTANCE CUMMINGS,
leading actress of the stage and screen, in the unusual role of Carlotta, wife of Tony Milburn!

SALLY EILERS,

talented and lovely, as Bette Huling, at whose home and "progressive" party amazing things happen!

ROBERT YOUNG

portrays Tony Milburn, ex-racing driver and handsome young husband of Carlotta.

Top Row: **ROBERT ARMSTRONG as Flannagan, the chauffeur, and charming LOUISE HENRY as the flirtatious Penny Whitridge.**

Bottom Row: **GREGORY RATOFF as the nightclub proprietor, and REGINALD DENNY as Penny's husband!**

Top Row: Ed Brophy as Maxie; Monroe Owsley as Billy Arnold; Gustav von Seyffertitz as Professor Jones.

At the Bottom: Jack LaRue as Baptiste; George Meeker a Vic Huling; Arthur Treacher as the inimitable butler, Phelps

J. R. Grainger Starts Sales & Studio Trip

J. R. GRAINGER, general manager of distribution for Universal Pictures, started on Monday on a trip which will take him to Universal City for a conference on production matters and will bring him back to New York in about a month's time. His route lies through Chicago and includes stops at San Francisco, and Los Angeles. He will return by way of the southern exchanges, hitting New Orleans about October 25th.

On leaving, Mr. Grainger declared that the advanced state of Universal sales as compared with last year, was indicative of two things,—first, the greater salability of Universal's product this season, and secondly, a readier response for early buying on the part of exhibitors in almost every exchange territory.

"Great Impersonation" Starts at Universal

THE GREAT IMPERSONATION" with Edmund Lowe in the starring role now in second week of production at Universal City under the direction of Alan Crosland, bids fair to be one of Universal's greatest productions for the year. In the first place, "The Great Impersonation" has always been regarded by E. Phillips Oppenheim, who has written over 100 novels, as the best novel he ever wrote. Secondly, Edmund Lowe feels that the dual role of Everard Dominey and Leopold von Ragenstein, offers him the greatest opportunity he has ever had.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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OCT. 5, 1935
Vol. 37 No. 10

James Whale, seated at his desk in the studio he occupies at Universal City. Whale has always been regarded as a remarkable director, from the time he made "Journey's End." Every picture that he has made since then, starting with "Waterloo Bridge," has been not only a success, but a further rung in the ladder by which he has climbed to the very top. No one mentioning the five best directors of Hollywood could leave out the name of James Whale. All Hollywood is talking about his direction of "Remember Last Night?" the Carl Laemmle, Jr. production which he has just completed.

"Sweet Surrender" Released By Universal, November 11th

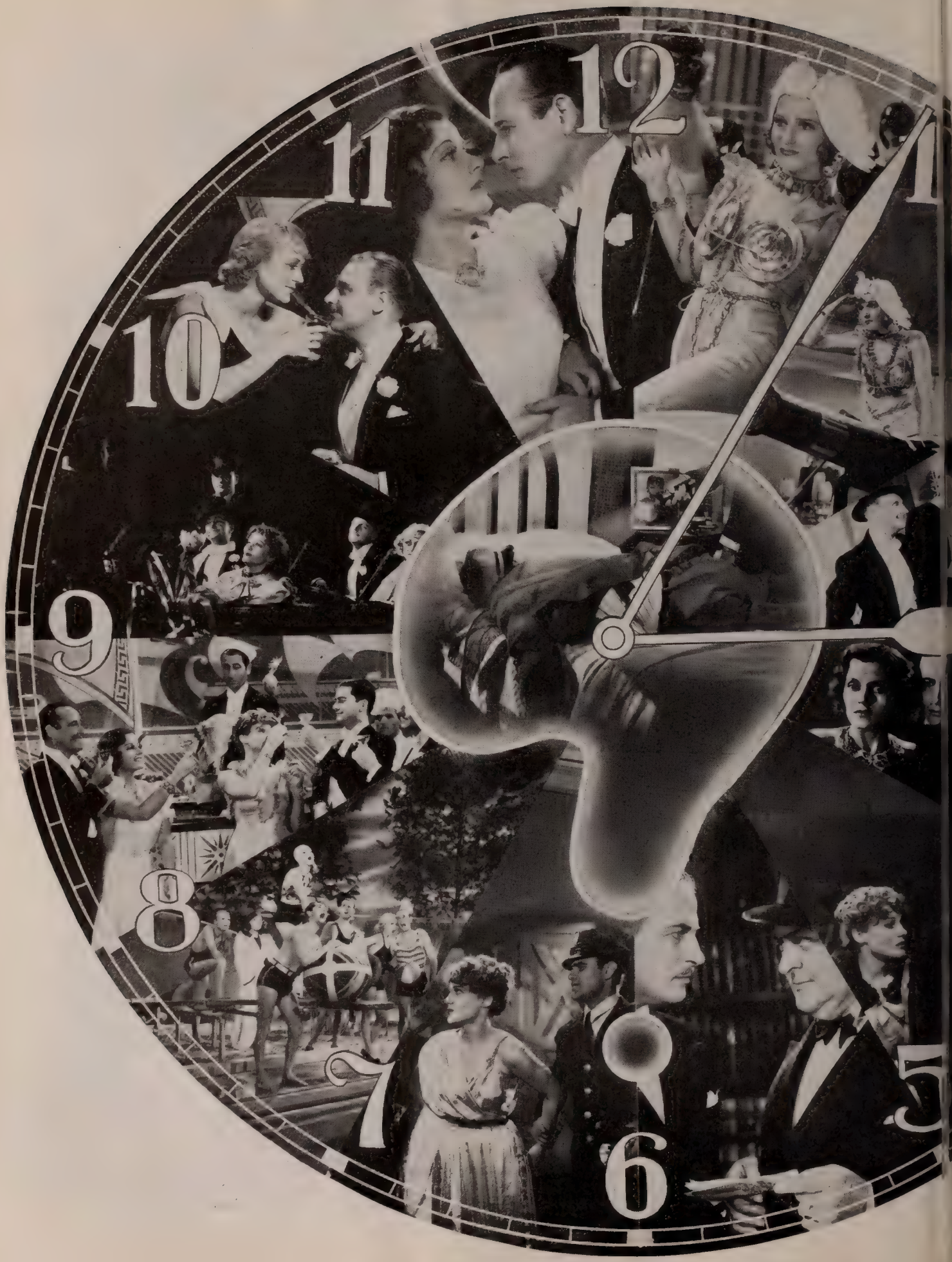
JUST before leaving New York for the coast, J. R. Grainger announced the release by Universal of the musical Broadway Production, "Sweet Surrender." The release date is November 11th.

"Sweet Surrender" marks the debut in pictures of Tamara, the Russian actress and singer who made world famous the song, "Smoke Gets In Your Eyes," when she made such a great hit in "Roberta." Tamara plays three roles in "Sweet Surrender," which is written by Herbert Fields, author of "Hit the Deck," "Connecticut Yankees," "The Girl Friend" and "Fifty Million Frenchmen." It was directed by Monte Brice, who directed "Moonlight and Pretzels." Featured in the leading role is Frank Parker, ace radio tenor and star for the last five years of the A & P Gypsies.

The cast also includes Helen Lynd, well known Broadway comedienne and dancer, Russ Brown, the former partner of Bert Wheeler| Arthur Pierson, Broadway actor, Jack Dempsey, Abe Lyman and his Californians. One of the features of the production is the appearance of the Sara Mildred Strauss Dancers. The choruses are sung by the Nadon Singers, the Tune Twisters are also in several of the numbers. The music is by Dana Suesse, Mabel Wayne and Arthur Swanstrom, the lyrics by Edward H. Heyman, Melville Fleeson and James Hanley. Larry Ceballos directed the dances, the music was directed by Rosario Bourdon.

Irene Dunne On Hollywood Hour

IRENE DUNNE will be the featured guest artist on the Hollywood Campbell Soup Hour over the Columbia-coast-to-coast network on Friday, October 11th, at 9 P.M. Louella Parsons will interview Irene Dunne and Miss Dunne is preparing a short scene from "Magnificent Obsession" in which she is working at the present time at Universal City, under the direction of John M. Stahl.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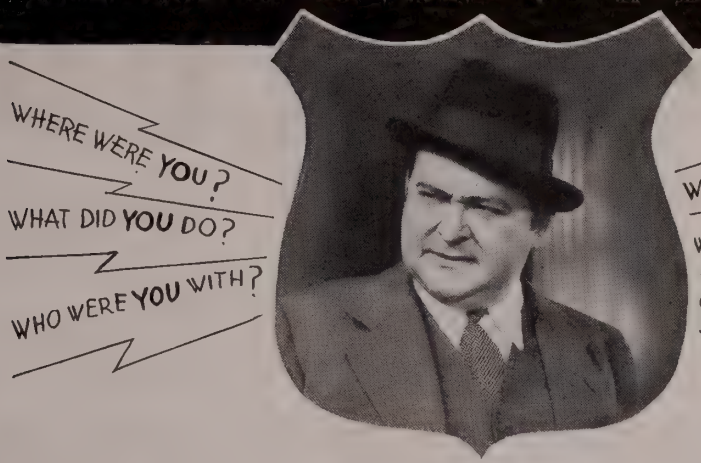
REMEMBER LAST NIGHT?



"REMEMBER LAST NIGHT?" Where were you?

Wouldn't that be a tough proposition if you had been tight the night before and were suddenly hauled up and accused of murdering a member of the gay party which had continued around the clock?

Twelve hours, and what happened?

"Remember Last Night?"

Well, here's some of it.

Merriment for supper.

Murder for breakfast.

And in between, twelve hours of gaiety which masked a diabolical plot with guns popping, knives flashing through the air, with dancing and stolen kisses, masquerades and murder, kidnap threats written in Greek, false clues written in blood, bouncing checks and planted footprints, wine in tall glasses and blood on the moon, wise-cracking socialites and laughter turned to screams of horror, high finance and horrid hang-overs, a hazardous hypnotist, a gay progressive party that managed to progress from mirth to murder.

And three murders and thirteen alibis like this:—

"I DON'T REMEMBER LAST NIGHT?"

A group of socially prominent young people—the faster set on Long Island—wake up after staging a gay party to find that a murder has been committed. Chief among the players is Edward Arnold, who has scored so heavily in "Diamond Jim," while also in the star-studded cast are Constance Cummings, Sally Eilers, Robert Young, Robert Armstrong, Gregory Ratoff, Reginald Denny, Monroe Owsley and a number of other stage and screen favorites.

The story opens with Constance Cummings, as Carlotta Milburn, and Robert Young, as her husband, Tony, awaking in a vast Long Island mansion to find that during a party given the night before to celebrate the fact that they've been married six months— one of those progressive parties which goes from house to house—George Meeker, playing the role of the wealthy Vic Huling, has been shot in the heart.

They begin making their own investigation into the killing and discover that there are grounds for suspecting everyone, including themselves. First an ace detective, played by Edward Arnold, and his assistant, Edward Brophy, are called in. They are making some headway when a hypnotist is summoned. But then new murders are committed and clues are lost and facts distorted. It is only through the clear deductions and herculean efforts of Arnold that the killer is apprehended under unusual circumstances.

Universal has not only secured a splendid cast for the production, but Carl Laemmle, Jr., has spared nothing in making the sets pretentious. He also secured James Whale, the man who did "Frankenstein," "Waterloo Bridge," "Bride of Frankenstein" and "The Invisible Man," to direct so that the story would not only have its full quota of humor but would be eerie and chilling as well, at times. *(Continued on Page 28)*

A MILLION
A MILLION

No. 832 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Picture Corporation

Thank you, Carl Laemmle, Jr., for your conception of the picture "Remember Last Night?", made from a best-selling book formerly known as "Hangover Murders."

And thank you, James Whale, for one of the most brilliant jobs of directing you ever did — and what a wonderful list you have to your credit!

Thank you, Adam Hobhouse, for writing such a clever novel — even though you soaked us the extreme limit for the movie rights!

Thank you, too, Doris Malloy and Henry Clork and Dan Totheroh for adapting the original story to the screen and untying some of the knots we bought from the author.

Thank you, Charles Hall, for the original settings you gave this production.

Thank you, Joseph Valentine and Arthur Arling, for jockeying so smartly with your cameras and giving us such delightful effects.

Thank you, Roman Freulich, for giving us still photographs which will help the exhibitors portray the fine qualities of this production to the public.

And thank you, Ted Kent, for the brainy way in which you edited the miles of film which were "shot."

THANKS FOR DOLLAR HIT!

William Hedgecock, I thank you on behalf of the whole picture industry because of the expert manner in which you mixed the sound for "Remember Last Night?", and Gilbert Kurland for the sound supervision.

And, Scott Beal, I thank you for your tireless efforts as assistant director. In the same way I thank you, Harry Mancke, because you, too, did a great job as assistant director.

Greetings and thanks to you, Helen McCaffrey, for the exactitude with which you checked up as script clerk.

As for the cast — well, a million thanks to Edward Arnold, Constance Cummings, Sally Eilers, Robert Young, Robert Armstrong, Monroe Owsley, Arthur Treacher, Jack LaRue, Reginald Denny, Louise Henry, Ed Brophy, Rafaela Ottiano, Gregory Ratoff and Gustav Seyffertitz.

Whew! They say it takes nine tailors to make a man. It takes more than that to make a grand picture.

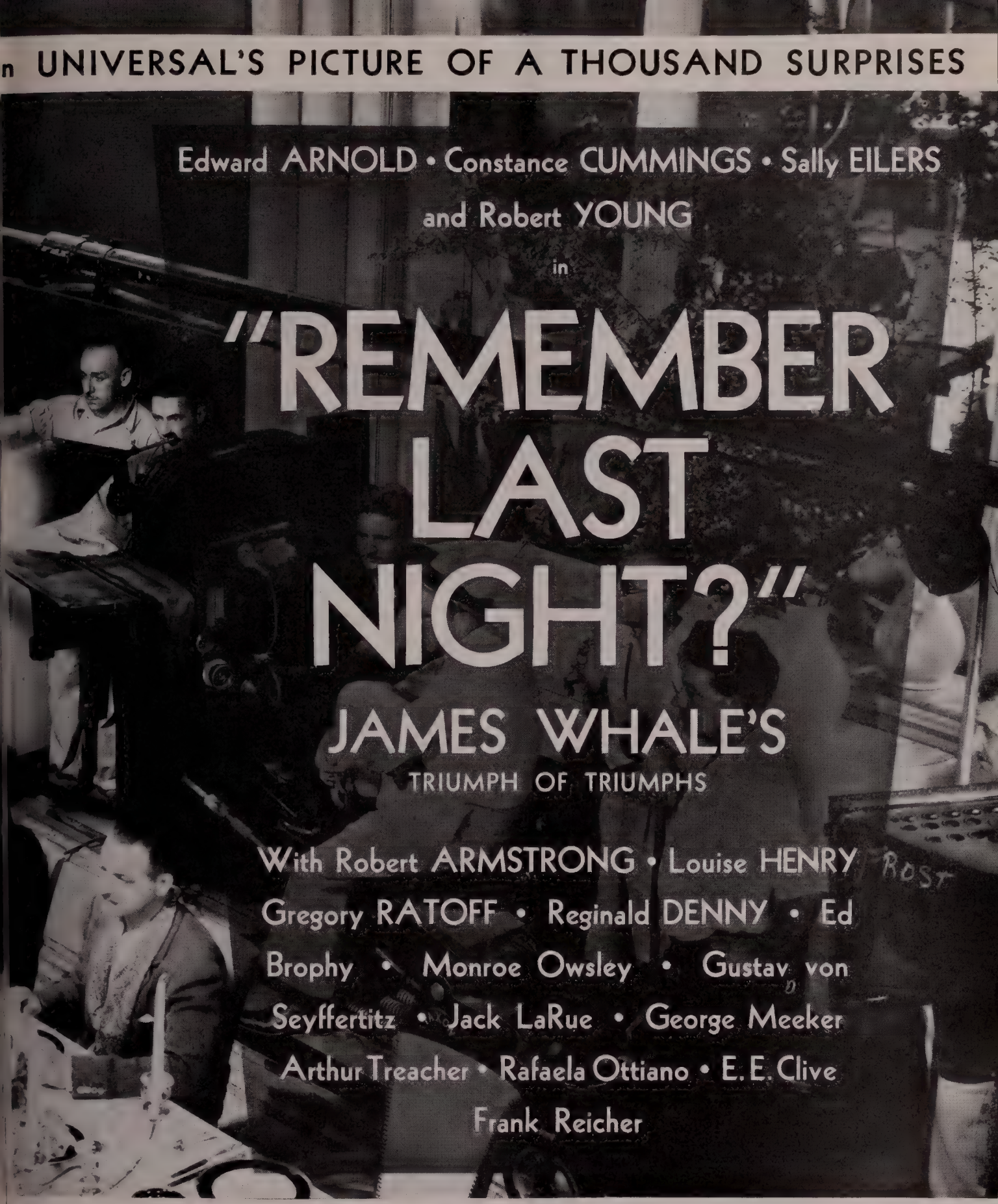
You have all contributed your expertness so thoroughly that you have done a glorious job. And, lest you misunderstand me, I say again — a million thanks.

Carl Laemmle

CARL LAEMMLE presents A MILLION-DOLLAR CAST

CARL LAEMMLE, JR.'S FINEST PRODUCTION. From the r

n UNIVERSAL'S PICTURE OF A THOUSAND SURPRISES



Edward ARNOLD • Constance CUMMINGS • Sally EILERS

and Robert YOUNG

in

"REMEMBER LAST NIGHT?"

JAMES WHALE'S

TRIUMPH OF TRIUMPHS

With Robert ARMSTRONG • Louise HENRY

Gregory RATOFF • Reginald DENNY • Ed Brophy • Monroe Owsley • Gustav von Seyffertitz • Jack LaRue • George Meeker

Arthur Treacher • Rafaela Ottiano • E. E. Clive

Frank Reicher

el by Adam Hobhouse—the story that's making millions talk!

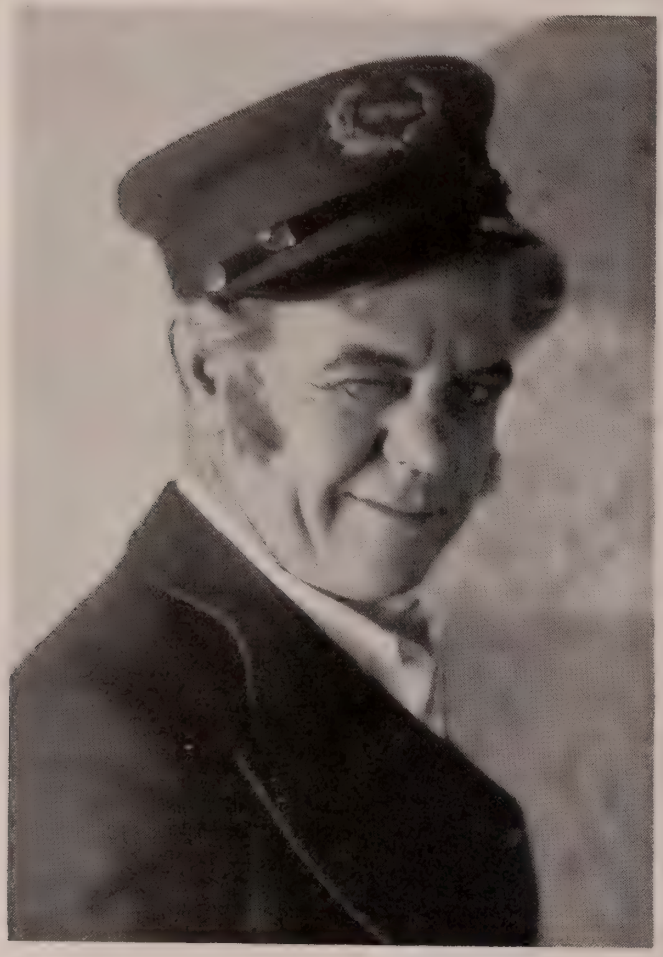
ROBERT YOUNG · ROBERT
GREGORY RATOFF · REGINALD
OWSLEY · GUSTAV
GEORGE MEEKER
EDWARD ARNOLD · CONSTAN
ARTHUR
A MILLION
TRIUMPH
"REMEMBER

DOLLARS

WORTH OF STARS IN UNIVERSAL'S OF A THOUSAND SURPRISES!

LAST NIGHT?"

CHARLES WINNINGER in "SHOW BOAT"



Charles Winninger selected by Carl Laemmle, Jr., as the one and only Captain Andy for the role in Universal's "Show Boat," which he created in the Ziegfeld stage show. This photograph is one showing him as Captain Andy. Governor Ruby Laffoon of Kentucky has just made Winninger a Kentucky Colonel. Today he is in Chicago seeing the world series.

ONE of the absolute naturals about the casting of "Show Boat" was Charles Winninger in the role of Captain Andy. Winninger is the son of an oldtime "Show Boat" captain, was brought up on a show boat and played the original role in the Ziegfeld show. On Monday Carl Laemmle, Jr. by long distance telephone to New York consummated an arrangement with Mr. Winninger for this important role. Winninger left New York Tuesday in his Packard and will drive leisurely to the coast. First he will take in the world series of baseball. Then he will visit some of his relatives and will fill several theatrical and radio engagements. He will arrive at the Coast on November 15.

The signing of Charles Winninger is the third important casting for "Show Boat." Carl Laemmle, Jr., already has Irene Dunne under contract to play Magnolia. Miss Dunne played the role in the original Ziegfeld musical comedy, succeeding Norma Terris and going on to Chicago, where she played the role for forty weeks.

The other selection is that of Paul Robeson, who arrived Tuesday from London and who has several radio engagements to fill. One of them was the Squibbs program Thursday night. He will report to Universal in November. Robeson was also engaged by long distance telephone by Carl Laemmle, Jr.

James Whale, who has just completed directing the Carl Laemmle, Jr. production of "Remember Last Night?" is working with Oscar Hammerstein 3rd and Jerome Kern on new music and lyrics to accent the famous numbers of the stage show. No matter what new music, however, is written, "Show Boat" will of necessity include "Ol' Man River," "Why Do I Love You?" "Can't Help Lovin' Dat Man," "Bill," and "Make Believe."

✚ ✚ ✚

Liszt and Strauss Songs Adapted for Marta Eggerth

ALTHOUGH Marta Eggerth's first picture, "Song of Joy," will have four songs especially composed for it, it became known yesterday that two of the world's most famous compositions will be embodied in it. Franz Waxman is writing the lyrics and a coloratura soprano arrangement of Liszt's "Hungarian Rhapsody Number 2." He is also making an arrangement of Johann Strauss' "Blue Danube" for Miss Eggerth to use in "Song of Joy," in addition to the four new songs.

Although Edward Sutherland, who will direct Miss Eggerth's first picture, has arrived back in California, he has not as yet selected the cast. The story is now in the hands of Preston Sturges, author of "Strictly Dishonorable" and the screenplay of "Diamond Jim."

✚ ✚ ✚

Rushing "Ivory Handled Gun"

BUCK JONES is putting on an intensive drive to complete his current western picture for Universal release so that he can join his wife and daughter on a world girdling trip. Mrs. "Buck" and her daughter are already in Honolulu on the first leg of the journey. In consequence, Buck is working night and day to complete "The Ivory Handled Gun," from the novel by Charles E. Barnes. The photography on this production will be finished by Saturday night.

The cast of "The Ivory Handled Gun" includes Charlotte Wynters as leading lady and a corps of western performers, including Walter Miller, Carl Stockdale, Frank Rice, Joseph Girard, Robert Kortman, Stan Blystone, Lafe McKee, Lee Shumway, Charles King, Ben Corbett, Eddie Phillips and Niles Welch.

On Monday, Buck will start production of "Sunset of Power" by J. E. Grenstead, for which Earl Snell has written the screenplay. Ray Taylor, who directed "The Ivory Handled Gun," will also direct "Sunset of Power." Upon completion of it, Jones will fly to Honolulu on the Yankee Clipper.

Charles Bickford Has Narrow Escape in Film

Charles Bickford lying in the hospital in Los Angeles, from which he was taken this week to the studio in an ambulance and under mdical care, to complete his scenes in "East of Java." Fortunately, the presence of bandages could be written into the script. After the scenes Bickford went back to the hospital. He will be confined there two more weeks.

Unusual shot taken a second after the supposedly "friendly" lion, Tarzan, had attacked Bickford on the set. The motion picture camera had started when an unusual movement on Bickford's part resulted in the sudden attack which came within a inch of proving fatal. Lions instinctively know where to bite and Tarzan went straight for the nape of Bickford's neck. The bite kept him out of another picture.

Injured Bickford Completes "East of Java"

ALTHOUGH Charles Bickford is still under the closest observation and not out of danger by any means, he has completed his role in "East of Java." He did it in bandages and with a physician and a nurse constantly at his side. Bickford is proud of his he-man physique and courage and would under no circumstances permit "East of Java" to be delayed on his account, even though Universal was anxious to put the scenes over for two weeks.

Last week Bickford was severely injured by Tarzan, the lion born in captivity on the Universal lot, and loaned to a Los Angeles museum when Universal gave up its zoo. For the picture, "East of Java," which has more than one hundred assorted wild animals in it, Universal took back its lion, who was supposedly as much attached as a lion can be, to Bickford It even followed him about the set and about the lot on occasion. This

Jack Holt Loaned by Universal to 20th Century to Take the Place of the Injured Bickford

time, however, some primal instinct in the animal's brain made him jump from behind on Bickford, when the actor made an unusual and quick motion which had not been rehearsed. Bickford went to the Universal City Hospital and after treatment there was transforred to the hospital in Los Angeles.

The next night Tarzan unaccountably disappeared from his cage. He must have been full of remorse, because he was found the next morning under a reproduction of a New England church in the permanent New England set on the Universal City back lot.

This week, however, Bickford insisted on completing his role in "East of Java." The picture was being rushed by George Melford in order to permit Bickford to take the role for which he was under contract to 20th Century in "The Littlest Rebel." This picture would inevitably have been seriously held up. Universal therefore made arrangements to loan Jack Holt to take Bickford's place. In the meantime, Holt's own picture, "Captain Commanding," will be held up at Universal until October 28th or possibly a week later.

$50 Reward For Good Ideas

Whether you're an exhibitor or a projectionist—you can earn $50.00 with every good idea for the improvement of Universal pictures which I accept. You see pictures every day and you know what audiences think. Why not send in your suggestion.

CARL LAEMMLE

IT STARTS
with a
SPREE
REMEMBER

LAST NIGHT?

and what happe
after that
WILL KNOCK
YOU FOR A
• • • LOOP

REMEMBER

ns
LAST NIGHT?

The Roll of Honor

The Following Exhibitors in the St. Louis Territory have used Universal Pictures for 10 years or more

TOWN & STATE	THEATRE	EXHIBITOR	YEARS USED UNIVERSAL
Abingdon, Ills.	Bijou	S. E. Pirtle	20 Years
Beardstown, Ills.	Princess	S. E. Pirtle	20 Years
Bushnell, Ills.	Rialto	S. E. Pirtle	20 Years
Jerseyville, Ills.	Orpheum	S. E. Pirtle	20 Years
McLeansboro, Ills.	Capitol	S. E. Pirtle	20 Years
Albion, Ills.	Majestic	Mitchell & Bowman	10 Years
Alton, Ills.	Temple	Al Critchlow	11 Years
Bardwell, Ky.	Milwain	J. A. Milwain	15 Years
Belleville, Ills.	Rex	Noah Bloomer	15 Years
Casey, Ills.	Lyric	Paul Musser	10 Years
Columbia, Mo.	Missouri, Hall, Varsity	Barrett & Woods	24 Years
Dexter, Mo.	Weeks	C. H. Weeks	25 Years
E. Prairie, Mo.	Lyric	T. R. DeField	15 Years
E. St. Louis, Ills.	Columbia, State	Lou Menges	15 Years
E. St. Louis, Ills.	Home	W. B. Davis	21 Years
E. St. Louis, Ills.	Liberty	Oscar Dane	10 Years
E. St. Louis, Ills.	St. Clair	Fred Ditzenberg	20 Years
E. St. Louis, Ills.	L. Broadway	Geo. Daniels	14 Years
Hannibal, Mo.	Orpheum, Star	H. E. Schneidker	27 Years
Herman, Mo.	Huxall	R. L. Huxall	25 Years
Marion, Ky.	Kentucky	Gray & Runyon	10 Years
Mounds, Ills.	Roxy	Herschel Eichhorn	10 Years
Mt. Carmel, Ills.	Palace, American	Theo. Coleman	10 Years
New Haven, Mo.	New Haven	Ben Zeitzman	5 Years
O'Fallon, Ills.	Opera House	L. T. Hiles	10 Years
Richland, Mo.	Gem	R. L. Parsons	12 Years
Robinson, Ills.	Lincoln, Strand	J. C. Hewitt	27 Years
Roodhouse, Ills.	State	Clarence Denny	10 Years
St. Charles, Mo.	Strand	R. Stempel	20 Years
St. Johns Station, Mo.	Gem	H. Halloway	10 Years
St. Louis, Mo.	Hollywood, Rivoli, Senate	Chas. Goldman	16 Years
St. Louis, Mo.	Movie	Tom Williamson	10 Years
St. Louis, Mo.	Star	Chris. Efthian	18 Years
St. Louis, Mo.	Criterion	Geo. Plaikos	24 Years
St. Louis, Mo.	Marquette	Frank Spero	20 Years

(Continued on Page 28)

READY! AIM! FIRE!

Fire your booker or assistant manager if he doesn't get this newest OSWALD cartoon right away! It means a great, big chunk of extra business for you!

"THE QUAIL HUNT"

REMEMBER LAST NIGHT?

(Continued from Page 13)

Mr. Laemmle selected the novel, "The Hangover Murders," a best-seller by Adam Hobhouse, as a basis for the screenplay, which was written by Harry Clork, Doris Malloy and Dan Totheroh and later at the suggestion of almost a thousand showmen throughout he country, who were asked, it was called "Remember Last Night?" It is a great title. One of the reasons is that it is impossible for anyone seeing it to forget it.

WATCH!

For the Year's Greatest Surprise

"3 Kids and A Queen"

May Robson The Lady For A Day, Becomes A Queen in the Surprise Picture of the New Season

Roll of Honor—St. Louis

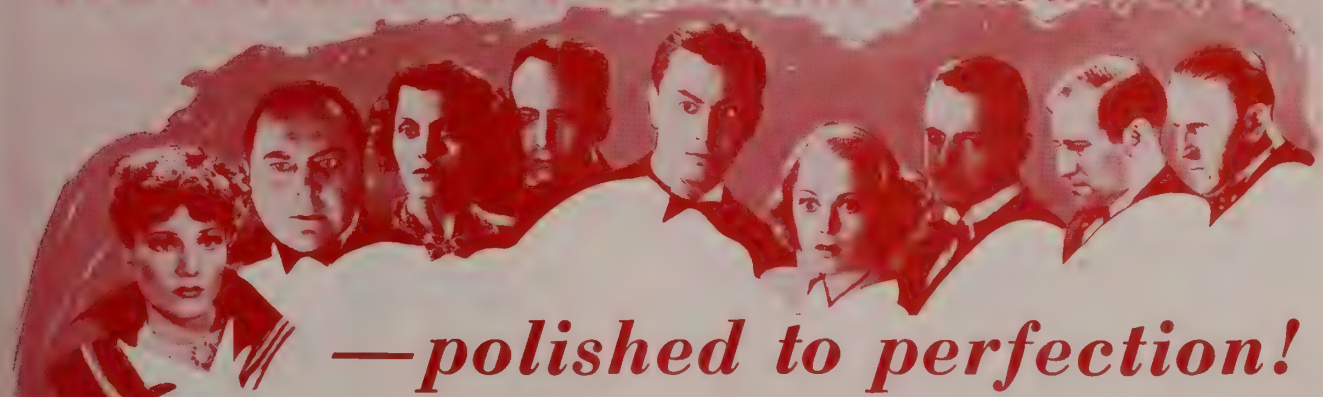
(Continued from Page 26)

TOWN & STATE	THEATRE	EXHIBITOR	YEARS USED UNIVERSAL
St. Louis, Mo.	Montgomery	Henry Koplar	25 Years
St. Louis, Mo.	Bremen, O'Fallon	Clarence Kaimann	26 Years
St. Louis, Mo.	Salisbury, Baden	Clarence Kaimann	26 Years
St. Louis, Mo.	Ashland, Queens	Tom Curley	12 Years
St. Louis, Mo.	Pauline	Chas. Kalbfeld	25 Years
St. Louis, Mo.	Wellston	Fred Robinson	18 Years
St. Louis, Mo.	Macklind	B. J. Lueken	21 Years
St. Louis, Mo.	Whiteway	Alex Papand	20 Years
St. Louis, Mo.	Merry Widow	J. Murphy	18 Years
St. Louis, Mo.	Cinderella, Melba	Fred Wehrenberg	26 Years
St. Louis, Mo.	Michigan, Virginia	Fred Wehrenberg	26 Years
St. Louis, Mo.	Melvin	Christ Zotos	12 Years
Sparta, Ills.	Grand	Chas. Wells	10 Years
Springfield, Ills.	Capitol, Empress	Leo Burnstine	15 Years
Springfield, Ills.	Pantheon	Tony Serra	10 Years
Springfield, Ills.	Savoy, Senate, Strand	Kerasotes Bros.	20 Years
Valley Park, Mo.	Park	John Mound	12 Years

J. E. GARRISON, Mgr.

SHOWMANSHIP!

THE PICTURE OF A THOUSAND SURPRISES!



—polished to perfection!

CARL LAEMMLE, Jr. is putting the finishing touches on what he has aimed to be the "perfect" motion picture. We have not seen it, as yet; but we are convinced that if brains, cleverness, perfect story, fine acting, masterful photography, absorbing plot, crispy dialogue and fast-stepping action—all beautifully merged through brilliant direction, can make the perfect picture—then REMEMBER LAST NIGHT? will be "it!"

Mr. Laemmle, Jr. wisely has thrown aside the duties of *mass* manufacture, to concentrate on *class* production of a group of hand-picked pictures. The young dynamo who gave you ALL QUIET ON THE WESTERN FRONT, BACK STREET, the FRANKENSTEINS and IMITATION OF LIFE, is being darn right particular over his first new season offering. To that end he searched far and wide for a story of universal interest, of high society glamour, of robust action and tingly suspense, pointed with peppy-plus type box-office hokum that shoots chuckles twixt its thrills. He found all these qualities in the Adam Hobhouse novel on which REMEMBER LAST NIGHT? is based. His ace scenarists caught the spirit for the script.

James Whale, whose *every* picture is a hit, set out to *top* all his previous achievements. The "rush" reports tell us he has done a *whale* of a job.

REMEMBER LAST NIGHT? should be a perfect showmanship picture as well as a photoplay pace-setter. It is *polished to perfection* from the box-office angle. Edward Arnold, fresh from his triumph as DIAMOND JIM, leads as brilliantly talented a cast as ever graced a picture. Its gay parties, polo-playing, auto-racing, fast-stepping men and charming women will lead you a screaming race on the screen!

These lines are written so that you will be moved to start the wheels rolling right away on another of your famous bigger and better campaigns—the kind that are drawing greater crowds to theatres today than have been seen around box-offices in the last five years.

It is *good showmanship* to point REMEMBER LAST NIGHT? for that kind of business!

Joe Weil

CARL LAEMMLE *presents* JAMES WHALE'S *Greatest Achievement*

EDWARD ARNOLD · CONSTANCE CUMMINGS · SALLY EILERS · ROBERT YOUNG

Remember Last Night?

BIG THREE WAY "REMEMBER" TIE-UP THAT NETS WIDESPREAD PLUGGING!

Contest Keeps Listeners Tuned In On Single Station—Gets Window Displays—Radio Mention—and Co-op Ad Space!

HERE'S a stunt that if plugged properly will be an important feature of your campaign. The idea, a "REMEMBER LAST NIGHT?" Radio Program Contest, offers prizes to radio listeners remembering details of last night's program and features a merchants' co-op ad page.

Contact the Program Director of your local radio station and sell him on the idea of lining up sponsors of programs on between 5:30 and 7:30 and 10:30 and 11:30 each night to cooperate. The radio station and the sponsors should go big for this idea because it is a good means of keeping the public tuned in on the station every night. Get the station to build up the stunt with advance radio announcements and the merchants with a co-op ad page.

On the first night of the stunt, have the radio announcer introduce the contest to the public, telling them to listen carefully to all the details of the programs broadcast during the hours mentioned. Some of the questions can be, "How many times was 'REMEMBER LAST NIGHT?' mentioned," "What song was sung at 7 o'clock and who sang it?" "What merchant advertised a sale of dresses?", etc. Announcement should explain the tie-up with the picture. He can also mention that on each night for the rest of the week the same procedure will be followed. Offer cash and ticket prizes for the best answers to each night's set of questions and a grand prize for the best of the week.

Your payoff is in frequent radio plugging of catchlines each night. displays in cooperating merchants' windows and extra space in newspaper co-op ad.

HERE'S A SWELL NEWSPAPER CONTEST

(Sample Set-Up)

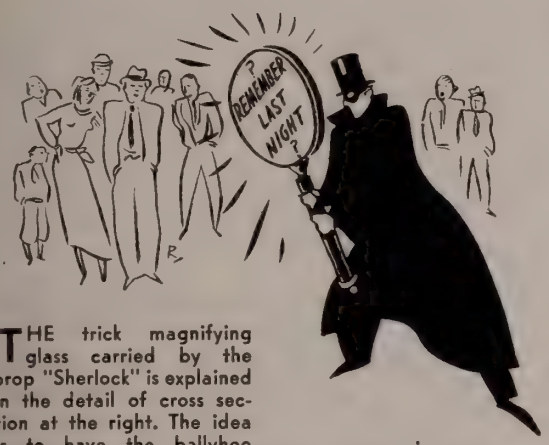
Courier-Star Offers Daily Cash and Movie Ticket Prizes For Wild Nightmares!

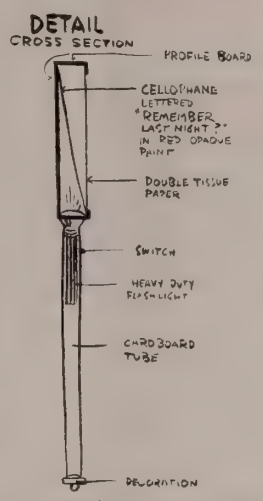
In "REMEMBER LAST NIGHT?", the exciting picture opening at the Capitol Theatre, next Friday, a party of pleasure bent society playboys and lassies spend the night in wild revelry. When they come out of their fog in the morning they find one of their number murdered. The other participants can't Remember Last Night. They have but a faint recollection of weird nightmares. They tell them. Can you top them? Have you ever had a ghastly dream? The Courier-Star is offering $50 in prizes for your weirdest nightmare. The contest will close next Tuesday at midnight. All entries must bear a postmark not later than that time. Tell them in 100 words. Address all entries to the "Remember Last Night?" Contest Man.

And Just To Prove It We Are Offering Five $5 Prizes to Exhibitors For Their Best Wild Nightmares

THEATRE MEN! Here's a practical newspaper contest that offers general and amusing competitive interest. To prove it to you we're offering $25 in prizes for the five best weird nightmares. Get into the contest and at the same time that you are thinking of smart answers to send us you can be making plans for planting the contest with a newspaper in your city when you run "Remember Last Night?" Send on your dreams to the EXPLOITATION DEPT., UNIVERSAL PICTURES, ROCKEFELLER CENTER, NEW YORK CITY. Watch the next five issues of the Universal Weekly for announcements of the winners. One will be published each week and $5 paid for each dream used. Contest closes October 15th. First winner will be published next week. Winners will be chosen by Universal Home Office Committee. For your local campaign, get your newspaper to sponsor the contest, offering tickets and cash prizes to the winners. Two column mat of the illustrated heading is available at Universal Branches. Request service mat R.L.N. No. 1.

DETECTIVE GLASS FOR CROWD STOPPER

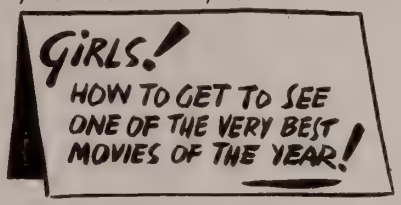




THE trick magnifying glass carried by the prop "Sherlock" is explained in the detail of cross section at the right. The idea is to have the ballyhoo man parade the streets apparently looking for clues. At frequent intervals he presses the flash light switch illuminating the blank "glass" and revealing the title of the picture.

Sell The Girls With Teaser Throwaways

PRINTED up on inexpensive colored paper this little gag will have all the girls in town talking about "Remember Last Night?" —And all the boy friends, too. Give them a wide distribution to the ladies only — they'll do the rest for you.



DETACH CARD BELOW AND HAND IT TO YOUR SWEETHEART. ASK HIM "DO YOU KNOW WHAT THIS MEANS?" HE'LL SAY, "NO, DO YOU?" THEN YOU SAY, "WILL YOU TAKE ME TO "REMEMBER LAST NIGHT" IF I TELL YOU?" HE'LL AGREE, YOU SAY "THAT'S WHAT IT SAYS!"

Street Sweeper Comedy Ballyhoo

THE figure in the sweeper's refuse cart is a dummy borrowed from a local department store and dressed in evening clothes. The face is made up so as to be unmistakably that of a gay young blade who has just had a big night. The man pushing the cart is a house attache or a local ballyhoo artist dressed in costume similar to that worn by the local sanitation department. Use sign as shown. Such a ballyhoo is bound to draw plenty of laughs and arouse a lot of curiosity about the picture. Keep the stunt on the main streets and have him pass the theatre at frequent intervals.

WYTMTRLNIITY

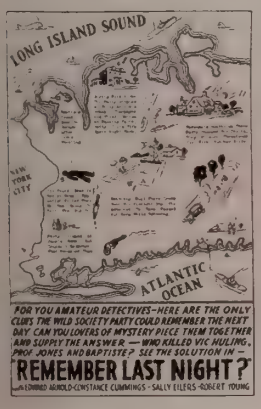
"REMEMBER LAST NIGHT?"
STRAND THEATRE — NOW

LAND STORE WINDOWS THROUGH BOOK TIE-UP

"REMEMBER LAST NIGHT?" is based on the fast-selling book "HANGOVER MURDERS." Contact all book stores, circulating and public libraries and arrange for them to display the book during your showing of the picture. Use a special card telling the public to read the book then see it on the screen as "REMEMBER LAST NIGHT?"

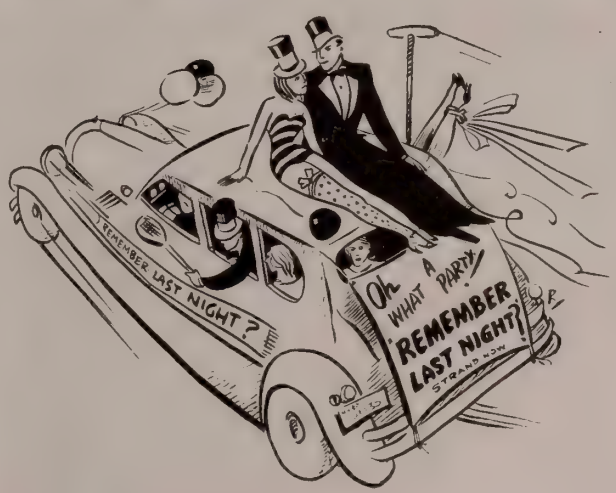
Test For Amateur Detectives

TO attract the mystery and detective story lovers use this test stunt. Use the illustrated sketch to imprint throw-aways or backs of rotogravure heralds, or by landing it as a newspaper stunt. The map carries important clues of this murder mystery story, and supplies details to intrigue interest in the solution of the picture. R.L.N. 3 at U Branches.



Auto-Dummy Figures To Sell Revelry

THE sketch herewith is self-explanatory. Borrow dummy figures from a department store and dress them as shown. Strap them securely to car. Use plenty of balloons, streamers, noisemakers, and other party atmosphere. Get the title on both sides and on front and rear.



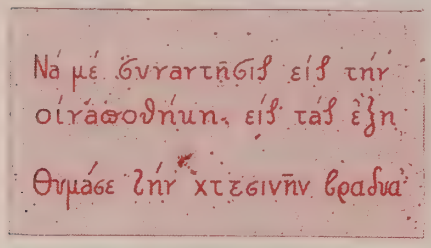
OPTICAL ILLUSION LOBBY DISPLAY STUNT

IN the picture a hypnotist is called in to work on the members of the party in an effort to make them recall the happenings of the night and thereby solve the mystery of who killed Vic Huling. One of the hypnotist's gags is the rotating mirrors shown in the sketch at the left. Plug this angle with a lobby display that features several different types of optical illusions. A local optician or physics class teacher can assist you in fixing them up. He may also be able to give you information on other interesting illusions. Give the display a weird, supernatural background atmosphere, with banners as shown in the sketch. Have an attendant to draw the crowds, ask questions and tell about "Remember Last Night?"

IT'S GREEK TO YOU BUT IT'LL GET 'EM GUESSING

ONE of the clues which helps to solve the murders in "REMEMBER LAST NIGHT?" is a Greek message which when translated reads: MEET ME IN THE WINE CELLAR AT SIX. Illustrated below is the message as it was found by the detective and the title for picture identification.

Contact the local newspaper and suggest to the editor that he run a contest offering ticket prizes to readers who can correctly translate the message which will help solve the mystery of "REMEMBER LAST NIGHT?" Also good for card throwaway. Two column mat R. L. N. No. 2 is available at all Universal Exchanges.

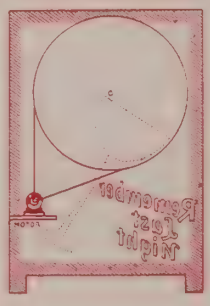


"REMEMBER" COCKTAIL FOR BAR TIE-UP

The sketch is a suggestion for a tie-up card that will land the title of this picture in every restaurant, hotel, cafe and night club in town. Have your artist make up a supply or let the local printer make them up for use on bars, counters and in windows.

Moving Heads In Shadow-Boxed Cocktail Glass

THE shadow box shown in the accompanying sketch plays up the wild party mystery angle with plenty of animation and flash. The bowl and stem of the cocktail glass are cut out and the space covered with a transparency. The large circles above it are similarly treated, as is the title below. A large disc is placed behind the frame in such a position as to bring the circumference level with the bottom of the bowl of the glass. Cut-out heads mounted on disc all around, so that when the disc is revolved by the small motor, the heads will appear to be rising from the glass like bubbles. By placing separate lights behind the large circles over the glass, and working them on flashers, so that they light up one after the other, you will get an extra smash to display.



FOUR MYSTERY GIRLS For STREET BALLYHOO

THIS ballyhoo of four girls in red or green cloaks and hoods should cause plenty of talk and excitement, to say nothing of curiosity, around town. The sketch is self-explanatory. Any costumer or dressmaker should be able to supply the cloaks and head pieces cheaply. The question marks can be pasted on. The last girl can hand out heralds whenever a large crowd collects.

Get This Shadow Box Working Now!

Only "CAMERA THRILLS"

IS GREAT ENOUGH FOR THE CENTER THEATRE REOPENING!

Universal's two-reel hurricane of wild sensation...selected by the Music Hall management from all available short product as the most outstanding, most unusual and skin-raising release...for the grand reopening of the beautiful Center Theatre in Radio City on October 2nd with a new, extended-run policy!

"CAMERA THRILLS"

Presented by Carl Laemmle
Produced by Charles E. Ford
Dramatized by
Graham McNamee
Musical accompaniment by Milton Schwartzwald

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER
NEW YORK CITY

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CLIFFORD THEATRE
5937 W ROOSEVELT RD
CHICAGO ILL

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New York, N. Y.

THE CAST ALONE IS WORTH 1,000,000 DOLLARS

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 37, NO. 11
OCT. 12, 1935

Marta Eggerth

Imported to make
"THE SONG OF JOY"
a joy for "U"

The World's Beloved MAY
at Her Greatest! . . . "Lady
Becomes the Queen of He

3 KIDS and a

CARL LAEMMLE PRESENTS UNIVERSAL'S

ROBSON

for a Day"

art-throbs!

QUEEN

with CHARLOTTE HENRY • BILLY BURRUD
FRANKIE DARRO • HENRY ARMETTA
John Miljan • Ferdinand Gottschalk
William Benedict • Henry Kolker • Tom Dugan
Directed by EDWARD LUDWIG
Produced by BEN VERSCHLEISER

IGGEST SOUL-WALLOP FOR ALL HUMANITY!

THE BEST FOOTBALL

No. 833 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The best football picture ever made is "Fighting Youth."

Universal has made several splendid sport pictures, and so have other companies, but this one is the very best of all, because —

First, it does not rely on mere timeliness, even though it is timely.

Second, it does not rely on mere excitement, even though it is exciting.

Third, it does not rely on mere casting, even though it has a dandy cast.

Fourth, it does not rely solely on smart directing even though it is one of the most brilliantly directed pictures you ever saw.

It is good for Fall, Winter, Spring or Summer.

But we are releasing it in the very height of the football season. This makes it more attractive to those theatres which can show it at any time before next Summer.

It is nothing on earth but hokum and showmanship. But it is a better brand of hokum and showmanship than you have enjoyed for a long time.

PICTURE EVER MADE!

Charles Farrell is one of the leads.

He is a brand new Farrell. This picture has swept him into new power and glory.

It will make him a greater Farrell. He does such a superb job in this picture that you will forget several pictures in which he has been mis-cast.

He looks like a college kid and he puts more heart and soul into his work than he has put into any picture in the last few years.

This picture "Fighting Youth" will lift your folks right out of their seats — I almost said right out of their pants.

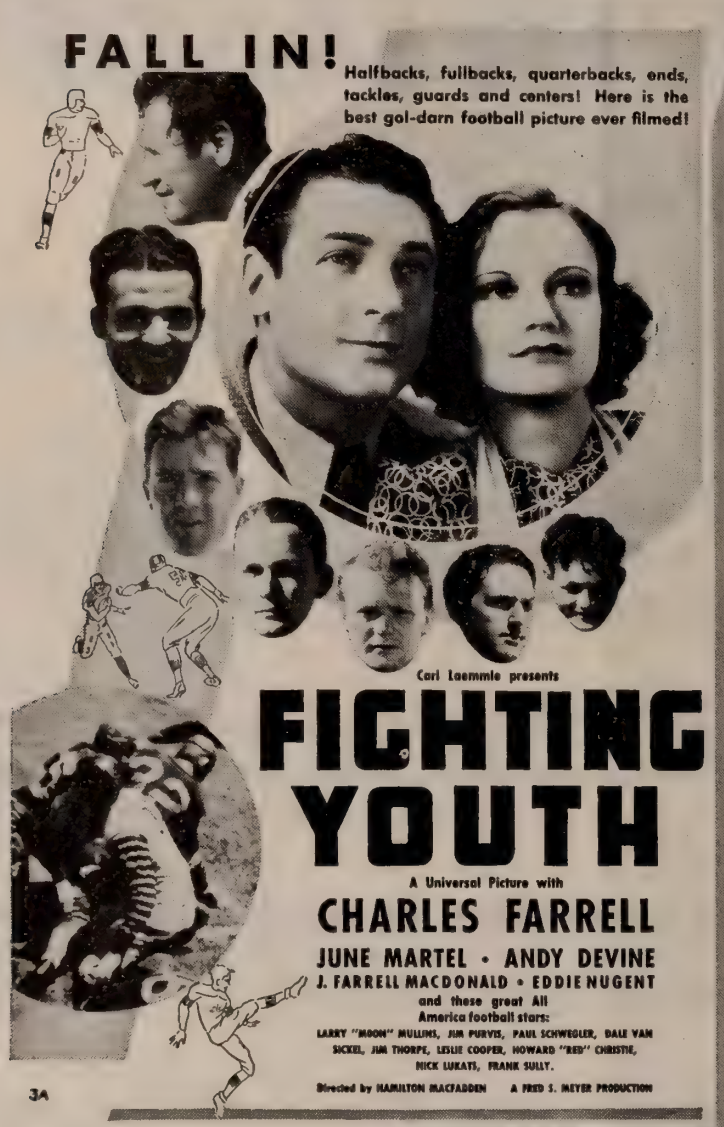
It is the best football picture ever made, whether you get it this Fall or this Winter or next Spring or next Summer.

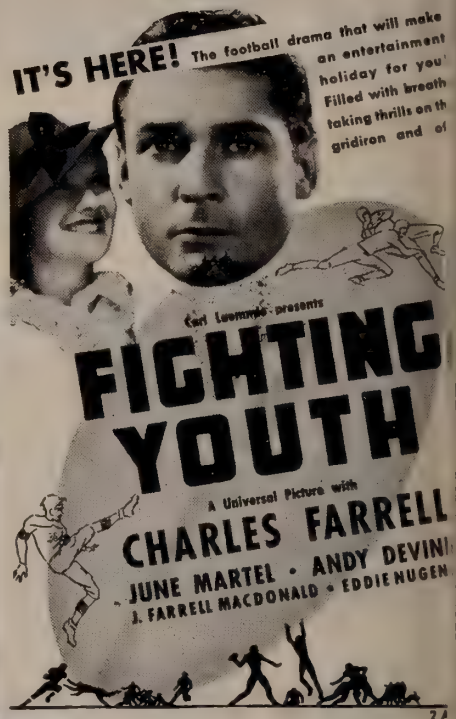
It doesn't depend on seasons. It is the real thing — better than the real thing has ever been done before.

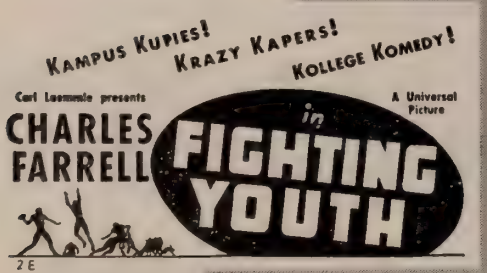
Book it and boost it!

Carl Laemmle

A NEW CHAS. FARRELL IN THE GREA







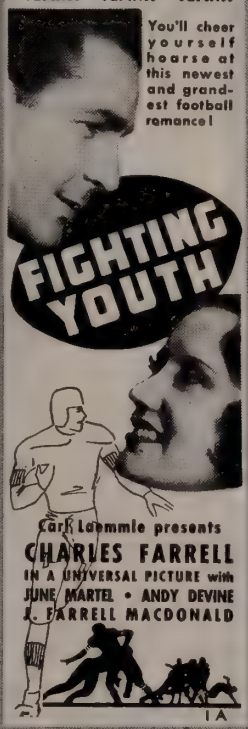
EST FOOTBALL PICTURE EVER MADE!

IS FOOTBALL A RACKET?
The battle is on! On the gridiron and off! And only one girl knows the answer!

Carl Laemmle presents
CHARLES FARRELL
IN A UNIVERSAL PICTURE
FIGHTING YOUTH
with
JUNE MARTEL • ANDY DEVINE
J. FARRELL MACDONALD

1B

CHEER! CHEER! CHEER!
TEAM! TEAM! TEAM!



You'll cheer yourself hoarse at this newest and grandest football romance!

FIGHTING YOUTH

Carl Laemmle presents
CHARLES FARRELL
IN A UNIVERSAL PICTURE with
JUNE MARTEL • ANDY DEVINE
J. FARRELL MACDONALD

1A

2D

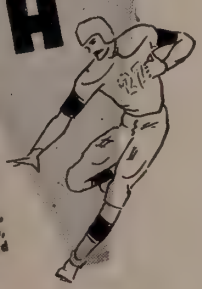
Carl Laemmle presents
FIGHTING YOUTH
A Universal Picture with
CHARLES FARRELL

HE THREW HIM FOR A LOSS!

A whole team couldn't stop him on the field . . . but only one campus cutie scored a touchdown on him!

IGHTING
OUTH

Carl Laemmle presents
HARLES FARRELL
N A UNIVERSAL PICTURE with
UNE MARTEL • ANDY DEVINE
J. FARRELL MACDONALD
and these great All America football stars:
Larry "Moon" Mullins, Jim Purvis, Paul Schwegler, Dale Van Sickel, Jim Thorpe, Leslie Cooper, Howard "Red" Christie, Nick Lukats, Frank Sully.



IS FOOTBALL A RACKET?

Carl Laemmle presents
FIGHTING YOUTH
A UNIVERSAL PICTURE with
CHARLES FARRELL

1E

TOUCHDOWN!

He was the hero of the field, the rooster of the campus . . . until one girl threw him for a loss!

Carl Laemmle presents
CHARLES FARRELL
IN A UNIVERSAL PICTURE with
JUNE MARTEL • ANDY DEVINE
J. FARRELL MACDONALD
and these great All America football stars:
Larry "Moon" Mullins, Jim Purvis, Paul Schwegler, Dale Van Sickel, Jim Thorpe, Leslie Cooper, Howard "Red" Christie, Nick Lukats, Frank Sully.

FIGHTING YOUTH

2C

Edward Arnold to Play "Sutter"

CARL LAEMMLE definitely announced yesterday that out of all of the players tested and contemplated for the role of General Johann Augustus Sutter in "Sutter's Gold," he had chosen Edward Arnold. Arnold is now on a vacation in Honolulu with his family after completing Carl Laemmle, Jr.'s production, "Remember Last Night?" on top of his starring debut in "Diamond Jim."

Forty stars and character actors were under consideration at one time for General Sutter. Edmund Grainger and James Cruze and the location crew have been intensively searching all of California and even Mexico for locations. Much of the placer gold country is in virtually the same state of natural contour as it was in General Sutter's time, but for the location of the battle which took place between the forces of the Mexican governor and the Insurrectionists, James Cruze will have to take his unit to Mexico. The site of the battle is almost exactly on Universal City. General Sutter was captured there and taken to Los Angeles.

Assistance is being given to the script writers, Gene Fowler and Walter Woods by H. C. Peterson, Curator of the Sutter Fort at Sacramento. Scenes may be made in and around this Fort if modern background difficulties can be eliminated.

One of the features of the great press book on "Remember Last Night" that exhibitors can order direct by number in mat form.

"LUCKY BALDWIN" BOUGHT FOR ARNOLD

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
(All Rights Reserved)
OCT. 12, 1935
Vol. 37 No. 11

INSPIRED by the great success of "Diamond Jim," Universal is providing Edward Arnold with another spectacular biographical role. Universal has purchased the novel, "Lucky Baldwin" by C. B. Glasscock. with the exception of "Sutter's Gold," which Arnold will also play, the Baldwin saga is California's greatest contribution to romantic history.

General Sutter was the real pioneer of California. The builders, however, were such men as Lucky Baldwin, Huntington, Spreckles, Phelan, Hearst and the picturesque characters of the early eighties. "Lucky Baldwin" was the most picturesque and widely known of these California builders. He was famous for the remarkable horses he bred on his ranch near Los Angeles, for the horse races he won and the huge bets he collected on them. Baldwin was one of the luckiest betters in the history of the world. He would bet a million without batting an eye-lash.

"Lucky Baldwin" will continue the spectacular California story where "Sutter's Gold" leaves off.

Buck Jones On Location

YESTERDAY Buck Jones took his Universal western unit to Victorville for location scenes in "Sunset of Power." In addition to Helen Splane, who made such a hit in "The Ivory Handled Gun," and Charles Middleton, the cast includes Douglas Kirke, Ben Corbett, Charles King, William Lawrence, Murdoch McQuarrie, Alan Sears.

Two Men Who Won Against Monopolies Meet at Universal City

TWO men who fought industrial monopolies and won bringing with them success to many others met and talked things over at Universal City studios this week when Carl Laemmle, veteran Universal president played host to I. Kobayashi, Japanese industrial magnate.

In the early days of the American film industry it was Laemmle who defeated the monoply of the Motion Picture Patents Company and made it possible for American film producers and distributors to broaden their activities and bring motion pictures to their present high standards. Next year Carl Laemmle will celebrate his 30th Anniversary.

In the past ten years Mr. Kobayashi has had pretty much the same experience in his native Nippon. Today he owns four of Japan's (and the world's, also) largest playhouses, in Tokyo, one in Osaka and 18 in other parts of the Empire and now he is pioneering the theatre field in Manchuria and Manchucko building modern picture theatres as fast as experienced builders can erect them. These theatres use Universal pictures.

Having amassed a fortune said to exceed 400,000,000 yen, Mr. Kobayashi has 40,000 employees under his direct control and heads the Tokyo electrical and power industries and interurban railways in addition to his broad theatrical ventures. Regarded as the second ranking Nipponese industrialist Mr. Kobayashi is in the United States for a two months study of American conditions, to purchase rights to film for his theatres and then will go to London, Paris, Berlin and Russia. From Russia the noted Japanese will retrace his steps and spend a few weeks, in California before sailing for Japan.

While in Los Angeles, Mr. Kobayashi is accompanied on his studio visits by two childhood friends, Mr. and Mrs. C. Okmura of Los Angeles and his secretary, T. Yasaki, graduate of the Japanese Institute of Physics and Chemistry.

✚ ✚ ✚

INTERNATIONAL GIRL

DID YOU KNOW THAT—

Wera Engels, who has an important role in "The Great Impersonation in support of Edmund Lowe, was

Born in Germany;

Raised in China;

Started moving picture career in France;

Is now a promising American screen ingenue;

In "The Great Impersonation" has her first opportunity to play a German girl, and has the greatest difficulty in impersonating a German accent! Miss Engels plays the role of the Princess Stephanie, beautiful full blooded and guided by passion who nearly throws an Empire out of gear by suddenly discovering that the man she had kissed is not her lover at all but an amazing imposture.

Two Film Fighters

I. Kobayashi, wealthy Japanese theatre owner, visits Carl Laemmle at Universal City with his secretary, T. Yasaki.

UNIVERSAL SPREADS A MU

SWEET SI

SICAL FEAST BEFORE YOU!

RRENDER

The Roll of Honor

The following exhibitors in the Salt Lake territory have used Universal Pictures continuously for

TWENTY YEARS

EXHIBITOR	THEATRE	TOWN AND STATE
Paul DeMordaunt	Nuart	Blackfoot, Idaho
A. C. Gordon	Rialto	Boise, Idaho
I. H. Harris	Burley	Burley, Idaho
C. C. Voeller	Ramona	Buhl, Idaho
Powers White	Park	Butte, Mont.
Bert Martin	Martin	Castle Gate, Utah
Johnnie Griffin	Orpheum	Chinook, Mont.
Mrs. E. J. Crary	Royal	Choteau, Mont.
N. E. Huff	Liberty-Dream	Coeur d'Alene, Idaho
C. E. Huieh	Star	Eureka, Utah
George Lindsay	Star	Eureka, Utah
Bill Steege	Liberty-Rainbow	Great Falls, Mont.
Andy Murdock	Ideal	Heber City, Utah
C. W. Eckhardt	Marlow	Helena, Mont.
F. L. Lewis	Strand	Livingston, Mont.
G. B. Thatcher	Lyric	Logan, Utah
Mike Nielson	Grand	Logan, Utah
S. H. Rich	Rich	Montpelier, Idaho
W. A. Simons	Liberty	Kellogg, Idaho
(W. A. Simons Amusement Co.)	Grand	Wallace, Idaho
	Liberty	Mullen, Idaho
	Liberty	Plains, Mont.
Lou Peery	Egyptian-Ogden	Ogden, Utah
N. B. Grossman	Rialto	Pocatello, Idaho
W. E. Shipley	Gem-Empire	Salt Lake, Utah
J. J. Gillette	Strand	Tooele, Utah

FIFTEEN YEARS

Max Freggar	Lyric	Billings, Mont.
A. M. Russell	Ellen-Rialto	Bozeman, Mont.
C. B. Hartwig	Hartwig	Dillon, Mont.
F. E. Sabin	Majestic	Eureka, Mont.
Ed Lawlor	Harriet	Hardin, Mont.
Carl Veseth	Palace	Malta, Mont.
Mrs. H. W. Knutson	State	Miles City, Mont.
Mrs. W. G. Hyde	Liberty	Miles City, Mont.
Chris Jensen	Glacier	Poplar, Mont.
L. J. Sissel	Orpheum	Whitefish, Mont.
Clarence Severson	Liberty	Wolf Point, Mont.

TEN YEARS

Joe Moore	Orpheum-Lyric	Havre, Mont.
E. E. MacGilvra	Liberty	Polson, Mont.
John Survant	Orpheum	Glasgow, Mont.

THREE YEARS

J. A. English	Bluebird	Anaconda, Mont.

JACK RUE, Mgr.

Elaborate Plans Made For Producing "Adventures of FRANK MERRIWELL"

DONALD BRIGGS
Frank Merriwell was the old-time movie hero before the movies were invented. Donald Briggs, as the selection for the role of Frank Merriwell in the Universal serial, constituted a movie story and a Frank Merriwell novel all by themselves. You'll hear from Donald Briggs—he's a go-getter, and has what it takes to make good on the radio, on the screen and on the stage.

In addition to Don Briggs, Universal yesterday announced the selection of a number of Juniors, all sons of prominent actors, for the cast of "The Adventures of Frank Merriwell," which will go into production at Universal City late this month. The Juniors are Bryant Washburn, Jr., House Peters, Jr., Herschel Mayall, Jr., Wally Reid, Jr., Alan Hersholt and Peter Gowland, both sons of well known actors, Jean Rogers, the young Massachusetts beauty, will play the heroine, Frank's sweetheart, Inza Burrage. The only other player in the older cast already selected is Julian Eltinge, the former female impersonator who is starting on a new screen career.

The screenplay is by Ella H. O'Neill, George Plympton and Henry MacRae, who will make the production. McRae will have the use of the strip drawings and of many of the original drawings in the Tip Top Magazine and in the books. Many of them are by Ben Wells.

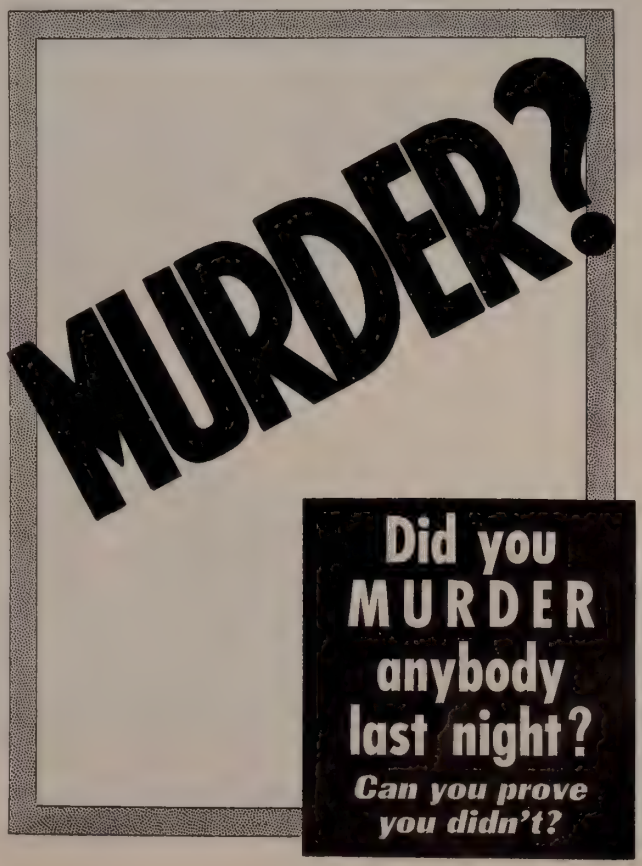
A generation ago the name of Burt L. Standish was world famous. It was under that name that Gilbert Patten wrote the Frank Merriwell stories. The photograph above shows Gilbert Patten as he is today, white haired, genial faced, and as independent as the State of Maine, where he was born.

UNIVERSAL is about to recreate the greatest boy hero of all time and all literature,—Frank Merriwell. Last year it bought from the author, Gilbert Patten, who wrote under the pen name of Burt L. Standish, the right to any or all of his eight hundred and eighty-two novels of sensational juvenile adventure which have thrilled the world for forty years.

Merriwell is a synonym of embattled, triumphant youth which will never die. More than seventeen million words were written by its author to chronicle his adventures. A magazine was founded for him and of late years he has been a prominent figure on the radio.

When the radio life of Frank Merriwell started, King Features began a strip illustration which ran daily in some 300 newspapers. A total of 900 strips of illustrations in 300 newspapers is some publicity for any hero. Altogether, "Frank Merriwell" undoubtedly was as well publicized as any hero, actual or fictional.

Universal recently made a test of a young radio phenom, Donald Briggs, in Chicago, and Henry MacRae signed him for the part immediately, all unknowing that it was young Briggs who had created Frank Merriwell on the radio. Gilbert Patten, on the other hand, without knowing that Don Briggs was being considered, wrote to Universal and suggested Briggs for the part. Merriwell was known for his amazing luck. This is a happy augury for the serial and for young Briggs.



NO COMPANY EVER FINISHED
PRODUCTION SEASON WITH FIVE
IN A ROW! BUT IT CAN BE DO
HOW UNIVERSAL IS DO

1. **IRENE DUNNE and ROBERT TAYLOR** in John M. Stahl's production . . . **"MAGNIFICENT OBSESSION"** with CHARLES BUTTERWORTH and BETTY FURNESS. From the best seller by Lloyd C. Douglas . . . (Nearing Completion)

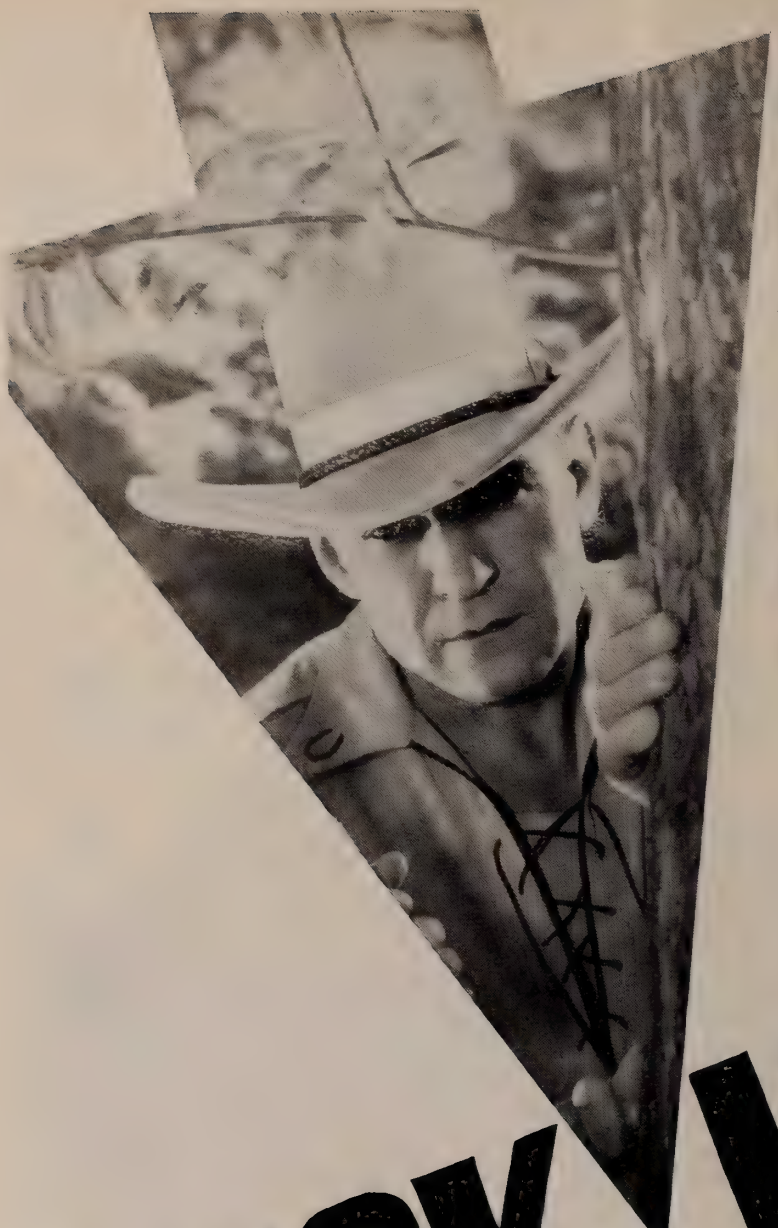
2. **MARGARET SULLAVAN in "NEXT TIME WE LOVE"** from Ursula Parrot's newest novel . . . Directed by Edward H. Griffith.

3. **WILLIAM POWELL in "MY MAN GODFREY."** A Carl Laemmle, Jr. Production. From the Liberty Magazine serial by Eric Hatch.

4. **EDWARD ARNOLD in "SUTTER'S GOLD."** From the epic novel by Blaise Cendrars . . . An Edmund Grainger production. Directed by James Cruze. (In Production)

5. **IRENE DUNNE in "SHOW BOAT."** Edna Ferber's Immortal Classic! . . . With PAUL ROBESON and CHARLES WINNINGER . . . New music and lyrics by Jerome Kern and Oscar Hammerstein, III . . . A Carl Laemmle, Jr. production . . . Directed by James Whale.

ITS CURRENT
MASHING HITS
E! AND HERE'S
NG IT!



HIS ACTIONS SPEAK LOUDER THAN WORDS!

So full of rip-roaring, hell-for-leather speed and thrills that he'll leave your audience speechless!

BUCK JONES

in "The IVORY-HANDLED GUN"

Carl Laemmle presents A Universal Western Feature . . . With Charlotte Wynters, Walter Miller, Carl Stockdale, Frank Rice, Eddie Phillips, Charles King . . . Directed by Ray Taylor . . . Story by Charles E. Barnes

"STORMY" Will Take Your Breath Away By Its Power and Beauty

Noah Beery, Jr., the boy with the million dollar smile, and his favorite horse, Diavolo, looking down on the wild horse herd in Blue Canyon in the remarkable Universal production entitled "Stormy."

●

In recent times there has been no picture which for awe-inspiring, breath-taking beauty and thrill measures up with "Stormy," an outdoor epic.

NATURE ran riot in the mesas and canyons of Nevada. The Painted Desert is famous throughout the world for its beauty of color and for its wild grandeur of form. The Grand Canyon is more imposing and a much greater natural wonder, but it is too overpowering to be brought within the focus of a camera. The Blue Canyon in the Painted Desert, on the other hand, is admirably adapted to camera purposes. Henry MacRae had long planned to make an outdoor feature which would capture the graphic thrill and matchless beauty of this wonder of nature. The opportunity came when Universal bought Cherry Wilson's novel, "Stormy." Strangely enough, the author had written a story about this favorite setting of MacRae's. No studio could possibly have reconstructed such magnificent scenic effects. All that MacRae had to do was to fit his actors into this natural setting and match the human emotions, jealousies and conflicts against the huge cataclysms which Nature had formed millions of years ago.

"Stormy" as a story of human interest could have been played against a studio background, but the real thing heightened the drama tremendously. There isn't one single studio shot in "Stormy." The entire picture was made on location; the interiors were photographed in actual ranch houses. The company, consisting of Noah Beery, Jr., the boy with the million dollar smile, Jean Rogers, J. Farrell McDonald, Fred Kohler, Walter Miller, lived and worked on the location where temperatures frequently rise to 130° during the heat of the day, and where blankets are required at night. The thousands of horses were recruited from 100 miles around, driven by Indians and Nevada horse wranglers to this location. The railroad scenes were just outside of Flagstaff, Universal hiring a train and two train crews for the purpose.

We told you so
"RINGS BELL! WILL CATCH FAMILY AND CARRIAGE TRADE!"... Daily Variety
"DEFINITE HEART APPEAL! DEFINITE BOX OFFICE!"... Motion Picture Daily

ARMY

"Magnificent Obsession" Is Nearing Completion

ONE of the most ambitious screen productions of the season is now in course of filming at Universal studios, and is nearing completion.

The picture is the John M. Stahl production, "Magnificent Obsession," with Irene Dunne and Robert Taylor in the starring roles. Thirteen weeks of intensive filming have already gone into the making of this unusual screenplay, with only three days lost through illness of members of the cast, and it is now considered likely that a total of 20 weeks will be required for its completion. Previously, more than five months had been spent in preparation, with many writers contributing to the screen adaptation of the popular Lloyd C. Douglas novel, though the major portion of the work was done by George O'Neil, Sarah Y. Mason and Victor Heerman.

Thousands of extra players have been used in the scenes already filmed, in addition to many such well known screen artists as Charles Butterworth, Betty Furness, Ralph Morgan, Sara Haden, Henry Armetta, Cora Sue Collins, Gilbert Emery, Arthur Treacher and Sidney Bracy. Additional thousands of minor players still remain to be engaged for future scenes, and the picture has already become known in Hollywood as "the extras' paradise."

From a production standpoint "Magnificent Obsession" is most unusual, and many lavish settings have been constructed for its various scenes. Among these are an exact replica of a large section of the great transatlantic liner Normandie, and a perfect reproduction of the Montmartre district of Paris, with its high hills overlooking the city below.

Director Stahl's previous Universal productions include the well-remembered "Back Street," "Only Yesterday" and "Imitation of Life," and it is the prediction of studio officials that "Magnificent Obsession" will be the finest picture he has ever made. The story deals with a pattern of life which infalliably brings success to its devotees, and a tender romance between Miss Dunne and Taylor, with the former being stricken blind in the early stages of their acquaintance.

✚ ✚ ✚

Five of the Season's Hits

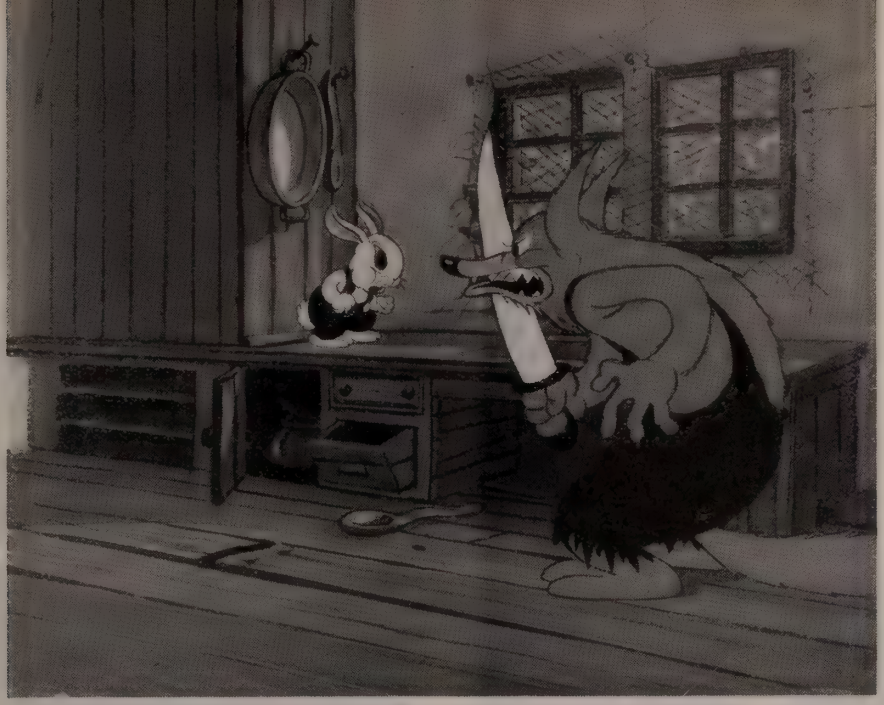
1. *John M. Stahl's production of "Magnificent Obsession," showing Charles Butterworth, Betty Furness and Irene Dunne.*

2. *That precocious and interesting youngster, Billy Burrud, and Charlotte Henry in the season's surprise, "Three Kids and a Queen" with May Robson.*

3. *Charles Farrell and June Martel, the young lovers in the best football picture Universal or anyone else ever made, "Fighting Youth."*

4. *Walter Catlett, the buttinsky, and ZaSu Pitts and Hugh O'Connell, the lonesome lovers, in "The Affair of Susan."*

5. *Edward Arnold, Sally Eilers and Monroe Owsley in a scene from the magnificent Carl Laemmle, Jr. production, "Remember Last Night?" It has a cast of players that tops any picture released in a long time. It was superbly directed by James Whale.*



A catune classic in color, which is a classic

The title of this current release is "The Fox and the Rabbit"

National Exhibitor Praises "FIGHTING YOUTH"

(Universal) Family Action Drama 76m.

IDEAL picture from all angles, especially since it broke during the football season, 'Fighting Youth" should be in the tops football money. Produced by a studio which has the knack of turning out an ace gridiron yarn each season, this beats other efforts, is long on comedy, football shots, romantic entertainment. New trend here has a female heavy addicted to communism seeking to have the football hero see things her way. Story keeps, otherwise, to the usual football pattern, can be sold to the hilt. In addition, well known collegiate football stars are included, a strong selling point. Writers have been careful to include elements with which to appeal to women, with whole show a saleable article for fall release.

Estimate: Topnotch football picture.

Another $50.00

LAST week Carl Laemmle, Jr. sent a check for $50.00 to Mr. Howard G. Sweet, Manager of the Franklin Theatre, Saginaw, Michigan.

Mr. Sweet made a splendid suggestion about Universal product in reply to Carl Laemmle's advertisement in the Universal Weekly. The suggestion was adopted immediately and forthwith Carl Laemmle sent him a check for $50.00.

Carl Laemmle is willing to send a check for $50.00 to every exhibitor who makes an acceptable suggestion about the improvement of our product or our practice.

What suggestion would you make?

Address all letters to Carl Laemmle personally.

Irvin Cobb With Edgar Guest

IRVIN S. COBB, has been signed by Carl Laemmle to play in and assist in the writing of the continuity and dialogue for Edgar A. Guest's first Universal picture tentatively titled "Home." Cobb and Guest are rival columnists in American newspapers but they will be devoted 'buddies' in the new film, it is planned, and they will collaborate on the dialogue for the story which has been written by Julian Josephson. Cobb joins the Universal writing staff immediately and Mr. Guest, will arrive Monday. Guest will continue his weekly radio broadcasting from Universal City as well as his daily verses now being syndicated to several hundred leading American newspapers.

CARL LAEMMLE Presents

JAMES WHALE'S Triumph of Triumphs!

REMIC

with EDWARD ARNOLD

CONSTANCE CUMMINGS

LAST

GREGORY RATOFF

REGINALD DENNY

ED BROPHY

MONROE OWSLEY

GUSTAVE VON SEYFFERTIT

REMEMBER?
Can you REMEMBER everything and every minute of last night?
Can you prove it?
PROOF!
Do you know when you've got a SENSATION on your hands?
Universal will PROVE that you have!
SALLY EILERS
and
ROBERT YOUNG
ROBERT ARMSTRONG
LOUISE HENRY
JACK LA RUE
GEORGE MEEKER
ARTHUR TREACHER
CARL LAEMMLE, JR'S. Finest Production
A thousand surprises you'll never forget

"EAST of JAVA"
Packed with Action

PACKED with action which goes from gunplay to shipwreck and from typhoons to battles between human beings and wild animals Universal's "East of Java" with Charles Bickford in the leading role will thrill audiences in any theatre. All the animals are back in their cages now, including Tarzan, the lion which almost put an end to Bickford's adventurous career, the star is recovering from his wounds, the film is being edited and will soon be ready for release. Then the fans will see Charles Bickford in a role topping his famous "East of Borneo" part for nerve destroying thrills when he steps on the screen as "Nails" McGovern alias Harvey Bowers the gangster chief who ran away from the law and ran into the jaws of a man eating lion for love of a girl.

Universal City's famous zoo opened originally in 1915 was reopened to house no fewer than 30 lions, 15 leopards, 6 Malayan bears, 6 jackals, 18 zebras, 6 crocodiles, 2 gorillas and 100 monkeys, as well as two giant pythons and 6 smaller snakes. These animals and reptiles were brought from Nairobi, East Africa in hardwood and rattan cages by John Swardie, famous wild beast trader and turned over to Charles B. Murphy curator of the Universal zoo. Murphy trained the lions to fight Bickford for several months before Director George Melford shot the first scene, entering their cages in a padded leather suit and working with them for several hours each day, until they would spring to kill at certain motions of the hand.

Every day of filming, Bickford, Elizabeth Young, Frank Albertson, Leslie Fenton, Siegfried Rumann and the others in the cast were in danger

Charles Bickford, star and hero of "East of Java."

The imperilled lovers, Elizabeth Young and Frank Albertson, in a shipwreck.

Charles Bickford and Elizabeth Young in "East of Java."

Charles Bickford's first view of Tiger Island.

from attacks by gorillas, lions and leopards. Murphy had guards stationed all about the sets ready for instant action if the beasts got bloodthirsty. This precaution was all that saved Bickford's life when Tarzan jumped him.

Typhoon and shipwreck scenes were shot aboard the three masted schooner, "Lottie Carson" which served as the "Sea Dragon" in the picture. The scenes were taken at sea and off Catalina Island and Santa Cruz Island. Several of the typhoon scenes were filmed during a real night squall which blew the "Lottie Carson" ten miles off her course.

Not all the action comes from the storms and animal fights. The plot is a rip-snorter. Bickford, holed up in a squalid East African seaport gets word from a pal that the authorities are on his trail. The treacherous dive keeper tries to betray him and he has to run for it. Then the Chinese ship captain tries to turn him in for the reward, he falls head over heels in love with a girl who doesn't love him, but almost does, and gives his life in the end to save her and her sweetheart.

"East of Java" has everything in it but an earthquake—and you'll never miss that!

Many of the animals in the picture brought from East Africa by John Swardie, noted animal trader, were later turned over to California Zoological gardens by Universal.

Loading the animals on the ill-fated steamer in "East of Java."

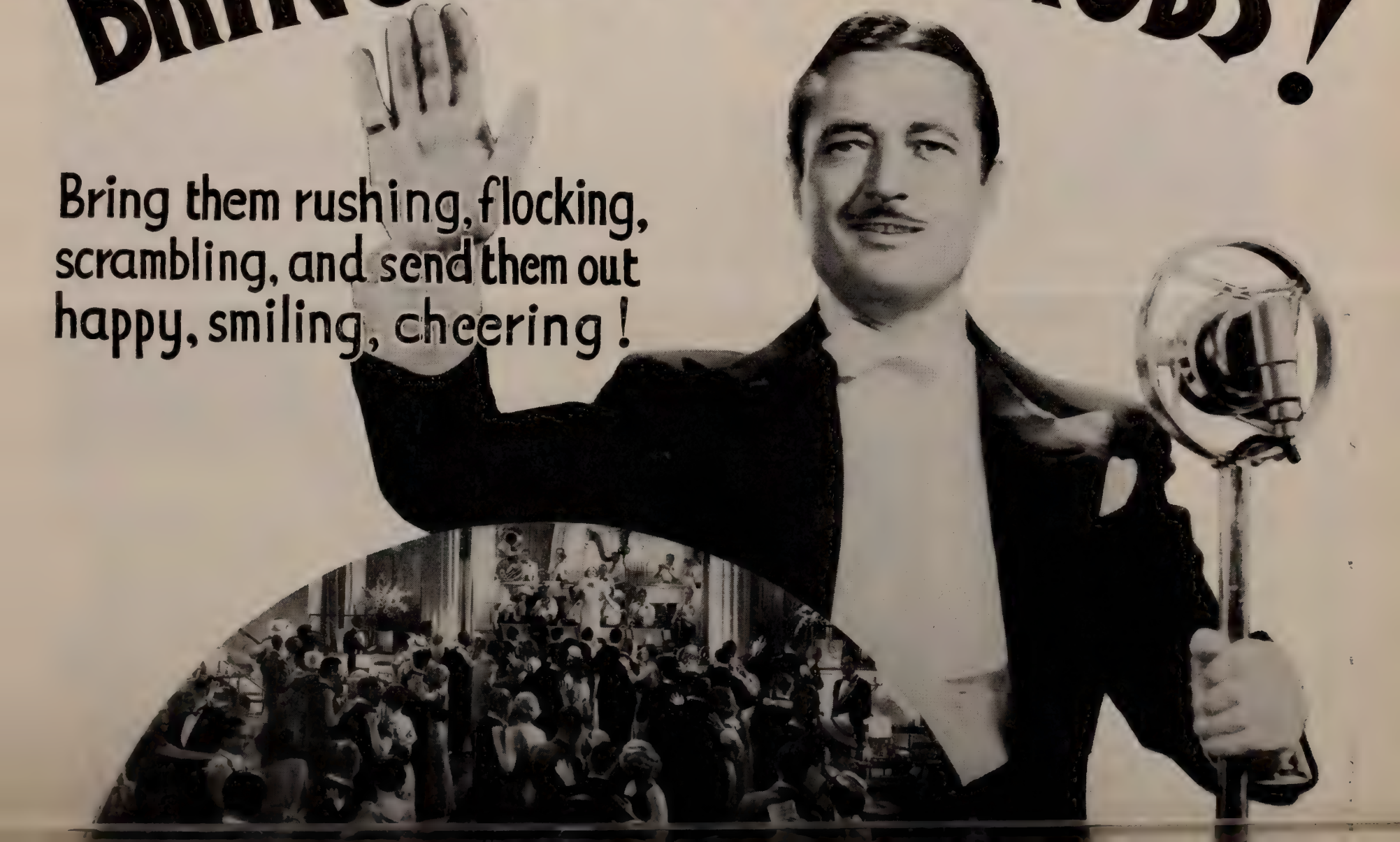
Charles Bickford and Leslie Fenton in a tense scene.

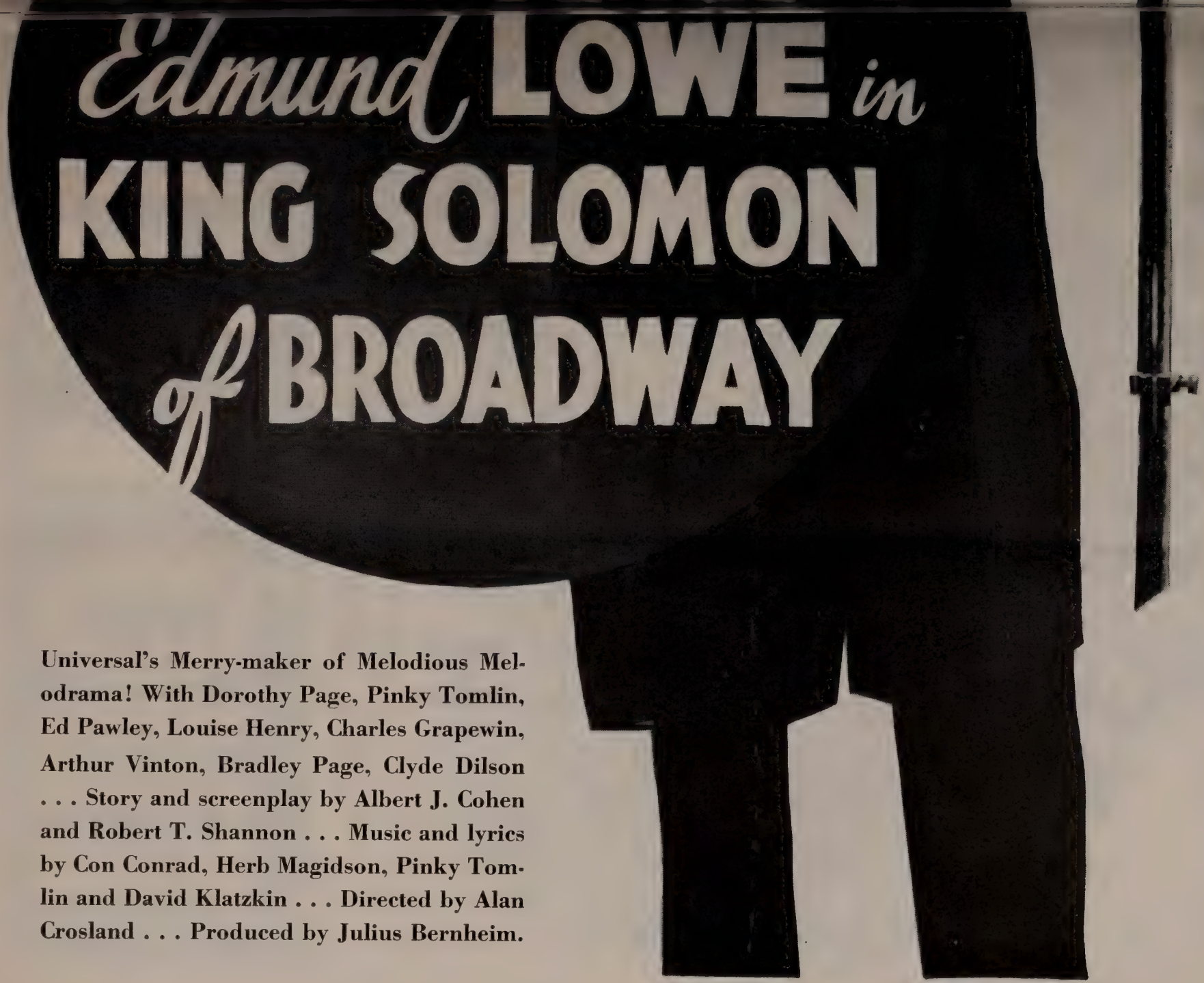
Charles Bickford thwarts a plot by Charles McNaughton.

Charles Bickford, Elizabeth Young, Frank Albertson, Leslie Fenton, Siegfried Rumann and Jay Gilbuena

BRING ON THOSE MOBS!

Bring them rushing, flocking,
scrambling, and send them out
happy, smiling, cheering!





Universal's Merry-maker of Melodious Melodrama! With Dorothy Page, Pinky Tomlin, Ed Pawley, Louise Henry, Charles Grapewin, Arthur Vinton, Bradley Page, Clyde Dilson . . . Story and screenplay by Albert J. Cohen and Robert T. Shannon . . . Music and lyrics by Con Conrad, Herb Magidson, Pinky Tomlin and David Klatzkin . . . Directed by Alan Crosland . . . Produced by Julius Bernheim.

RAKE IN YOUR

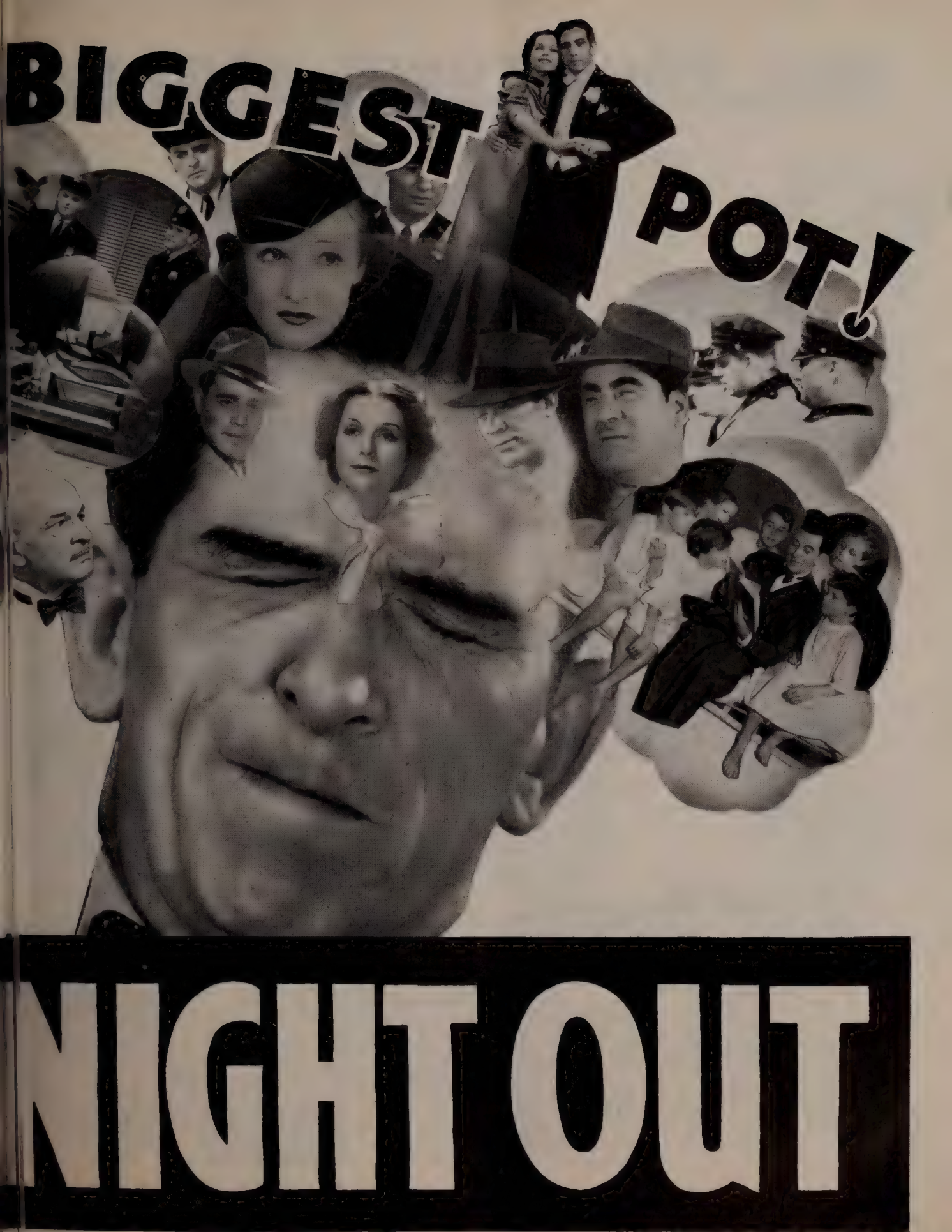
Because it's

EDWARD EVERETT HORTON

absolutely at his funniest in a picture everybody will rave about!

Carl Laemmle presents a Universal laugh-winner . . . . . With Irene Hervey, Jack LaRue, Robert McWade, Lola Lane, Billy Burrud, Jack Mulhall . . . From an original story by Charles Christensen . . . Screenplay by Doris Malloy and Harry Clork . . . Produced by Irving Starr . . . Directed by William Nigh.

HIS


BIGGEST POT!
NIGHT OUT

TELL YOUR TOWN ABOUT T

TWO LONELY HEARTS!

...With but a single yearn...Two lonely souls without a single mate ...and they lived right next door!

Their New Universal Mirthquake

CARL LAEMMLE PRESENTS

ZASU PITTS and HUGH O'CONNELL

in

THE AFFAIR OF SUSAN

with

WALTER CATLETT • INEZ COURTNEY

Directed by Kurt Neumann • Produced by David Diamond

3A

YOU'LL NEED MIRTH CONTROL

CARL LAEMMLE PRESENTS

ZASU PITTS and HUGH O'CONNELL

in

THE AFFAIR OF SUSAN

A Universal Comedy Riot

2E

LOVESICK ZASU! HEART-HUNGRY HUGH!

You'll shed tears . . laughing at them as you never laughed before!

Their Newest Universal Comedy

CARL LAEMMLE PRESENTS

ZASU PITTS and HUGH O'CONNELL

in

THE AFFAIR OF SUSAN

with

WALTER CATLETT INEZ COURTNEY

1D

If you have tears

PREPARE TO SHED THEM LAUGHING

at lovesick Zasu and heart-hungry Hugh!

Their New Universal Laugh-fest

CARL LAEMMLE PRESENTS

ZASU PITTS and HUGH O'CONNELL

in

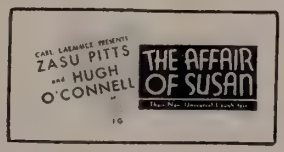
THE AFFAIR OF SUSAN

with

WALTER CATLETT INEZ COURTNEY

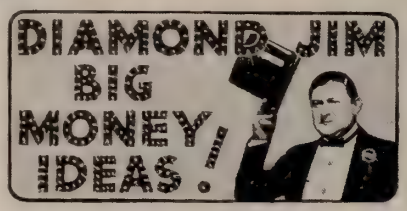
1C

SCREAM-MATES' NEWEST!



THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK



HARVEY COCKS, Strand Theatre pilot, got all the old folks in Akron in a grand fluster over "Diamond Jim" by inviting officers and trustees of "50 Year Club" to special showing. Some of the men and women had been familiar with Jim Brady and at showing were interviewed by news reporters for big paper breaks the next day.

FIRST WINNER!

UNIVERSAL WEEKLY is offering $5 each week, this and the next four weeks, for the best REMEMBER LAST NIGHT nightmare sent in by an exhibitor. First prize this week goes to Morris Kinzler of the Roxy Theatre, New York. Read his dream below. Send your entry in. Contest closes Oct. 15.

KINZLER'S!

I dreamed it was premiere night of REMEMBER LAST NIGHT. I got a rush call to the door. "The President is here! He wants seats for his party." I looked down the street. There were one hundred automobiles in line loaded with the whole Washington diplomatic corps. I rushed inside. There were no vacant seats! Then I got another call. "The Mayor is here with the entire Board of Aldermen. They want seats!" I awoke in a cold sweat. My wife was dabbing cracked ice on my forehead. "Remember Last Night?" she asked.

Send in YOUR dream today!

— tumbling out of "Top Hat" success into a chuckling new comedy — "His Night Out!"

UNIVERSAL used red-hot showmanship in grabbing Edward Everett Horton, fresh from his hit role in "Top Hat," and rushing him into a glove-fit comedy feature "HIS NIGHT OUT."

Here is a down-to-earth, chuckling good picture with plenty of pleasant excitement and loads of laughable lines.

Horton, famous timorous type, passed his days as Purchasing Agent for a drug company. His secret "pash" was a pretty stenog who kinda liked him too. Horton was the doctor's delight because he constantly pilled away his imaginaches and pains. Then, one day, a quackster told him he had three months to live. "Then I *will live!*" decided Horton, and his nature changed. He became a roaring lion on a mad spree, wildly spending his money and hopping in glee. Just about then, some bonds disappeared out of his company's safe. "Ha - ha!" growled the villain company president, "He is spending money like a new era politician—*he* must have *stolen* the bonds!" So the chase begins with Horton on the wrong end of the guns. And then he runs smack bang into the gangsters who stole the bonds. He knows he only has a few more days to live (didn't the quack doc say so?) and he decides to become a martyr. And then, sufferin' cats!—just as he is forcing the mugs to surrender, he learns the doctor was a fake—and his life is at stake! From that moment on, your sides start to ache while Horton's backbone starts to shake. Comes steno to the rescue! It *must* be love!

You can be sure the millions of "Top Hat" fans will be glad to see Horton in HIS NIGHT OUT. Point your campaign at them. There are a score of lively stunts available to help you do the job. You can promise folks plenty of fun when the still water guy runs deep into trouble on his cut-up capers during HIS NIGHT OUT.

Joe Weil

HERALDING "DIAMOND JIM'S" ARRIVAL BY WIRE!

Handing Rockford hot news flashes on "Diamond Jim."

"Jim" Costume Premiere Startles Syracuse

ELABORATING on the costume premiere idea for "Diamond Jim," William J. Tuhbert and George O'Brien, manager and p. a. of the Keiths Theatre, Syracuse, arranged with the Post Standard to sponsor it, advertise it daily and offer cash prizes for the best gay '90 garb. Two column by nine inch space was devoted to the stunt daily for a week. Illustrated below is one of the ads. Front was brightened with arc lights and stunt was covered by news reporters.

Another smart, space-grabbing stunt was their "Diamond Jim" race sponsored by Syracuse Journal. Cash prizes were awarded to fastest, oldest and best decorated bicycles. Race was held opening day. Course was on main street, ending at theatre. Publicity and announcements of the stunt broke five days in advance of race. National tie-ups provided Tuhbert and O'Brien extensive cooperation in the form of numerous windows, and free ad space. Local jewelry store tie-up resulted in the purchase and distribution of ten thousand rotogravure heralds by jeweler.

GET OUT THOSE OLD COSTUMES FOR "DIAMOND JIM" PREMIERE!

CASH PRIZES for BEST GAY '90 GARB

GUEST TICKETS to all who come in COSTUME

Tomorrow Night at 11:30
RKO-Schine's Keith's

"DIAMOND JIM is throwing a party!"

And, what parties this man "who made the gay nineties gay" threw.

TOMORROW NIGHT, at 11:30 o'clock, RKO-Schine's Keith's theater, is throwing a party at the premiere showing of "Diamond Jim" with cash prizes and guest tickets for those who come in costume.

So, get out those old dresses, those Lillian Russell hats, or any costume you have stored away in the attic reminiscent of a bygone era and come to Keith's. The Post-Standard and the theater management are sponsoring this party for all Syracuse.

There will be three special cash prizes for the costumes that are judged the winners: $5, first—$3, second—$2, third prize.

And, in addition, a GUEST TICKET TO EVERYONE WHO COMES TO THE PREMIERE IN COSTUME.

Judging will be from the stage with the audience as the judges.

See Edward Arnold as "Diamond Jim," Binnie Barnes as "Lillian Russell" and a big cast in the screening of the fabulous exploits of this most spectacular personality of his time, along with the first fight pictures of the Baer-Louis bout.

Goodman's Trolley Hint To Altoona

AT minor cost, David Goodman got special trolley cars running on Altoona's (Pa.) main line ballyhooing "Diamond Jim"

for I. and J. Silverman's Strand Theatre. Private showing for trolley officials helped pave the way. Dandy "Diamond Jim m;ing" David!

W. U. Wires Tick Out Midway Plugs

TO Manager Robert S. Strauss of the Midway Theatre, Rockford, Ill., the national Western Union "Diamond Jim" tie-up suggested big cooperative possibilities. And he capitalized them in nice style as photograph above shows. One week before opening, W. U. strung teletype wire to theatre lobby, set up machine with girl attending and ran messages about "Diamond Jim" over the wires. Girl picked up messages, stripped them on blanks and handed them out to lobby spectators. Neat stunt and a great comment-getter.

McCONNELL DOUBLES UP ON "JIM" BALLYS

THOMAS Y. McConnell, Manager, Ritz Theatre, Birmingham, Ala. knew he had a big one in "Diamond Jim" and proceeded to double his efforts to put it over. And that went for ballyhoo, too! Shown at right are the two he used four days before opening. Tandem bicycle and car were of "Diamond Jim" era and couples riding dressed appropriately. Pair in car were made up as "Jim" and Lillian Russell, bedecked with much imitation jewelry to add flash. Bicyclists were dressed in 1890 sport (?) clothes supplied by local costumer.

THIS WEEK'S "JIM" JAM GEMS!

(1) Three column x 12" from Imperial, Toronto, Ont. (2) Single column x 13" third week ad from Sierra, Sacramento, Cal. (3) Double column x 2" from Imperial, Toronto (4) Two column x 14½" from Palace, Cincinnati. (5) Two column x 6½" from Strand, Akron. (6) Double column x 5" from Orpheum, Seattle.

WHERE BATTLES ARE THICKEST!

Right on the Ethiopian firing line is Howard Winner, one of the world's most daring cameramen—getting the the best war shots possible and flying them back for your Universal Newsreel!

UNIVERSAL NEWSREEL

with

GRAHAM McNAMEE

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER
NEW YORK CITY

MANAGER
CLIFFORD THEATRE
5937 W ROOSEVELT RD
CHICAGO ILL

Sec. 562, P. L. & R.
U. S. POSTAGE
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Permit No. 949
New York, N. Y.

OSWALD
THE LUCKY RABBIT

THE LAUGHS ARE ON HIM! TAKE PLENTY!

The Quail Hunt

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 37, NO. 12
OCT. 19, 1935

3 KIDS AND A QUEEN

starring
The Beloved
MAY ROBSON

A RIOT OF RADIO STARS!

JAN PEERCE + BENAY VENUTA
DAVE SCHOOLER & ORCHESTRA
JUNE CARR + THE CHARIOTEERS
MILLS & MARTIN and OTHERS!

They're ALL in

"ON YOUR RADIO DIAL"

your big new

MENTONE

Released by Universal!

Preview Critics Are Unanimous In Praise of "3 KIDS AND A QUEEN"

WHEN Hollywood raves about a picture in preview, exhibitors sit up and take notice. Previews are supposed to be for the purpose of ironing out questionable sequences and determining at what points audiences laugh or become restless.

"3 Kids and a Queen" was what Hollywood terms "a sleeper." It had gone into production without any great fan-fare of trumpets. It had filmed its way through the shooting stage without anyone getting unduly excited. It had been taken out to an ordinary preview and shown without any suggestion that it was a marvelous piece of work, but the re-action the next morning was electric! All Hollywood was ringing with the praise of every last person that had anything to do with "3 Kids and a Queen." Opinions were unanimous. Not one word of criticism, not one suggestion of change, not one lofty condescending note.

Nothing but praise.

Exhibitors will find that audiences will re-act exactly the same way that this preview audience re-acted, and that the critics in their cities will react the same way that Hollywood critics re-acted.

Daily Variety says:

Inspired writing, direction and playing and careful production combine to make 'Three Kids and a Queen' an outstanding comedy of the homely, heart warming kind. It is grand entertainment throughout, should build for impressive box office.

For Henry Armetta, foremost, it is a distinct triumph. He does as fine a piece of sustained artistry in creating the character of the benevolent barber who adopts kids right and left and unwittingly becomes involved in a technical kidnaping, as the screen has seen in years. Picture puts him up among the peerage of comedians with a truly memorable performance bound to rate critical raves.

May Robson deftly uses all her practiced arts in vitalizing the role of the eccentric Park Avenue spinster millionaire who is picked up by Armetta's assorted kids after an accident to become the inspirational and, to the family, dangerous queen

The keynote still of "3 Kids and a Queen" with May Robson, the star of fifty years of theatrical and motion picture triumphs, and little Billy Burrud, making his motion picture debut in the season's greatest human interest comedy.

of the lowly household while her world hunts for her. Tears and chuckles she evokes masterfully, and her scenes with Armetta and with the youngsters, Charlotte Henry, Frankie Darro, William Burrud and an uncredited lad, have rare emotional beauty and heart appeal, as well as gusty humor.

One other player especially, among the able cast stands out for high honors—the boy William Burrud, a cripple who wants to be a doctor. His engaging frankness and genial personality will charm its way into the heart of any audience.

Edward Ludwig does an ace job of direction, handling his people and subject matter with sympathy, grace, vigor, tenderness and proper suspense in story progress, all in their place and with deft balance. Picture adds definitely to his standing among the b. o. directors.

Hollywood Reporter says:

Audiences of all kinds will roar with delight over May Robson's first starring vehicle under the Universal banner and box-offices will echo the roars in happy mood. It is a pip of an audience picture.

Miss Robson, as a fabulously rich and savagely domineering old spinster whose heart is melted when an accident thrusts her into the home of a humble barber and his adopted brood, has a part that gives her a real chance and she troupes magnificently, with every ounce of emotional value captured and sustained.

A supporting cast whose excellence is amplified by the many character parts that are rich and real in human values; a production of outstanding excellence and a skillfully and sympathetically written script by Barry Trivers and Sam Ornitz will surely add up to make this a box-office natural.

Motion Picture Daily

HOLLYWOOD, Oct. 14.—"Three Kids and a Queen" indicates a full house of patrons forgetting their poker faces after the first reel.

May Robson plays the richest woman with the meanest manner and the softest heart in the world. All of her love is lavished on her dog, to the despair of her heir, Hale Hamilton, who attempts to have her declared incompetent when she razes a half-built skyscraper to make a playground for the dog.

Armetta scores a huge individual success for comic despairs. Miss Robson gives her expected energetic crusty-shell-heart-of-gold rendition.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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OCT. 19, 1935
Vol. 37 No. 12

I GUARANTEE

No. 834 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I have just seen "Three Kids and a Queen" with the lovable May Robson as the "queen."

I've got a lump in my throat as big as an ostrich egg.

Moreover, my throat is sore from laughter.

In all the years I have been in this business, I have never experienced more profound emotions than I enjoyed in seeing "Three Kids and a Queen."

I thought I was sophisticated. Maybe you think you, too, are hard to get — but I'll guarantee that you cannot sit through this picture of terribly human emotions without wanting to laugh one minute and cry the next.

This picture has already been pre-viewed by the most cynical moviegoers of Hollywood, including the toughest critics.

It has been okayed 100 percent.

No critic dares to monkey with it — because it deals with the most intensely human qualities in any human being — and deals with them tenderly, deftly, surely and entertainingly.

You ought to smash all of your routine in advertising this production.

A KNOCKOUT!

You ought to get right down to earth and guarantee your fans that you've got something they will love — just as I guarantee it to you.

I guarantee that if you give this picture half a chance, it will simply be a knockout. It will build by mouth to mouth advertising, and it will leave a soft spot in the heart of everyone who has paid his money at your box office.

I call your special attention not only to the amazing May Robson herself, but to Henry Armetta and Herman Bing — and also to a very young lad named William Burrud.

They will cleanse your soul. They will give you more fun and showmanship than you ever got from any off-color picture ever made.

They will make you laugh and they will make your throat swell with a magnificent showmanship ache, if you know what I mean.

Cut loose! Beg your people to come! Don't hold back! Tell them you guarantee one of the richest entertainments they have ever had — and take my guarantee that every such promise will be met by the picture just a little bit more than one hundred percent.

Carl Laemmle

The FIRST WIRE

JAMES R GRAINER
UNIVERSAL PICTURES CORP
ROCKEFELLER CENTER NY

JUST SAW FIRST CUT OF THREE KIDS AND A QUEEN=THIS WITHOUT DOUBT A GREAT PICTURE FOR BEST THEATRES EVERYWHERE=TIMELY AND FULL OF COMEDY AND PATHOS=ROBSON HAS NEVER APPEARED TO BETTER ADVANTAGE= SUPPORTING CAST ALL OUTSTANDING=AM CONFIDENT THAT THIS WILL BE A SMASH HIT=YOU CAN GO LIMIT

CARL LAEMMLE..

3 KIDS and a

The SECOND

with MAY ROBSON

CHARLOTTE HENRY

Directed by EDWARD LUDWIG

CARL LAEMMLE PRESENTS UNIVERSAL'S

QUEEN

N15 62 DL=WUX UNIVERSALCITY CALIF OCT 3 1935
JAMES R GRAINGER=UNIVERSAL PICTURES CORP
ROCKEFELLER CENTER NY

WIRE

PREVIEWED THREE KIDS AND A QUEEN TONIGHT=UNQUESTIONABLY
BEST PICTURE CURRENT PROGRAM AND ONE OF FINEST RELEASES
IN YEARS=BEST AUDIENCE REACTION IN HISTORY OF THEATRE
EXCELLENT CAST PLENTY COMEDY PATHOS SUSPENSE AND WELL
DIRECTED=THREE KIDS AND A QUEEN DEFINITELY A QUALITY
PRODUCT FAR SUPERIOR TO ALL EXPECTATIONS=YOU ARE
ABSOLUTELY SAFE IN PROMISING EXHIBITORS SUREFIRE
ENTERTAINMENT AND BOX OFFICE SMASH

CARL LAEMMLE..

• BILLY BURRUD FRANKIE DARRO • HENRY ARMETTA
John Miljan • Ferdinand Gottschalk
William Benedict • Henry Kolker • Tom Dugan

Produced by BEN VERSCHLEISER

BIGGEST SOUL-WALLOP FOR ALL HUMANITY!

THE HEARTS OF THE WORLD WILL

May ROBSON

3 KIDS A QUE

CARL LAEMMLE Joyously Presents a Universal Picture
With **Charlotte Henry, Billy Burrud, Frankie Darro, Henry Armetta, John Miljan, Ferdinand Gottschalk, William Benedict, Henry Kolker, Tom Dugan . . .**
Screenplay by Barry Trivers and Sam Ornitz . . . Directed by Edward Ludwig . . . Produced by Ben Verschleiser.

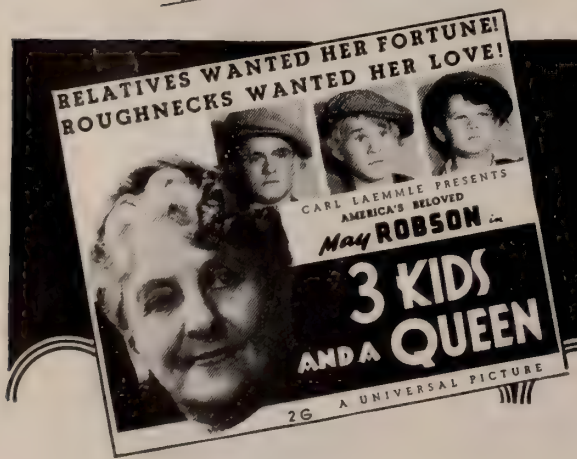
POUND AGAIN

in

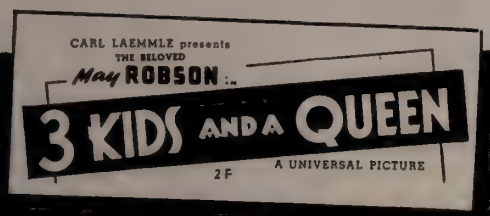
AND EN

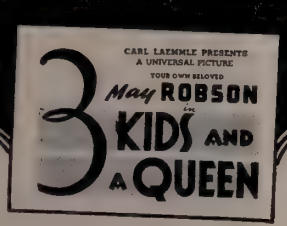
"IN B.O. SMASH CLASS!... OUTSTANDING COMEDY! ...GRAND ENTERTAINMENT THROUGHOUT!... PERFECT AUDIENCE SATISFACTION!" *–Daily Variety*

"INDICATES A FULL HOUSE



E OF PATRONS"!—*Motion Picture Daily*





Here are the "Three Kids and a Queen," a draw which is going to be a great pleasure to millions of people. In this hand, William Benedict, a youth who came to Hollywood as a dancing phenom; Frankie Darro, who was a child prodigy; and Billy Burrud, the youngest boy sensation in Hollywood, are the three kids. Below, is May Robson, who is called Queen in this intensely human and delightful comedy, "Three Kids and a Queen."

May Robson and the dog, Aubrey, who under the name of Flush created nation-wide interest in "The Barretts of Wimpole Street." He is even better in "Three Kids and a Queen."

When the mad prank of Mary Jane Baxter became a real kidnap plot. Left to right: Tom Dugan, Noel Madison, May Robson, John Miljan, Dell Henderson and Eddie Phillips in the crooks den.

WINNER

"THREE KIDS AND A QUEEN"

"THREE KIDS AND A QUEEN" is a good hand to draw to. Universal bought this story by Chester Beecroft and Harry Poppe because it had splendid human interest possibilities. Barry Trivers and Samuel Ornitz increased these possibilities and Edward Ludwig has captured them all on celluloid to make the year's most engaging and unforgettable comedy. Ben Verschleiser is to be congratulated upon the harmonious combining of all of the difficult elements that go into making a successful moving picture.

Here's where they sing "Here Comes Cookie. Billy Benedict, Charlotte Henry, Frankie Darro, May Robson, Billy Burrud and Henry Armetta.

●

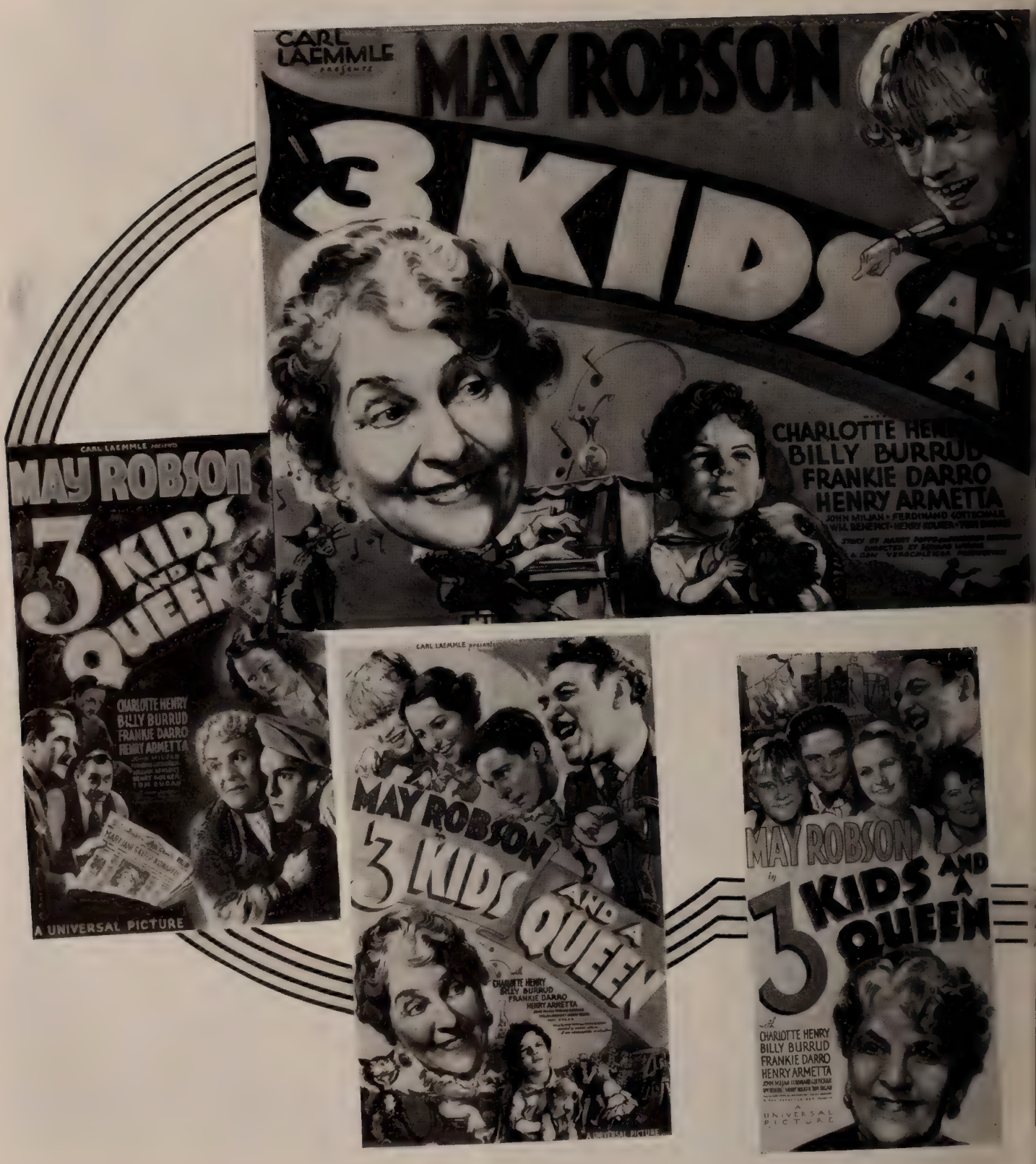
Mary Jane Baxter, (May Robson), who never had to lift her finger, makes coffee for the adopted children of the benevolent barber (Armetta) and insists that it is good. You see what THEY think.

He has turned out a marvel in "Three Kids and a Queen" with a cast which realizes its possibilities 100 per cent.

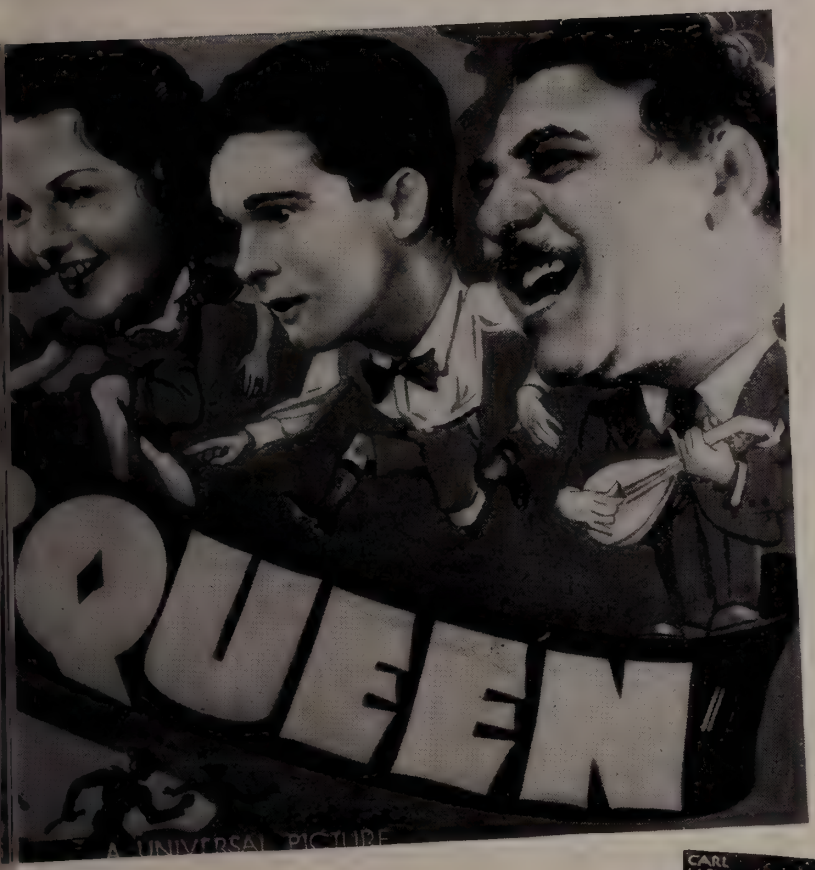
May Robson made a great hit in "Lady for a Day." But "Lady for a Day" didn't give her the hearty, full-blown characterization that she finds in Mary Jane Baxter. It is a robust character and played to the hilt by the greatest actress on the screen today. She is the world's richest woman, and her relatives put her in an insane asylum. She buys a lot for a million dollars to have a place for her dog to play in. She could have had the world at her feet but she preferred to thumb her nose at it. It took an amazing experience to show her how to be really happy.

But "Three Kids and a Queen" isn't alone May Robson's picture. Henry Armetta has been nibbling at great roles all his life, but he never had one before which went through an entire picture and required a sustained characterization, instead of a director's comedy touch. Henry Armetta will emerge from this picture with all kinds of star possibilities facing him.

"THREE KIDS AND

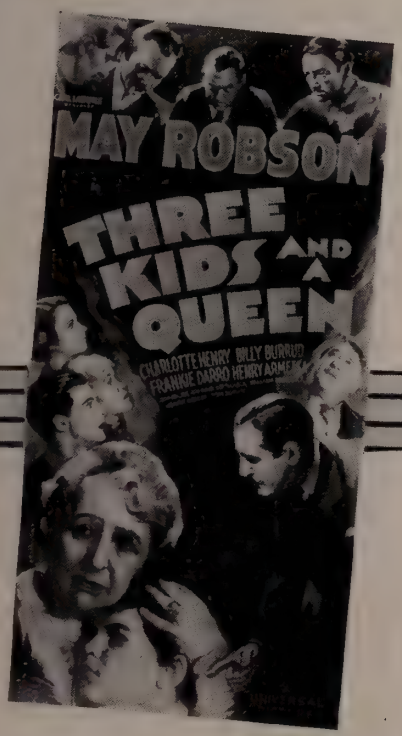


A QUEEN' A PIP! . . .



"Audiences of all kinds will roar with delight over May Robson's first starring vehicle under the Universal banner and box-offices will echo the roars in happy mood. It is a pip of an audience picture . . . A box-office natural."

—Hollywood Reporter



A Few of the Reasons Why "3 Kids and A

Henry Armetta and little Billy Burrud as they appear in "3 Kids and a Queen."

Herman Bing, who comes into his own as the babbling butcher in "3 Kids and a Queen."

"3 Kids And A Queen" Opens A New Chapter For Herman Bing

"THREE KIDS AND A QUEEN" is going to be the starting off place for a number of new careers. That of Herman Bing is one of them. No picture in his career has offered him a like opportunity and he has grasped it like the real artist he is.

Herman Bing has had a strange and checkered career. He comes of a musical family in Germany. His father was a grand opera singer and he was trained for grand opera. Later he went into vaudeville and became a circus clown before he finally reached Hollywood as an assistant to F. W. Murnau, who directed "The Last Laugh."

In 1927 Bing became an actor and has had small parts in a number of pictures, none of them, however, rising above the laugh horizon, as does the role of the babbling butcher of "3 Kids and a Queen." Bing keeps a meat shop next to the barber shop of Henry Armetta. When the detectives are searching for Mary Jane Baxter, they realize that both the butcher and the barber are centers of local gossip circles. The detectives suggest that Bing and Armetta become G Men. Bing is tremendously flattered and Armetta, terrified, because all unknown to Bing, Armetta has the disappearing Miss Baxter in the room back of the barber shop.

When Armetta Is Sad He Is Howlingly Funny

THERE are three people on the screen whose appearance instantly throw audiences into laughter. These people are Charlie Chaplin, ZaSu Pitts and Henry Armetta. Ninety-nine out of one hundred audiences will be convulsed with laughter without any of these stars saying a single word—their mere appearance is sufficient.

This audience reaction, however, is no drawback to Henry Armetta. He doesn't aspire to roles which should be taken seriously. Nevertheless, he is the most serious comedian of all the clowning fraternity. He understands that peculiar quality in humanity which makes people laugh at another human being in distress. Armetta never tries to be funny. He never tries to be smart. He is always a poor guy having trouble. But these troubles never fail to elicit howls of mirth from every audience.

In "3 Kids and a Queen," Armetta has more troubles than he ever had before. In the first place, he adopted three kids. And it is quite a job to bring up three adventurous kids in Hell's Kitchen and keep them clean mentally and physically. But the greatest trouble of all was when these three kids ran over Mary Jane Baxter, the richest woman in the world. Thinking she was a poor old battle-axe who would take the occasion to sue them, they took her home to fix her up themselves. And then they read in the paper who the old battle axe was, and that everyone believd she had been kidnapped. No chance for Henry Armetta to be funny, is there, and yet in "3 Kids and a Queen" he is funnier, more human and more artistic in his comedy touches than he ever was before.

"3 Kids and a Queen" is going to do a lot for Henry Armetta's already great reputation. A wise exhibitor will take advantage of this reputation now while playing "3 Kids and a Queen."

Queen" Is A Great Film

"The Best That Can Be Done" Says Critic of MAY ROBSON

MAY ROBSON'S career as an actress constitutes the most unusual record in the history of the stage. 49 years on the stage and 3 on the screen. Never in all that time has Miss Robson missed a performance, and for 32 years she was a star in her own right. Most of the time for either Daniel or Charles Frohman, but never in all that time has Miss Robson had a more human or appealing role than she has in "3 Kids and a Queen."

Here is just one scene from that remarkable picture, described by the reviewer of the daily rushes at the studio, the man who sees the daily shots before anyone else sees them.

"The youthful romance is at an end. Blackie is going away and Julie is in tears. They have quarreled. Before Blackie can get away, Mary Jane (May Robson) comes up for a breath of air and quickly realizes what is on foot. Then she gives the two kids a long lecture of advice. She tells them of her own blighted romance and how a little forbearance on both sides would have made Mary Jane and her beloved a happy pair.

"But pride had its way and wrecked their lives. Now Mary Jane sees the same thing happening to these two young people and she lays bare her own misery and talks them out of the false step they are taking. It comes hard for Mary Jane to do this. It is hard for her to melt her frozen sentiments, and several times she freezes up again in an instant and becomes hard boiled.

"It is a grand performance Miss Robson gives in this long scene. One moment she is the sighing, weary old victim of a blighted love, and the next moment she is a scolding old shrew, ashamed of having revealed her sentimental side and making herself more severe on that account.

A lady for a day becomes a queen for a month when May Robson stars in "Three Kids and a Queen," year's finest comedy.

Billy Burrud Almost Missed Role

ONCE in a blue moon the studios discover a child actor of remarkable ability. Universal has one now who bids fair to rival Shirley Temple, Jane Withers, Baby Peggy, Jackie Coogan, or any other child phenom you might mention. His name is Billy Burrud. He makes his debut in "3 Kids and a Queen" as the little lame boy whom his adopted brothers call "Doc." Billy Burrud is just another one of the amazing things about this extraordinary picture, which will make for wonderful audience appeal.

The director, Edward Ludwig, realized that much of the success of his picture depended on this kid role. Scores and scores of boys were tried out for it, even some girls. Then one night Dan Kelley, the casting director, dropped into the Hollywood Community Theatre and saw Billy Burrud playing in "Music in the Air." The next day a test was made and Billy was signed up. And then, strangely enough, he almost lost the role because neither he nor his mother knew moving picture terms.

His mother had been told by the casting office to "stand by." Mrs. Burrud didn't know what this meant. Billy went to a picture show. In the meantime, the casting office 'phoned their home. In great agitation, the assistant director telephoned to every theatre in Hollywood asking the manager to announce to the audience that if Billy Burrud was in the audience, he was wanted at the Universal studios at once. He just flew.

EXTRA AD MAT

RELATIVES WANTED HER FORTUNE!
ROUGHNECKS WANTED HER LOVE!

2A

On page 8 and 9 are shown the press book advertisements for "Three Kids and a Queen." Space would not permit showing all of them. We are therefore reproducing it in small size.

OFF STAGE WITH "3 KIDS AND A QUEEN"

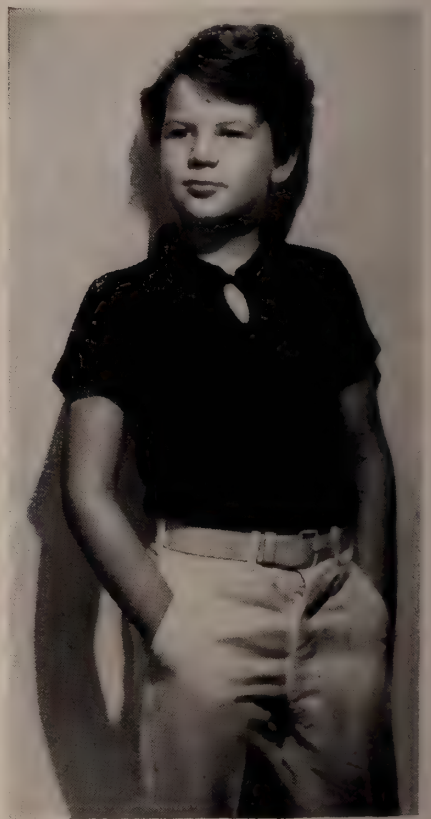
● *After "Three Kids and a Queen," Edward Ludwig, its director, will be recognized for the genuine artist that he is. All the critics are sounding the praise of "Three Kids and a Queen" and Ludwig is coming in for his full measure of praise.*

Ludwig himself started on the stage in the New York Hippodrome, went into vaudeville for three years and then entered motion pictures as a prop boy with the old Vitagraph Company in Brooklyn. It has been a hard but a useful road to a directorship, but "Three Kids and a Queen" shows that he is a director par excellence.

● *A moment of relaxation on the stage, while May Robson, who has been an actress for fifty-one years, tells little ten-year-old Billy Burrud and her director, Edward Ludwig, how splendid she thinks "Three Kids and a Queen" is.*

● *Charlotte Henry opened the eyes of Hollywood to her value in a splendid role in "The Human Side" with Adolph Menjou. That was a human picture. When Edward Ludwig was casting "Three Kids and a Queen," he thought of Charlotte Henry and the casting department said "okay." Charlotte was okay. In "Three Kids and a Queen," she has a very much grown-up role for one of her years. When she did "Alice in Wonderland," it was a wonder that she was cast for anything except that kind of roles, but she has demonstrated that she is a real ingenue, although in the picture she looks to be only twelve years old.*

● *Everybody who has ever seen him wonders why William Benedict doesn't cut his hair. Frankie Darro not only wonders about it; he thinks it is high time to do something about it between scenes on the stage while they were shooting "Three Kids and a Queen." Everyone who sees "Three Kids and a Queen"—and there will be millions of them,—will want to do the same thing to this English sheepdog boy.*



● *A fine, upstanding boy is Billy Burrud, the real heart appeal of "Three Kids and a Queen." He is a discovery of Dan Kelley.*

"REMEMBER LAST NIGHT?"
You'll never forget it!

IT'S BIG ON THE V

Carl Laemmle presents a million-dollar cast in Universal's picture of a thousand surprise

Starring EDWARD ARNOLD • CONSTAN

and ROBERT YOUNG in JAMES WH

REME

LAST

with ROBERT ARMSTRONG • LOUISE HENRY

Ed Brophy • Monroe Owsley • Gustav von Seyffertitz • Jack LaRue • Georg

CARL LAEMMLE, JR.'

ERY FACES OF IT!

. . . . From the novel by Adam Hobhouse—the story that's making millions talk

CUMMINGS • SALLY EILERS

E'S TRIUMPH OF TRIUMPHS

MBER NIGHT?

• GREGORY RATOFF • REGINALD DENNY

eeker • Arthur Treacher • Rafaela Ottiano • E. E. Clive • Frank Reicher

Finest Production

It's got Beauty, Prestige and Punch! It's got Drama, Magnitude and Comedy! It's got What It Takes for Records and Holdovers!

"REMEMBER LAST NIGHT?"

You'll never forget it!

The Roll of Honor

The following exhibitors in the Pittsburgh Territory have used Universal Pictures continuously for

Ten Years or More

EXHIBITOR	THEATRE	TOWN & STATE
Wm. Finkle	Arcade	South Side, Pgh., Pa.
Morris Finkle	Hilltop Capitol	Pittsburgh, Pa.
B. Amdur, Wm. Davis	Garden, Liberty, Triangle	Pittsburgh, Pa.
John Harris	Harris Amuse. Co.	Clark Building, Pgh., Pa.
M. K. Miller	Novelty	Federal St., Pgh., Pa.
H. Goldberg	Regent	Beaver Falls, Pa.
Mike Winograd	Majestic, Oriental	Rochester, Pa.
Wm. Wheat	Sewickley	Sewickley, Pa.
Jake & Ike Silverman	Strand	Altoona, Pa.
Ray Allison	Allison Circuit	Tyrone, Pa.
V. F. Scott	V. F. Scott Circuit	Johnstown, Pa.
George Panagatocos	Park Theatre	Johnstown, Pa.
A. N. Natopolous	Capitol, Olympic, Mishler	Altoona, Pa.
Mike Manos	Band Box	Vandergrift, Pa.
	Manos	Ellwood City, Pa.
	Manos, Star	Monessen, Pa.
	Ritz, Indiana	Indiana, Pa.
Barth Dattola	Paramount, Dattola	New Kensington, Pa.
Ike, Harry, Ben Browarsky	Hippodrome	North Side, Pittsburgh, Pa.
	Belevue	Bellevue, Pittsburgh, Pa.
Harry Handel	Granada	Pittsburgh, Pa.
Mayer Silverman	Braddock	Braddock, Pa.
Joseph Gelman	Plaza	Duquesne, Pa.
	Washington	Swissvale, Pa.
John Stahl	Stahl	Homestead, Pa.
Al Weiss	Capitol, Liberty, Globe	McKeesport, Pa.
Al Weiland	Weiland, Rialto	Wilkinsburg, Pa.
		Mt. Oliver, Pittsburgh, Pa.
Wm. & John Lipsie	Wm. Lipsie	Blairsville, Latrobe, Vandergrift, Pa.
Ed, Fred Bedle	Alhambra Strand	Canonsburg, Pa.
Jack & Richard Marks	Marks Orpheum	Clarksbrug, W. Va.
George & Christ Wagner	Paramount	Connelsville, Pa.
George Nelson	Nelson	Fairmont, W. Va.
George Brinkman	Opera House	Grafton, W. Va.
Nick Anas	Manos	Weirton, Pa.
	Strand	Hollidayscove, W. Va.
Jack Maple	Barney's	Point Marion, Pa.
Ken Woodward	Capitol	Uniontown, Pa.
Frank Fairgraves	Regent	Erie, Pa.
Speer Marousis	Regent	New Castle, Pa.

Five Years

Wm. & Harry Walker	Crafton	Crafton, Pa.
Harry Rachiel	Paramount, Main	Sharpsburg, Pa.
	Gem	Derry, Pa.
J. A., C.R., & Wm. Blatt	Rex	Corry, Pa.
	Grand	Patton, Pa.
	Park	Somerset, Pa.
	Liberty	Mercer, Pa.
	State	East Brady, Pa.
Pete Pegadiotes	Capitol, Colonial	Farrell, Pa.
Charles Truran	Park	Meadville, Pa.
Herman Stahl	Drake, Lyric	Oil City, Pa.
	New Luna	Sharon, Pa.
Burt Redfoot	Arcadia	Windber, Pa.
Larry Puglia	Opera House, Eclipse	Waynesburg, Pa.

A. T. BARRETT, Mgr.

BROADWAY STARS! RAD

SU

Also Sara Mil
play by John
Suesse and E

O STARS! MUSICAL STARS!

ALL THE FAVORITES OF THE ENTERTAINMENT WORLD! ALL IN THIS ZIPPY MUSICAL ROMANCE!

SWEET ADELINE

Strauss Dancers, Tune Twisters and Nadon Singers . . Story by Herbert Fields . . Screen-
Weaver . . Directed by Monte Brice. Adapted by Charles Beahan . . Musical score by Dana
l H. Heyman. *A Universal Picture producedby Broadway Productions and presented by Carl Laemmle.*

SH
WO
HIS NIGHT

OOT THE RKS

IT'S A COMEDY BULL'S-EYE!

CARL LAEMMLE presents

EDWARD EVERETT HORTON

IN HIS FUNNIEST ROLE AND FUNNIEST STORY

OUT

With IRENE HERVEY, JACK LARUE, ROBERT McWADE, LOLA LANE, BILLY BURRUD, JACK MULHALL . . . From original story by Charles Christensen . . . Screenplay by Doris Malloy and Harry Clork . . . Directed by William Nigh . . . Produced by Irving Starr . . . A UNIVERSAL PICTURE.

LATEST NEWS FROM THE

Combination still of "The Invisible Ray" showing Karloff and Bela Lugosi above and Frances Drake and Frank Lawton.

Universal Closely Guards "Invisible Ray" Sets

WITH "The Invisible Ray" being filmed by Lambert Hillyer in the most guarded secrecy at Universal City, a number of players were added to the cast and admitted to the closely guarded portals with utmost care. The new players are Georges Renavent, Paul Weigel, Winter Hall, Lloyd Whitlock, Edward Davis, Adele St. Maur, Inez Seabury, Clarence Gordon and Daisy Bufford.

The reason for the secrecy on this Karloff-Bela Lugosi picture is the creation of a screen miracle which has never been attempted before. In "The Invisible Man," Universal successfully produced a void where face and hands should be. In "The Invisible Ray," the problem is to make the hands and face of Karloff shine with a luminosity in the dark. John Fulton, one of Universal's crack photographers, has been experimenting for the last month and half with this problem and feels that in the next week or two, he will produce an effect never before revealed on the motion picture screen.

All Hollywood is curious about this mechanical screen miracle which makes "The Invisible Ray" as remarkable as was "The Invisible Man." The stars are Karloff and Bela Lugosi and the featured players are Frank Lawton and Frances Drake.

Universal Completes "Great Impersonation"

WITH the conviction that it is going to be one of the best pictures of the year, a great cast completed work this week on E. Phillips Oppenheim's famous novel "The Great Impersonation" at Universal City.

In order to give the appropriate and Abyssinian backgrounds to this tale of the great war, Daniel Hall constructed eight of Universal's most intriguing sets. Up until the time he devised the settings for "Remember Last Night?", Hall called himself Dan or Danny. They were the years best sets. Now he is Daniel. Hall has never been to Abyssinia and has never been to England; but you would never know that. The sets are perfect. So is the cast and so is the picture which has been turned out by Alan Crosland from a script by Lieut. Commander Frank Wead, Eve Greene and Major H. O. Yardley.

Edmund Lowe, who plays the dual star role, is supported by one of Universal's most ambitious casts. It includes Valerie Hobson, Wera Engels, Lumsden Hare, Henry Mollison, Henry Kolker, Brandon Hurst, Leonard Mudie, Claude King, Charles Waldron, Murray Kinnell, Spring Byington, Esther Dale, Dwight Frye, Douglas Wood and Virginia Hammond.

Variety Raves Over "Camera Thrills"

"CAMERA THRILLS"
17 Mins.
Center Theatre, New York

One of those rare gems in shorts which come along every so often. Supposed to be a tribute to newsreel cameramen, it's actually a compilation of the most startling newsreel shots taken during a year's time. Well put together, trimmed for maximum of punch and thrills, with Graham McNamee doing the narrative.

Though there is not a sound effect used in these two reels, orchestral accompaniment has been splendidly scored for dramatic effect. Score done by Milton Schwarzwald. Originally a few sound effects were incorporated but later eliminated because music was found more striking.

Fires, floods, hurricanes, wrecks, freak stunts, air and sea disasters, etc. For dramatic action, camera version of King Alexander's assassination is tops.

Footage cleverly edited under supervision of Charles E. Ford, head of Universal newsreel. Not a breathing spell in it. ***Wear***

UNIVERSAL CITY STUDIOS

Bickford's Recovery Centers Big Interest on "East of Java"

WHEN Charles Bickford was bitten by the supposedly friendly lion "Tarzan" and nearly lost his life as a result, the accident created nation-wide publicity and interest in the production in which he was appearing. The production, which was made from Gouverneur Morris' exciting novel, "Tiger Island," was held up for three weeks. Just this week Bickford was able to make the last scenes required and has now left the hospital and reported to another studio for retakes.

The St. Louis Post-Dispatch gave a full account with graphic pictures in its Sunday edition on October 13. All syndicates had news and feature stories. A number of Sunday magazine stories are yet to appear.

The result, in spite of the pain to Charles Bickford, will be a great interest in "East of Java" when it is released. The accident caused George Melford a three weeks' delay on the picture.

Peter Finley Dunne, Jr. On "Magnificent Obsession"

PETER FINLEY DUNNE, Jr. son of the famous creator of "Mr. Dooley," was this week engaged by John M. Stahl to work on the set with him, creating additional dialogue for "Magnificent Obsession." This screen adaptation of Lloyd C. Douglas' famous novel also boasts of new players almost every day. Yesterday the players added to the cast which supports Irene Dunne, Robert Taylor, Charles Butterworth and Betty Furness included Charles Fallon, Ara Haswell, Walter Miller, Juan de la Cruz, Joyce Compton, Clive Morgan, Otto Hoffman and Jane Barns.

N. B.—Peter Finley Dunne is no relation to Irene Dunne.

$50 REWARD FOR GOOD IDEAS!

Whether you're an exhibitor or a projectionist—you can earn $50.00 with every good idea for the improvement of Universal pictures which I accept. You see pictures every day and you know what audiences think. Why not send in **your** suggestion?

CARL LAEMMLE

Constance Cummings and Robert Young in a comic scene from the first part of "Remember Last Night."

Buck Jones Starts "Sunset of Power"

TAKING his unit to Victorville for location scenes, Buck Jones started his new Universal starring film, "Sunset of Power," today. Helen Splane, who showed such promise in a minor role in Jones' latest picture, "The Ivory-Handled Gun," became ill at the last moment and had to give up her chance to be the leading lady in this one, and Dorothy Dix was substituted.

Other members of the supporting cast include Charles Middleton, Donald Kirke, Ben Corbett, Charles King, William Lawrence, Murdock MacQuarrie and Alan Sears. Ray Taylor is directing, with Michael Eason as his assistant, and Allen Thompson is chief cameraman. The story is by J. E. Grinstead and Earl Snell wrote the continuity.

"Diamond" Is Coast's High With $7,400

LOS ANGELES, Oct. 13.—"Diamond Jim" was outstanding here last week. It ran up to $7,400, over normal by $4,200, at the Pantages.

HAIR-RAISING

BREA

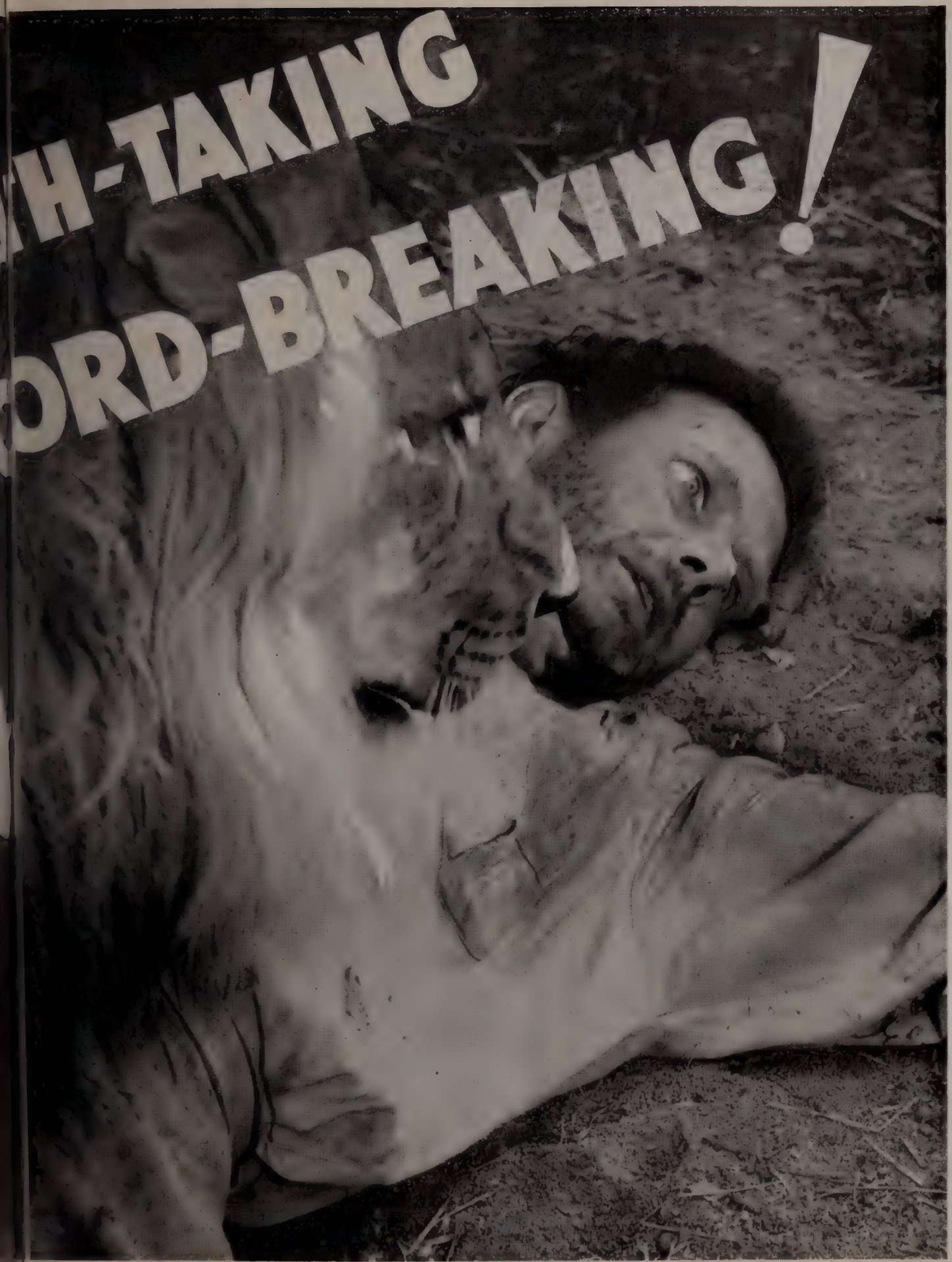
REC

EAST of JAVA

STARRING

CHARLES BICKFORD

With Elizabeth Young, Frank Albertson and Leslie Fenton. Adapted from the GOUVERNEUR MORRIS novel, "Tiger Island." Produced by Paul Kohner . . . Directed by George Melford . . . A Universal Picture presented by Carl Laemmle.


H-TAKING
ORD-BREAKING!

With June Martel, Andy Devine, J. Farrell MacDonald, Eddie Nugent, Ann Sheridan and these Great All-America Football Stars: Larry "Moon" Mullins, Jim Purvis, Paul Schwegler, Dale Van Sickel, Jim Thorpe, Leslie Cooper, Howard "Red" Christie, Nick Lukats, Frank Sully.

MANY PLEASE?

More than your theatre can hold—and at every show, too! Because this is the greatest football classic of all, built to draw football's biggest crowds!

rles FARRELL in

YOUTH

Original story by Stanley Meyer . . . Screenplay by Henry Johnson, Florabel Muir, Hamilton Macfadden . . . Directed by Hamilton Macfadden . . . Produced by Fred S. Meyer . . . Ansel Friedberger, Associate Producer . . . A Universal Picture Presented by Carl Laemmle.

RINGS BELL! EXCELLENT! MAGN
HEART APPEAL! NOVELTY! DEFINI
DELIGHT! WHOLESOME! THRILLING!
EXCELLENT! BEAUTIFUL! HAS DI

"Rings Bell. Swift and true. Will catch family and carriage trade." **"Excellent** family picture . . . Noah Beery, Jr. has no current competitors among the younger screen generation. Scenes of the milling animals and final stampede are ***magnificently*** pictured . . . should be an easy sale to the legions of animal lovers."

— Daily Variety

"This ***distinctive*** and ***dignified*** production has definite ***heart appeal.*** The scenery on the painted desert is used to the limit and the photography of Dick Fryer attains heights seldom reached, particularly in the stampede sequences in which hundreds of horses are pictured galloping in clouds of dust. As a strong ***novelty*** feature, this looks like ***definite box-office,*** particularly after word gets around."

— Motion Picture Daily

IFICENT! DISTINCTIVE! DIGNIFIED!
E BOX-OFFICE! STIRRING! LOVELY!
DRAMA! SURE FIRE! GORGEOUS!
AW! PICTURE IS OUTSTANDING!

"Here is a ***stirring*** and ***lovely*** idyll of the outdoor west of today...it will delight not only the youngsters but everyone with a love of animals, of ***wholesome*** sentiment and of ***thrilling drama.*** It is ***sure-fire*** for any average audience . . . ***generously*** photographed . . . there has never been any horse stuff to equal it.

Young Beery seems a youthful reincarnation of the late Will Rogers in looks, in speech and in manner. But the fans will take him to their hearts on his own merits."

— Hollywood Reporter

"Excellent wild horse picture; ***Beautiful*** photography and scenic shots; ***Has draw.*** The ***picture is outstanding*** scenically and photographically." — *Showmen's Trade Review*

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

RANDOM IDEAS THAT HIT THE RIGHT SPOT

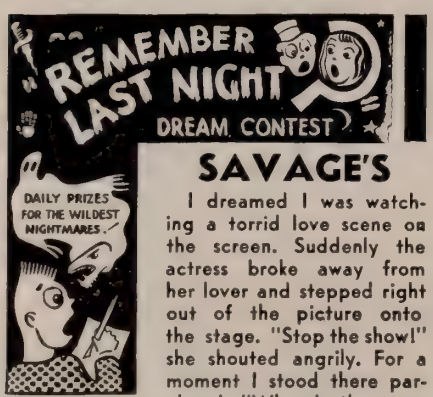
By arranging for thirty two spot radio broadcasts in one day, Dick Walsh hit on a sure-fire way of letting most of Buffalo's movie-goers know that they were holding over "Diamond Jim" at Charles Hayman's New Lafayette Theatre after a smash first week. Covered two stations—sixteen broadcasts per station. Fine, Dick!

* * *

Charles Carroll, Roxie Theatre, Oakland, Calif., sold 12,000 "Diamond Jim" heralds to local merchants. Stores ran their ads on back and distributed them to all customers. Nice work!

HERE'S WINNER No. 2

Frank Savage of the ,Warner Theatre Youngstown, Ohio wins the second of the five $5 prizes Universal offered in connection with the "REMEMBER LAST NIGHT" Nightmare Contest which closed October 15th. Watch succeeding issues of the Weekly for additional winners. Here's Savage's:



SAVAGE'S

I dreamed I was watching a torrid love scene on the screen. Suddenly the actress broke away from her lover and stepped right out of the picture onto the stage. "Stop the show!" she shouted angrily. For a moment I stood there paralyzed. "Where's the manager?" she demanded. I rushed down to the foot of the stage. "What's the matter?" I asked tremblingly, looking up at her. "What's the matter with the heat in this place?" she demanded, shaking her finger at me. "How do you expect me to do justice to my part? Either turn on the heat or I'll act this scene out in my fur coat!" Then she jumped down from the stage and started shaking me and kicking me. I awoke to find my wife shaking me by the shoulders. "Close the window!" she ordered. "IT'S COLD."

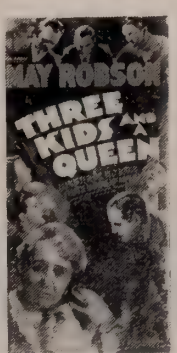
—*when is a picture a* P-I-C-T-U-R-E?

When is a picture a P-I-C-T-U-R-E? When the doctor, lawyer, merchant, chief, rich man, poor man, beggar man, thief—when Sarah Smith and Henry Jones, Tobotsky, O'Hara, Zingalinni, Sweeney, Goldberg, LaPresti, Vanastorockbilt, Hans Schmeercase, Mike Acropolis, and just plain, ordinary you, and You, and *YOU* — after having seen it, come out of the theatre raving, telling your friends to be sure to see it, boasting what a terrific kick it gave you in your emotion mid-section and how the whole darn world just seemed 100 percent all right and merry because of it . . . then THAT'S a P-I-C-T-U-R-E ! ! !

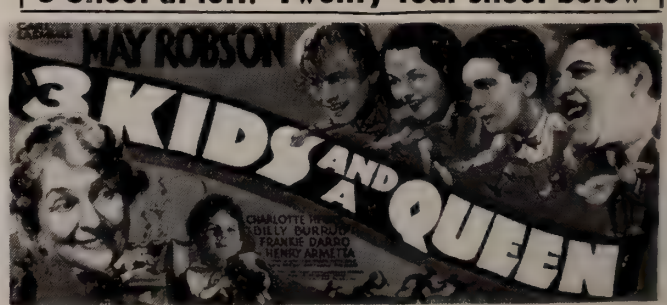
And that's why, after *you see it*, you'll agree that "THREE KIDS AND A QUEEN" is just about the finest, happiest, most ludicrous, and yet heart-thumpingest all around piece of 100 percent entertainment to hit the screen this season. *It's simply "swellousy" with laughs!* They come so fast you gasp to catch up. In other words—it's a P-I-C-T-U-R-E!

SEE IT! Invitation preview it to get the advance word-of-mouth working! Campaign 'em to come! There'll be a joy gleam in your eye as you watch your happily satisfied audiences go out chuckling, bubbling and babbling about "THREE KIDS AND A QUEEN."

Joe Weil



3 Sheet at left. Twenty-four sheet below



Sell It As A Sparkling Slice of Real Life — In A Roaring Fifth Avenue - Hell's Kitchen Romantic Drama — With The "Lady For A Day" In A Grand New Hit!

Let Newspaper Headlines Add Zip to Front!

GIVE them plenty to read on your front. Excellent cut-outs are available from the 6- and 24-sheets and the heads can be used to fine advantage. You can hook up May Robson's head over the box-office to a rocker arrangement operated by a motor so the head sways back and forth, its animation attracting attention. You can turn the eyes into transparencies with dimmer lights behind them for extra flash. You can animate the number "three" in the title so that it rocks in the opposite direction from the head. Spot replicas of enlarged newspaper headlines criss-cross around the lobby, playing up the sensational angles of the story as shown in the sketch above.

Display Lines

Gangsters kidnapped her and found she was too hot to hold—but three tough kids hi-jacked her and found she was too swell to let go!

* * *

The richest woman in the world—and the unhappiest—until she was kidnapped and three kids from the slums taught her how to really LIVE!

* * *

She's a terror—but she'll steal your heart! She's dynamite—but she's delightful!

* * *

A brand new triumph by the "Lady for a Day!"

* * *

A sparkling slice of real life in a roaring, Fifth Avenue-Hell's Kitchen romantic drama!

* * *

The lovable star of "LADY FOR A DAY" sweeps again into your heart with a magnificent, new characterization!

Sell The Kids With Newspaper Contest

WITH three youngsters playing important roles in "3 Kids and a Queen," the children will naturally be more than usually interested in it. Go after them with this puzzle contest planted in the local paper. Offer free passes as prizes for the first twenty or thirty youngsters who turn in correct outlines of the hidden face of Mary Jane Baxter (May Robson),—or name the star and give the drawing the best coloring job. Announcement should mention that part of story where Mary Jane is discovered missing from the kids' flat and the immediate search for her. Provide the paper with production stills to illustrate the story. Play the stunt up in your lobby. Ask for exploitation service mat TKQ-1 at Universal Branches.

Boy Scout & Girl Scout Cooperation

ONE of the youngsters in "3 Kids and a Queen" is planning to be a doctor when he grows up. When May Robson is hurt in the runaway accident he gives her first aid treatment. This suggests tie-up with the local troop of Boy Scouts and the Girl Scouts to give free lessons in first-aid from a booth in the lobby.

Armetta Spaghetti Eating Contest

HENRY ARMETTA, always good for a flock of laughs, has an important part in "3 Kids and a Queen." Play him up with this spaghetti eating contest staged in the window of a prominently located restaurant. You'll get a lot of laughs and have the whole town talking about the picture. Finals on your stage. The first prize should be the HENRY ARMETTA CUP suitably engraved with picture title, theatre name, etc. You can promote one from the local jeweler in return for the publicity he will receive or you can buy one for about ten or fifteen dollars. Other prizes can be passes to the show. Display the cup in the window with the announcement. Plug the stunt in your lobby and supply the newspapers with stories about it. Have photographs made of the contestants while they are eating and use for follow-up publicity stories.

Robson + 3 Kids + Kidnappers + G Men + Armetta=Riotous Comedy!

Old Auto Ballyhoo Sells Title

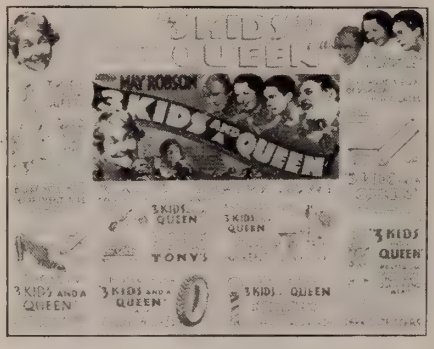
THE older the car you can dig up for this ballyhoo, the better. Get three youngsters to man the front seat and let one of your usherettes ride in the back with a white wig and cardboard crown on her head, imitation royal robe and a dog in her lap, etc. Banner the car as shown in the sketch, give the kids noise makers. Have the "queen" pass out heralds when a crowd collects or when the car is held up by traffic lights. Keep it on the streets during the busy hours and you'll have a flock of kids chasing it wherever it goes adding to its attention-pulling power.

Pet Stores

Contact local pet stores and arrange for a cocker spaniel give-away on the opening night of the picture. Set details far enough in advance to have the dog in lobby, two weeks before opening. Plug the give-away on your screen, in the house organ, and in newspaper stories.

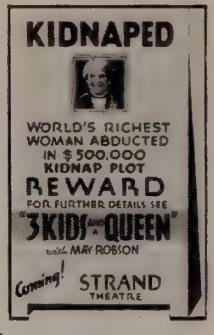
Armetta Impersonations

A "HENRY ARMETTA" impersonation contest run a couple of nights in advance of "3 Kids and a Queen" is a good interest builder, at little cost. If your local radio station happens to run an amateur night, you can arrange for the winner of your contest to appear on the air, with credit given the theatre and picture.



LOBBY TEASER BOARDS

PLAY up the dramatic angle and plug the part the dog plays in the picture with these teaser lobby boards. Copy also can be used for tack cards to snipe around town.



LAND FINE WINDOWS WITH TIE-UP STILLS

THE following tie-up stills are available for your campaign on "3 Kids and a Queen." No. 752—25 & 26—Music and musical instrument stores. P9—Knitting yarns and lessons. 72—Tea services, home furnishings, tea or chocolate. 70—Barber shops, lotions, hair tonics, etc. 60—Dinner service, home furnishings. 6, 7 or 8—Spaghetti or restaurants. Your Universal Branch can secure these stills on application to the Exploitation Department.

CO-OP AD PAGE

THIS co-op page for merchants is headed by the streamer:—"SPECIAL BARGAIN DAY! Everything To Outfit From Heads to Toes!—'3 Kids and a Queen' And All the Kids and Queens of Blankville!" "3 Kids and a Queen" offers many possibilities for tie-up advertising and window displays with stores selling children and youth's items as well as stores that specialize in women's necessities and luxuries. Furnish the merchants cooperating with tie-up stills for illustrating their ad and accessories for dressing up the displays.

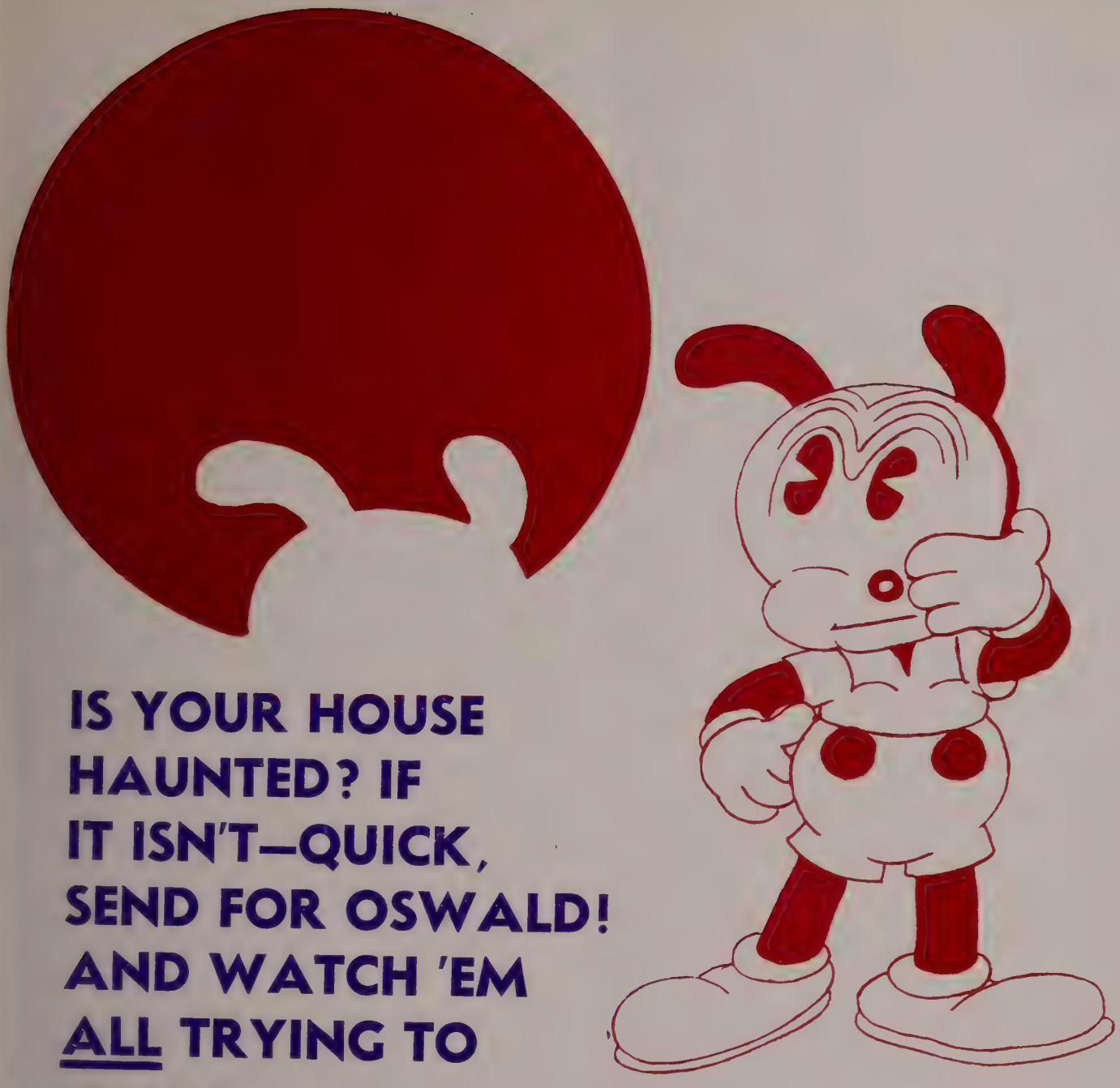
ADs in the personal columns of the newspaper are inexpensive yet big interest getters. Also spot teaser flashes on the radio, followed by a few explanatory words on the picture.

Stage A Pet Dog Parade

"AUBREY" a Cocker Spaniel, plays an important part in the story of "3 Kids and a Queen." He is May Robson's pet and as Mary Jane Baxter, wealthy recluse, she lavishes on him all manner of fantastic attention. Play up this angle with a parade of pet dogs to the theatre on opening night. Offer prizes for the best "dressed," the best groomed, the smallest and the largest dogs. A grand prize can be offered for the dog that most closely resembles "Aubrey!"

Dog Costume Party

OFFER prizes for the funniest costume arranged on a dog. In the story, if Mary Jane Baxter's (May Robson) dog had been disguised his mistress would not have fallen a victim to the kidnap gang. Ask contestants how they would costume their dogs to make them unrecognizable. On a certain night have the dogs parade across the stage and let the applause of the audience be the judge. Promote a blanket, leash or collar from one of the local pet shops for a first prize. Give the stunt a good plug in your lobby.



IS YOUR HOUSE HAUNTED? IF IT ISN'T—QUICK, SEND FOR OSWALD! AND WATCH 'EM ALL TRYING TO HAUNT IT!

OSWALD

THE LUCKY RABBIT

In a new Universal Cartoon

"MONKEY BUSINESS"

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER
NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

UNIVERSAL NEWSREEL

IS AT THE FRONT!

SHOOTING FASTEST WHERE SHOTS FLY THICKEST! BRAVING DEATH TO SCOOP 'EM ALL!

With GRAHAM McNA

Printed in U. S. A.

Larry Edmunds Bookshop
6658 Hollywood Blvd.
Hollywood, Calif. 90028
HO 3-3273
World's Largest Collection
Of Books on Motion Pictures

UNIVERSAL WEEKLY

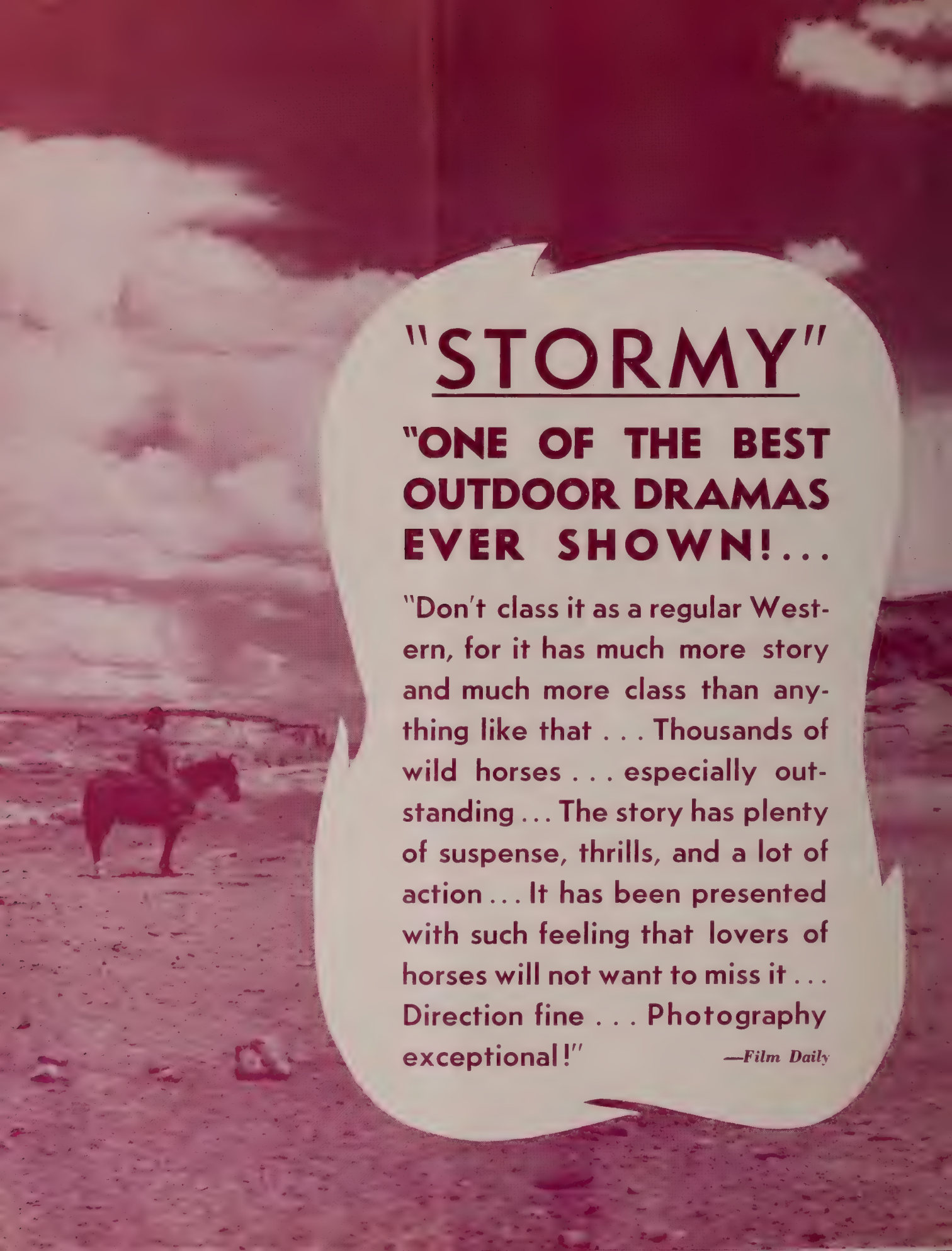
VOL. 37, NO. 13

OCT. 26, 1935

"I GUARANTEE A KNOCKOUT!"

CARL LAEMMLE

3 KIDS AND A QUEEN



"STORMY"

"ONE OF THE BEST OUTDOOR DRAMAS EVER SHOWN!...

"Don't class it as a regular Western, for it has much more story and much more class than anything like that . . . Thousands of wild horses . . . especially outstanding . . . The story has plenty of suspense, thrills, and a lot of action . . . It has been presented with such feeling that lovers of horses will not want to miss it . . . Direction fine . . . Photography exceptional!"

—Film Daily

NO MATTER HOW TOUGH
OR HARDBOILED YOU ARE
WE *dare* YOU
NOT TO CRY LIKE A BABY
WHEN YOU SEE • • • •

THESE PERFECTLY
IN A STORY NO HUM

MAY ROBSON

Crowned the Queen of Hearts in her tender role of the world's richest and loneliest spinster, who kidnaps a whole family!

HENRY ARMETTA

You've laughed at him before, but never have you roared as you will when you see him as the panicky barber with a houseful of orphans!

HERMAN BING

As the gossipy grocer, teamed with Henry Armetta for the funniest comedy combination since "Cohen and Kelly"!

3 KIDS and

with JOHN MILJAN, FERDINAND GOTTSCHALK, WILLIAM BENEDICT, HENRY KOLKER, TOM DUGAN

A UNIVERSAL PICTURE Presented by CARL LAEMMLE

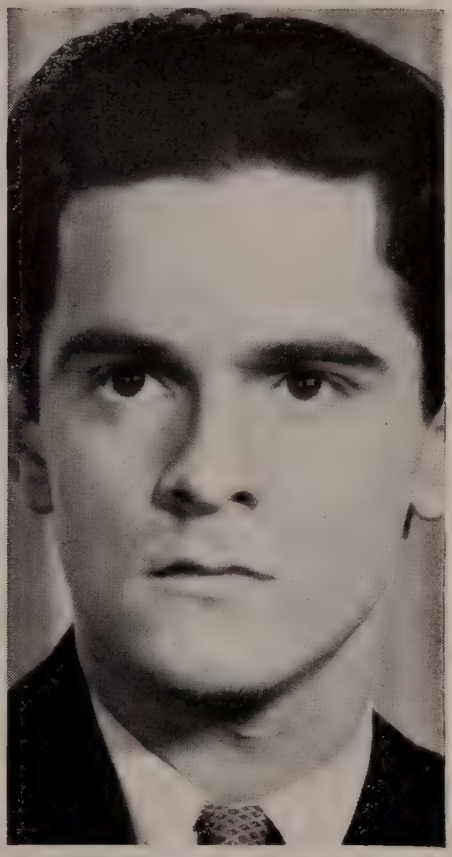
MARVELOUS PEOPLE AN BEING CAN RESIST!

BILLY BURRUD

He'll twine himself around every heart. When he smiles, life takes on a new meaning and the world is a better place to live in!

CHARLOTTE HENRY

As the wistful Hell's Kitchen waif, whose toughest job is to keep her little "brothers" straight in New York's toughest environment!



FRANKIE DARRO

As Tenth Avenue's toughest kid, who is ready to give up his life for the cranky millionairess—because "the old battle-ax is like a mother" to him!

a QUEEN

Screenplay by Barry Trivers and Sam Ornitz Story by Harry Poppe and Chester Beecroft.

Directed by EDWARD LUDWIG **A Ben Verschleiser Production**

HOW TO M OUT OF

No. 835 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

A burp is a hiccough. (Hiccup to you.)

Ordinarily, in polite society, it is suppressed, so I am told.

It is supposed to be slightly vulgar to burp within the hearing of sensitive and educated ears.

I have always felt this was not quite fair, because, after all, a burp is just Mother Nature's way of giving a certain indefinably beautiful relief to a human being in distress.

Universal discovered an author who, too, felt that the burp should be glorified and not condemned.

He found a way of putting it on a pedestal instead of banning it from its rightful place in the pleasure of human beings.

So we wove a plot around a burp.

We bought it and then we chose as the chief burper the only man in captivity who can burp convincingly, genteely and honestly. Of course I mean Edward Everett Horton.

AKE MONEY A BURP!

We thought so much of the idea that we surrounded Mr. Horton with as perfect a cast as you ever saw in your whole life. We even got William Nigh to direct it.

VARIETY says it is "delirious nonsense." It also says it is "hilarious comedy."

It is one of the two best performances Edward Everett Horton has ever given in his whole career — the other of his best two was in "Top Hat."

I suggest that you put cushions in your aisles to avoid damage suits when you run this picture, because the folks are going to roll in the aisles.

In these days I'd rather make the millions laugh than think, first because it is easier and second because it is better for them.

This picture will bowl them over.

The title is "His Night Out." Book it as soon as you can and stick an extra blast of dynamite into your advertising.

Carl Laemmle

YOUR MONEY BACK

If You Are Not Satisfied with MAY ROBSON in "3 Kids and A Queen"

"My Man Godfrey" is coming nearer and nearer to the screen. During the summer it appeared serially in Liberty Magazine. Last week it came out in the form of a book, the cover of which is reproduced here, published by Little, Brown and soon it will go into production at Universal City with William Powell as "My Man Godfrey."

THAT'S what Carl Laemmle advises every exhibitor to say to his patrons when he runs "3 Kids and a Queen." There are not many pictures made these days where you dare say that. "3 Kids and a Queen" is one picture in a million. It will please every type of audience. Rich people, poor people, young people, old people, crooks, and even the Department of Justice G-Men in Washington will get a great kick out of it.

"3 Kids and a Queen" is geared to the popular taste, but it is so human, so appealing, so amusing, that every patron will come out of your show feeling that he has had his money's worth and that he wants everyone of his friends to go and see that picture. That's the kind of a picture "3 Kids and a Queen" is. When you stand in your lobby and watch the crowds coming out, you will see half of them have handkerchiefs in their hands and the other half is gasping for breath. I will venture to say that half of them will go up to you and thank you for booking such a picture into your house.

If you don't make every effort to get everyone in your city to see this picture, you are missing one of the greatest opportunities of your life time. "3 Kids and a Queen" is not only a business builder, but it is a good will builder in your town. That's why I said in last week's Weekly, and repeat in this one, "I guarantee a knock-out."

CAR LAEMMLE

"King Solomon of Broadway" made an enviable reputation at the Roxy Theatre last week. It rolled up $6,000 more than the average take of the theatre. Chidnoff, the photographer, made no mistake when he advertised his own pictures of Dorothy Page in the advertising space in front of his Fifth Avenue studio during the week that "King Solomon of Broadway" was playing at the Roxy."

JAMES STEWART IS NEW LEAD FOR MARGARET SULLAVAN

JAMES STEWART is the white haired boy of Hollywood today because of the resounding hit he has made in "Rose Marie." In addition to that, he has just been signed by Universal to play opposite Margaret Sullavan in 'Next Time We Love." He replaces Francis Lederer, who becomes leading man for Marta Eggerth in 'Song of Joy."

James Stewart, while new to the films, has made a splendid reputation for his type of acting for the last two years on the Broadway stage. He played in "Another Language," "Spring In Autumn" and other hits. "Next Time We Love" is the Ursula Parrott story which ran serially in McCall's Magazine under the title of "Say Goodbye Again." It is still in the best seller class, having been brought out in novel form in the spring by Longmans Green.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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OCT. 26, 1935
Vol. 37 No. 13

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"Silver Spurs" Purchased for Next Buck Jones Story

AS soon as he finishes his current picture for Universal, Buck Jones will start on Charles Selzer's novel, "Silver Spurs." Universal has just purchased this property for him and will immediately turn it over to the western story department for adaptation and continuity. If Helen Splane recovers from the illness which kept her out of "Sunset of Power," she will be leading lady of "Silver Spurs." The western star expects to complete "Sunset of Power" on Wednesday of next week.

Charlotte Henry

One of the clever players, who make "Three Kids and a Queen" an unadulterated delight. And doesn't she look like Margaret Sullavan?

THE BIGGEST GR
POINT TO THEM
CHARACTERS
$
3 KIDS
and

OSSES YOU EVER PLAYED TO WILL
WITH PRIDE AS THE MOST LOVABLE
EVER SEEN ON ANY SCREEN!

a QUEEN

Here is YOUR NEW DEAL

Here are the "3 Kids and a Queen" — Billy Burrud, Frankie Darro, May Robson and Billy Benedict.

"THREE KIDS AND A QUEEN"

May Robson and Billy Burrud in the climax scene of the picture.

Here's the dog, Flush, who plays an important part in this picture, as he did in "The Barret's of Wimpole Street."

IF you want a new deal between you and your customers, book "3 Kids and a Queen" and play it immediately. Then, if you want to follow this up in a week or two with another thoroughly satisfying comedy, book "His Night Out" with Edward Everett Horton. You have no idea how much higher you will stand in the estimate of the people in your community after you have shown these two pictures!

Most great pictures are the outcome of a novel or play by recognized authors and playwrights. However, some of the greatest screen productions have originated from the combined efforts of a number of moving picture makers and the result is called an "original." It should be a composite. "3 Kids and a Queen" started out as an original story by Chester Beecroft and Harry Poppe. It had the elements of a great popular appeal. By the time the script was written by Barry Trivers and Samuel Ornitz, it was even more to the liking of Ben Verschleiser, who made the production. A number of suggestions by the director, Edward Ludwig,

May Robson herself and some original ideas by Henry Armetta and Herman Bing, as the picture was being rehearsed, rounded out a story which combined comedy, heart interest, melodrama, in a vehicle which is so typical of the best in moving pictures that it deserves to live far beyond the camera life of a releasing picture.

After its very first release, it will be ranked by critics with such pictures as "It Happened One Night," "Ruggles of Red Gap" and May Robson's own "Lady For A Day."

"3 Kids and a Queen" also furnishes a remarkable example of perfect casting. May Robson herself never had a more satisfactory role than Mary Jane Baxter, the "richest woman in the world," whose sad experience of love had turned her into

One of the amusing scenes in "3 Kids and a Queen" is where the hiding-out heiress and the benevolent barber get the whole troupe to sing "Here Comes Cookie."

Of course, in the end it comes out all right and here is the heiress with the adopted family which she took over from the barber.

a cantankerous and crabbed old battle axe, whose relatives were trying to put her into an asylum so that they could enjoy her money. Henry Armetta plays the role of Tony Orsitti, the benevolent barber who had adopted three kids and who suddenly found himself in extreme danger of being accused of kidnapping the richest woman in the world. Herman Bing plays the babbling butcher in Hell's Kitchen who is flattered by the G Men into admissions that put his dearest friend in jeopardy of his life and then makes a speech to the court to save him which will throw you into a fit of laughter.

Jane Baxter discovers for the first time that her relatives, who have been trying to put her in an insane asylum, think now that she has been kidnapped. She refuses to leave.

THEY'LL ROCK YOUR HOUSE WITI

LAUGHTER—SOAK IT WITH TEARS!

BILLY BURRUD

This intriguing youngster made his debut in "3 Kids and a Queen," played an interesting role in "His Night Out," and now has been set by Universal for "Sutter's Gold." Billy Burrud is under long term contract to Universal.

A GREAT DAY'S WORK on "*3 Kids and a Queen*"

The public hearing of the Lunacy Commission concerning the sanity of Mary Jane Baxter in "3 Kids and a Queen," as described by a reporter on the set at Universal City during filming of this May Robson starring vehicle. Left to right, Henry Armetta, Frankie Darro, Charlotte Henry, Billy Burrud, the dog Flush, William Benedict and Herman Bing. In the larger cut, May Robson and Billy Burrud.

A GREAT day's work was turned in by this outfit today. It was probably the biggest day in Herman Bing's life as an actor. May Robson rose to her peak scene in a wonderful piece of flawless elocution that could not be surpassed, even by Sara Bernhardt. The scene is a long shot of a large, long board-meeting room where the Lunacy Commission is having a public hearing concerning the sanity of Mary Jane Baxter (Miss Robson).

There was drama in the air all over the set. There was a feeling of drama all over Hollywood and in fact the whole world was sick at heart because the news of the death of Will Rogers had just come in. It affected Miss Robson more deeply than the others because to her Will Rogers was a dear old friend.

It was with difficulty that Miss Robson carried on, and when she got up to do her big scene she put something extra into it. She put into it that surging sorrow inside of her that would have burst its bounds in some other way had not she been required that morning to do her biggest emotional scene in this production.

This large board room is an echoing place and Herman Bing's resonant voice makes much reverberation as he pleads most eloquently for a verdict of acquittal for Mary Jane. Herman is not very legal or technical. He brushes all that aside in a masterful way. But he puts on a great show and makes up in amusing majesty what he lacks in knowledge of English and court procedure. There is a defense attorney, played by the able Lawrence Grant, but Herman makes him look like a mere fill-in while he prances around and conducts the trial to suit himself.

It is a "screwy" trial, with the witnesses giving the show and legal dignitaries (including Ferdinand Gottschalk) acting as mere spectators. In this respect it is remindful of an Italian trial, in expression and emotion without interruption or fear of consequences. Thus, Herman calls on Armetta for corroboration and Armetta in turn calls on the kids and they all get up and have their say, right out from the heart and shoulder.

It is a beautiful scene to behold. Mary Jane gets up and asks if she might not say a word in her own behalf. With permission, she then tells the Court of the loveless life she had despite the great wealth she has always had. She tells how the only real happiness she ever knew she found with these humble people who are here to defend her.

The little lame boy, Doc, runs in and throws his arms around her and she goes on with more force than ever to vindicate the giving of her money to help the poor, the lame and the sick, the thing that has brought her to trial, a trial instigated by mercenary relatives who are there to see her put away. It is a grand piece of acting. May Robson never did better. It could not be done better.

It is a great scene by a great cast, topped off by that marvelous mistress of elocution—May Robson.

"GREAT STUFF ALL OF THIS *and it looks like a GREAT PICTURE!!"* ***It Is!***

✚ ✚ ✚

Melvyn Douglass for "Spinster Dinner"

UNIVERSAL has signed Melvyn Douglass, the lead opposite Claudette Colbert in "She Married Her Boss," to play opposite Carole Lombard in "Spinster Dinner." This Faith Baldwin story which originally appeared in Cosmopolitan, has been held up for a month for lack of a leading man who would team appropriately with Carole Lombard and of whom the star approved. Yesterday all hands agreed on Melvyn Douglass and he gets the coveted role.

WOW!

THE Hollywood REPORTER

Oct. 12, 1935

'THREE KIDS AND QUEEN' PIP;

May Robson Stars In Grand Part

"THREE KIDS AND A QUEEN"
(Universal)

Audiences of all kinds will roar with delight over May Robson's first starring vehicle under the Universal banner and box-offices will echo the good. It is a pip of

DAILY VARIETY DAILY

Sat., Oct. 12, 1935

. . . Film Previews!

For Henry Armetta, foremost, it is a distinct triumph. He does as

and savagely dominated ... whose heart is melted when an accident thrusts her into the home of a humble barber and his adopted brood, has a part that gives her a real chance and she troupes magnificently, with every ounce of emotional value captured and sustained.

A supporting cast whose excellence is amplified by the many character parts that are rich and real in human values; a production of outstanding excellence and a skillfully and sympathetically written script by Barry Trivers and Sam Ornitz will surely add up to make this a box-office natural.

(Univ.)

Distinct triumph for Henry Armetta, who with May Robson put picture in b. o. smash class.

Inspired writing, direction and playing and careful production combine to make 'Three Kids and a Queen' an outstanding comedy of the homely, heart warming kind. It is grand entertainment throughout, should build for impressive box office

and left and unwittingly ... involved in a technical kidnaping, as the screen has seen in years. Picture puts him up among the peerage of comedians with a truly memorable performance bound to rate critical raves.

May Robson deftly uses all her practiced arts in vitalizing the role of the eccentric Park avenue spinster millionaire who is picked up by Armetta's assorted kids after an accident to become the inspirational and, to the family, dangerous queen of the lowly household while her world hunts for her. Tears and chuckles she evokes masterfully, and her scenes with Armetta and with the youngsters, Charlotte Henry, Frankie Darro, William Burrud and an uncredited lad, have rare emotional beauty and heart appeal, as well as gusty humor.

One other player especially, among the able cast, stands out for high honors — the boys William Burrud, a cripple who wants to be a doctor. His engaging frankness and genial personality will charm its way into the heart of any audience.

Edward Ludwig does an ace job of direction, handling his people and subject matter with sympathy. Picture adds definitely to his standing among the b. o. directors.

Herman Bing stands out among supporting players for high comedy honors in ludicrous role of Armetta's interfering neighbor. The youngsters, Charlotte Henry, Frankie Darro, the black sheep, and the uncredited boy are splendidly natural and appealing. Lillian Harmer does an excellent bit as the eccentric spinster's maid. Lawrence Grant is okay as her attorney. John Miljan makes his part count as the chief of high jackets who really kidnaps the old lady from the Armetta refuge ... to remain to

MOTION PICTURE
DAILY

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Three Kids and a Queen"

(*Universal*)

HOLLYWOOD, Oct. 14.—"Three Kids and a Queen" indicates a full house of patrons forgetting their poker faces after the first reel.

Armetta scores a huge individual success for comic despairs. Miss Robson gives her expected energetic crusty-shell-heart-of-gold performance. Herman Bing gets a full measure of laughs as Armetta's pal. E. E. Clive makes a small part notable. The excellent cast is completed by Charlotte Henry, Lillian Harmer, Lawrence Grant, Hedda Hopper, Henry Kolker and Ferdinand Gottschalk.

D. BERSHON, President CHAS. W. KOERNER, Vice-President J. H. GOLDBERG, Secretary-Treasurer

WESTLAND THEATRES, Incorporated
~~1584 W. WASHINGTON BLVD. • REpublic 3161~~
LOS ANGELES, CALIFORNIA
3341 LEIMERT PLACE • VErmont 3121

Monday Oct.7th.1935.

Universal Studio
Universal City.

Dear Sir:

I am writing you at my first opportunity to tell you of the fine reaction I received from the Preview of "Three Kids And A Queen" here at the Leimert Theatre last Wednesday night.

I was not able to see all of the picture,being busy in the foyer part of the time,but from all the nice things I heard from my patrons on the way out,it must have been a "honey".

As a rule,the people who attend this Theatre are not prone to comment a great deal on anything they see but I had a great number of the folks tell me how fine Miss Robson was in the picture,how they laughed at Henry Armetta,and how they shed tears at the climax of the story,which leads me to believe that the picture has everything in the entertainment line. This Theatre has a tough audience for previews,so to rate these remarks,the picture's "Gotta be good".

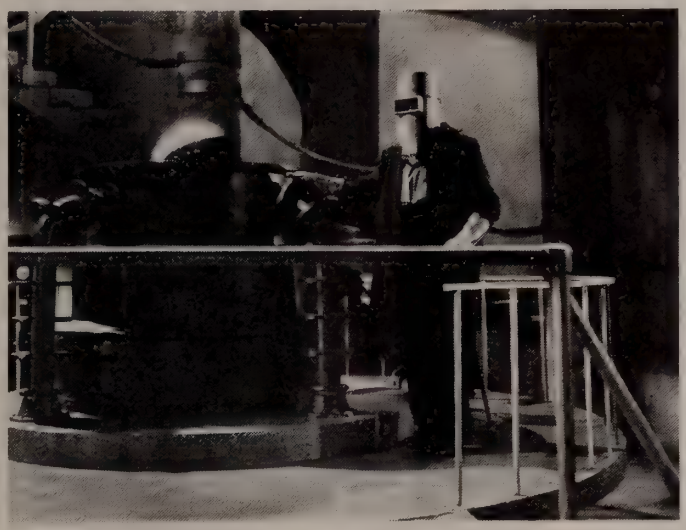
Any time you have a picture of this calibre to preview, don't forget me,I'll be tickled to get it.

Very best wishes for the success of "Three Kids And A Queen"

Sincerely,
Ray Lindsey
MGR.LEIMERT THEATRE.

CLAMP DOWN LID ON REPORTS FROM "THE INVISIBLE RAY" SETS

"This will probably be the last report on this picture, which will be produced in private from this point on, owing to secret processes concerning The Invisible Ray which must not be divulged."
Studio Critic



This is the last scene of "The Invisible Ray" that the Studio Critic was permitted to see. Karloff in protective helmet is starting a terrifying experiment. The players below, Frank Lawton, Frances Drake, Bela Lugosi, Walter Kingsford and Beulah Bondi, behind a special light repelling glass, watch with bated breath. It is a photographic experiment for the studios too. That's why no one will be admitted.

WITH this sentence, yesterday's daily report on rushes from "The Invisible Ray" set, closed, leaving Universal's entire organization in the dark as regards further filming of this Boris Karloff-Bela Lugosi picture. There will be no more reports sent out. To give some idea of the revolutionary nature of such a procedure, it is necessary to explain what daily reports on rushes mean to movie producers.

They correspond to bulletins from a battlefront to army headquarters. They are written by men called studio critics. They contain a complete description of each day's filming, with the picture's title, cast, production staff and footage shot. They are read by all studio executives from Carl Laemmle down. Additional copies are airmailed to Universal's offices in New York for the executives. Thus the whole organization is able to keep its finger constantly on the pulse of production. For the studio critic not to report a scene after being filmed is an absolutely unprecedented event. Even during the shooting of "The Invisible Man" he was on the job constantly. This is the first time in the studio's twenty-year history that the daily reports have stopped. It is revolutionary.

The reason for this secrecy lies in the new photographic process never before used on the screen, by which Karloff will be shot in all remaining scenes. It was invented by John Fulton, Universal's camera expert and special effects man. It is now perfected, after weeks of experiment. By means of it Karloff will be photographed so that his face and hands will have a ghostly phosphorescent glow in the dark. The instant he steps into light his flesh will appear normal.

How Fulton will accomplish this glow and instantaneous change by camera work alone without makeup, is part of the secret. Lugosi, Frank Lawton, Frances Drake and the other players can tell nothing. Only the barest details have been offered by producer Edmund Grainger and director Lambert Hillyer. They state that Fulton will get some of his effects by projecting light through several filters. The completed film will need no retouching. No further information is obtainable.

Cameramen George Robinson and Harold Smith have seen the first tests screened. They say that Fulton's "invisible ray" process makes Karloff seem to pulsate with a weird incandescence like a big lightning bug. Later scenes will show flames bursting from his head and hands as he plunges from a window in his role of the scientist whose body becomes a human bomb charged with deadly radium rays and who returns to avenge the theft of his invention and of his wife's love.

A sample of the extra big ad campaign prepared for this outstanding production. A wide variety of ad selling angles is included in the pressbook.

He Awakens, Is Accused Of Slaying 3

SALT LAKE CITY, UTAH—"Do you know what you did last night?" Sheriff Joseph Holbrook asked George Leo Rutledge, 31, Monday morning.

"No," Rutledge replied.

"You're accused of murdering three people in Bountiful and shooting two others," the sheriff informed the former San Diego, Cal., butcher who now lives in Salt Lake City. "Did you do it?"

"I Might Have Done It."

Again Rutledge's reply was "No."

Later Rutledge said he had been drinking since leaving Rock Springs, Wyo., early Sunday and didn't remember a thing but admitted that, "I might have done it."

Police Chief W. L. Pane said ballistics tests showed a pistol found in the possession of Rutledge fired the bullets that killed John Loren East, 43, Bountiful, Utah, farmer; Alice A. East, 38, his wife, and Mrs. Blanche Nelson, 35, Woods Cross, Utah, widow.

Spurned.

Chief Payne announced also a car used by Rutledge Sunday contained bloodstains.

Deputy Sheriff Calvin Roberts said Rutledge had known Mrs. Nelson for several months and had attempted to make "dates" with her, but she spurned his advances.

Dragged Body From Car.

The slayer, according to police reconstruction of the story, started on his orgy at about 10 p. m. Sunday, when he beat and shot Mrs. Nelson on a lonely road at Bountiful, 10 miles north of Salt Lake City.

As he dragged her body from the car to a ditch, he found East irrigating his farm Without warning he shot Mrs. East. who was

UNIVERSAL WEEKLY

They Laughed at Death in "Remember Last Night"

ONE definite sign of the advancement toward sophistication of the motion picture is that producers are now injecting humor, wit and "wisecracks" into murder mysteries, according to Carl Laemmle, Jr., producer of Universal's weird and eerie "Remember Last Night?"

"Producers once had the belief that audiences couldn't really mix their emotions, and that they had one-track minds," Laemmle asserts. "In recent years, they have learned that the audience can be entertained by a mixture of emotions, and the result is that humor is being injected into mystery stories and that mystery is being injected into humorous stories.

"Proof of the fact that audiences enjoy mixed reactions is shown by one notable example, 'The Thin Man.' Again, in 'Remember Last Night,' the humor is definitely entangled with the plot. In fact, I chose the best-selling novel by Adam Hobhouse because the characters, although they were in one 'jam' after another and all faced death at different times, didn't lose their capacity to joke. They laughed, and audiences laugh with them."

One of the ingredients for a successful "mixed emotions" picture, according to Laemmle, is a director with a knowledge of how to thrill but who, at the same time, possesses a sense of humor. That is the reason he picked James Whale to direct. He also realized that a fine cast was necessary to keep the production from being burlesque, so he chose such players as Edward Arnold, Constance Cummings, Sally Eilers, Robert Young, Robert Armstrong, and Gregory Ratoff.

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He Couldn't Remember Last Night and This Really Happened!

The reproduction on the left hand column of this page is a front page story in the Des Moines Tribune of October 14th. While the circumstances of this case are entirely different from those on which the moving picture, "Remember Last Night?" is based, the psychology back of them is the same.

Here is a man who went on a huge bender just as the characters in "Remember Last Night?" did. He is accused of three murders. He can't remember whether he committed them or not. He said he might have done it. The characters in "Remember Last Night?" said the same thing. So you see, there is nothing far-fetched or impossible in such a plot as Adam Hobhouse contrived for the story which Carl Laemmle, Jr., has made into such a walloping big success.

The reproduction in the right hand column is this Saturday's Saturday Evening Post of Adam Hobhouse's novel "Hangover Murders."

I'VE got to depart from my rule and use an adjective or two in describing **"REMEMBER LAST NIGHT?"** It is such an intense story and is so splendidly presented that simple words seem inadequate. It has all the elements of melodramatic thrills which the people of this country love—murder, mystery, detective cleverness and comedy. It begins with an unusual celebration, winds up in confusion and tragedy, and then the sun shines again. The cast has enough stars for three fine features: **EDWARD ARNOLD, CONSTANCE CUMMINGS, SALLY EILERS** and **ROBERT YOUNG** with **ROBERT ARMSTRONG, LOUISE HENRY, GREGORY RATOFF, REGINALD DENNY, Jack LaRue, Monroe Owsley, Arthur Treacher, Gustav Von Seyffertitz, Rafael Ottiano, Ed Brophy, George Meeker, Allison Ardell** and others. This is beyond all question a Class A picture. It is directed by the master craftsman, **JAMES WHALE,** who has never made anything but successes. It's a **CARL LAEMMLE, Jr.** Production.

ATTENTION!

And soon comes the queenly and talented **IRENE DUNNE** and her co-star, **ROBERT TAYLOR,** with **Charles Butterworth, Betty Furness** and other accomplished players, in Lloyd C. Douglas' absorbing story and best-seller, **"MAGNIFICENT OBSESSION,"** in which there is a flavor of the medical profession, the hospital, and the marvelous operations of a surgeon whose desire, aside from his profession, is to create happiness. It is a fascinating romance and you'll love it. It is unquestionably **JOHN M. STAHL'S** best Production.

* * * *

Don't fail to see **UNIVERSAL'S** newest and most thrilling football production entitled **"FIGHTING YOUTH,"** starring **CHARLES FARRELL** with **June Martel, Andy Devine, J. Farrell MacDonald, Eddie Nugent, Ann Sheridan** and some *Great All-America Football Stars.* It also contains a delightful romance which will please you. Our staff pronounces it better than *"THE SPIRIT OF NOTRE DAME."* I regard it as one of the most entertaining pictures we ever made. Directed by **Hamilton Macfadden.**

* * * *

If you can write us an acceptable idea telling how Universal Pictures can be improved, we will send you a $50 check.

Carl Laemmle

[Pronounced LEM-LY]

UNIVERSAL PICTURES

CARL LAEMMLE, President

"FROM GOOD TO VERY GOOD"!

Says conservative Harrison's Reports of this roaring adventure drama that will pack 'em in to the roof!

A scene which presents almost every member of the cast of "The Great Impersonation," which has just been completed at Universal City. The scene is in Dominey Hall and includes Spring Byington, Lumsden Hare, Virginia Hammond, Edmund Lowe, Douglass Wood, Claude King, Charles Waldron, Henry Mollison, Murray Kinnell, Wera Engels, and on the couch in the center, Valerie Hobson and Ivan Simpson.

"The Great Impersonation"
A Strong Dramatic Mystery

WITH the completion of the final scenes of "The Great Impersonation" at Universal City, Alan Crosland engaged Dwight Frye for the startling and mysterious role of Roger Unthank. Frye owes his prominence to three Universal pictures, "Frankenstein," "The Mummy" and "The Bride of Frankenstein." The role of Roger Unthank offers him a unique opportunity.

The picture itself was completed as far as the photography is concerned, late Saturday night. "The Great Impersonation" is a story of the great War with its early scenes laid in Abyssinia, where the hero becomes mysteriously confused with a man who looks exactly like him, but is on the opposite side of the international conflict at the outbreak of the War. This dual role is played by Edmund Lowe.

A dramatic mystery with qualities of humor and terror is the proper description of this adaptation of the greatest work of that great novelist, E. Phillips Oppenheim.

Exposing the devlishly clever secret moves by which agents of an armament trust seek to foment war, this Universal production serves a useful purpose beyond its admittedly great entertainment value. Edmund Lowe gives two of the most effective performances of his four-star-studded career—for he plays both the English Everard Dominey and the German Leopold von Ragenstein. When one man impersonates the other for purposes of gathering information about war plans, complications follow swifty and amusingly. Not the least of the complications involves the heart of Mrs. Dominey.

The role of Mrs. Dominey is played with shadings that bring out fully the pathos of her predicament by Valerie Hobson, tall and lovely English-Irish girl. The forces which lead the girl deeper and deeper into a mental mire are dramatized with vividness which enables the audience to appreciate fully why her mind loses its stability. Contrasted with the grimness of such a characterization, and with the eerie howl whose source is a minor mystery, there's real humor.

The Star and His Leading Ladies

Valerie Hobson, on the left, plays the wife who tries to murder Edmund Lowe, and Wera Engels, on the right, plays Princess Stephanie, whose passionate kiss almost betrays his impersonation of her exiled lover.

UNIVERSAL'S MASSIVE MUSICAL! BRILLIANT WITH FAMOUS RADIO AND BROADWAY STARS!

SWEET SURRENDER

With FRANK PARKER • TAMARA • HELEN LYND • RUSS BROWN • ARTHUR PIERSON • JACK DEMPSEY • ABE LYMAN and His Californians . . . Sara Mildred Strauss Dancers . . Tune Twisters and Nadon Singers . . Story by Herbert Fields . . Screenplay by John V. A. Weaver . . Directed by Monte Brice . . Adapted by Charles Beahan . . Musical score by Dana Suesse and Edward H. Heyman . . A Universal Picture produced by Broadway Productions and presented by Carl Laemmle.

Universal Newsreel Cameraman In Hot Spot In Abyssinia

BEING a motion picture cameraman in Abyssinia isn't what it is cracked up to be. A lot of correspondents, photographers and observers utterly disillusioned by conditions in Addis Ababa are just finding that out. Universal Newspaper Newsreel held its cameraman, Howard Winner, in abeyance, so to speak, in Asia waiting until it was certain that Il Duce was going to strike. Winner, blond, twenty-four years old and baby faced, is one of Universal's ace cameramen. He was on a trip to Tibet when Charles Ford, editor of the Newsreel, intercepted him, flew him back to Aden and sent him into Abyssinia. The Newsreel has cameramen also with the Italian armies invading Abyssinia, but Howard Winner is the cameraman on the hot spot.

The first thing Winner ordered was a gas mask, a trench helmet, a bullet-proof vest and a quantity of quinine. These have all reached him and he has been photographed in the new equipment.

Taking pictures in Abyssinia is one of the world's most ticklish jobs. In the first place, the natives know next to nothing about the camera and are almost certain that it is a new fangled machine gun. Furthermore, they are inclined to be suspiciaus and revengeful against all white people. Winner takes his life in his hand every time he makes a movie shot.

More than that, the rainy season isn't entirely over. What little light there is, is bad and likely to disappear at any minute. The sun shines one minute and it rains the next. Calculating of exposures is a matter of hit and miss.

Hotel accommodations are primitive and what accommodations exist are filled to the bursting point. Young Mr. Winner is quartered in a re-built stable masquerading under the imposing name of "Imperial Hotel," which is run by one, S. Ballolokos. Not only on account of its former estate, but because such things seem to be general even in the palace, the place is alive with bugs and fleas. When the rainy season is over, these pests will be joined by mosquitoes and a variety of insects which are even more annoying. However, Winner has photographed his way around the world and put up with many strange things, and the insectivia of Abyssinia is no worse than he has found it in many other places.

In his first shipment there were 4,000 feet of negative which went to New York by a devious route through the Mediterranean with trans-shipment in London. There is only one train a week out of Addis Ababa. The "takes" include exclusive pictures of Emperor Haile Selassie and the Empress Menen. There are elaborate shorts of the Feast of Maskal, a celebration which is an annual event in Abyssinia celebrating the end of the rainy season. Winner felt like celebrating this festival, too.

Howard Winner testing out his new gas mask with his Abyssinian guards. He also has a tin helmet and a bullet proof vest.

It Happened During "His Night Out"

CLERK: "For the double banana special, Sir."
HORTON: "Most disgusting spectacle I ever looked at!" (Hiccoughs, loudly and unexpectedly).
CLERK: "She et it, and he burps!"

"COMEDY RIOT WITH

PLENTY OF DRAW!...

Swift piece merits congratulations all around...'His Night Out' is hilarious comedy!"

— Daily Variety

"'His Night Out' Fun Riot with Horton at his best... Universal Laugh Picture Good for Any Box Office!"

— Hollywood Reporter

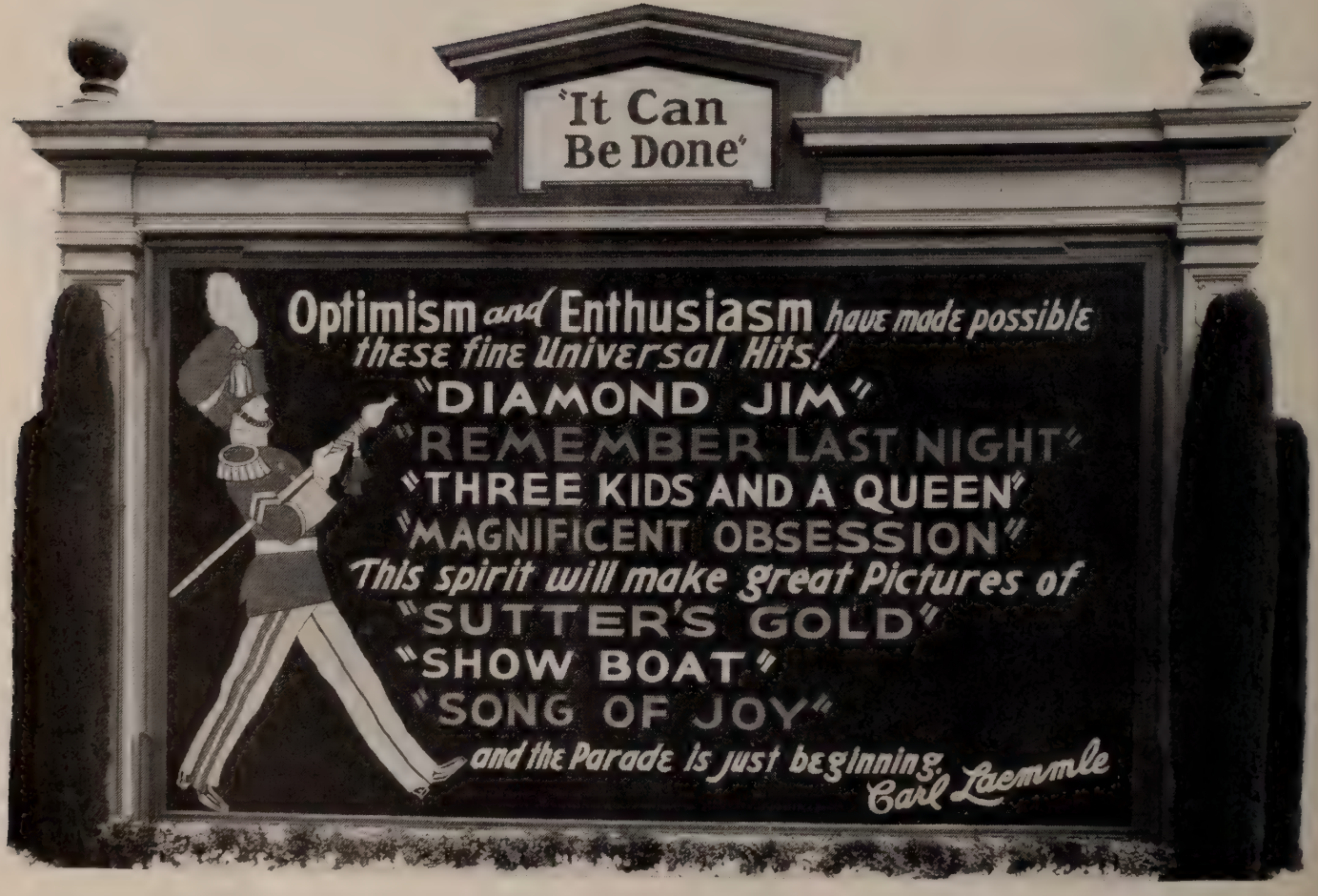
"In the money-making class!"

— Motion Picture Daily

"Horton Comedy will Please All Hands; Batch of Laughs and Cast Stand Out!"

— Showmen's Trade Review

THE REASON WHY "GOING TO UNIVERSAL PICTURES IS FAST BECOMING THE GREAT AMERICAN PASTIME"!



This billboard greets the gaze of all entering the Universal lot. It reflects the courageous spirit of the founder of the oldest company in the industry!

HERE'S A MEMORY TEST

THOSE of you who were looking at pictures or running them in your theatres twenty years ago, may remember a picture Universal made called "His Transformation." Well, it seems that E. L. Ellsworth of Iowa Falls was visiting Universal City studios in 1915. He had his camera with him and wanted to take some pictures of the players in the cast. When Carl Laemmle saw him thus occupied, he stopped production, called the cast together, and gave Mr. Ellsworth an opportunity to take the picture which is reproduced above on this page.

How many of you can identify the players shown here?

Don't attempt to guess who the man with black goggles is. We'll tell you. It is William Worthington, the director.

Mr. Ellsworth operates the Metropolitan Theatre of Iowa Falls. He runs Universal Pictures in it.

CHANGES NAME

IN the Los Angeles Court of Judge Marshall McComb, Universal concluded two very satisfactory legal matters last week. One was the approval of Universal's long term contract with little Billy Burrud, who has made such a terrific hit in "Three Kids and a Queen." Billy is ten years old. The other was the changing of the name of Universal's latest beauty winner, Rosemarie LaBie, to Diana Gibson. The new name will first appear in "Captain Commanding."

$50 REWARD FOR GOOD IDEAS!

Whether you're an exhibitor or a projectionist—you can earn $50.00 with every good idea for the improvement of Universal pictures which I accept. You see pictures every day and you know what audiences think. Why not send in **your** suggestion?

CARL LAEMMLE

Technical Advisor on "Invisible Ray"

FOR a number of African scenes which are to be shot this week in "The Invisible Ray," co-starring Karloff and Bela Lugosi, Lambert Hillyer has engaged a native of South Africa to act in a technical capacity. The new technical director is Ted Behr, who was born in Johannesburg and who is thoroughly familiar with African customs and a great many of its languages and dialects.

This is the Vernon Webster Band of Steeleville, Illinois. It was organized and is directed by Vernon Webster, whose father, A. G. Webster, owns and manages the Auditorium Theatre of Steeleville. All of the boys and girls in this band are students in the Steeleville schools. The Auditorium, in addition to utilizing this band on occasion uses Universal pictures and has done so for a long time. Vernon Webster can be seen in the picture, standing at the extreme right.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

RECOGNIZE the lips? That's the question, Ben Katz in exploiting "DIAMOND JIM" at the Warner Theatre, Milwaukee, asked readers of the Wisconsin News. Through tie-up with paper, lips of different players in the picture were printed daily together with explanatory story. Ticket prizes were offered winners. Telephone gag was worked at theatre with operators calling numbers day after day announcing coming of "DIAMOND JIM."

HEY! HEY!

WE print this picture with trepidation. The propriety of men walking around dressed in red flannel underwear is a matter of opinion. We do not deign to condemn or condone the practice. But since Howard Ralston of the Ritz Theatre, San Bernardino used two men in red flannel underwear and as a result, had the whole town talking about "Diamond Jim" we print it as showmanship news. Underwear was brilliant red made by dying stock woolens with Diamond dyes. And Ralston rates a star for his initiative!

...football...radio...and raves!

FOOTBALL is in the air! Shakespeare's 78 yard punt threw the last baseball ballyhoo from the sporting pages. Football is now King. Gay pennants are waving, college songs are in the air and crowds are cheering themselves hoarse. Right at the height of their football fever, Universal has ready for you FIGHTING YOUTH, one of the finest football pictures ever made, with an up-to-the-minute story and a menace that makes it different. A football picture always offers a showman's holiday with its un-numbered exploitation angles. All the more reason you mustn't forget Universal is offering $100 in cash prizes for the fast-stepping managers who put over the best, all-around campaigns on "FIGHTING YOUTH."

* * *

The radio waves will soon be throbbing with a new song favorite, REMEMBER LAST NIGHT. Odd to say, Sam Coslow, hit song-writer, penned the lyrics and the melodious tune on the inspiration he got from seeing the "rushes" of Universal's new screen special. The music publishers ran presses day and night so that orchestrations could be mailed to every major radio station in the country before the picture opens. Offering the exhibitor his chance to request local orchestras to play the song and so help popularize his forthcoming showing of "REMEMBER LAST NIGHT?"

* * *

THREE KIDS AND A QUEEN—we raved quite a lot, last week, about this "sleeper" which is waking everybody by storm. Los Angeles critics have just seen it and have gone overboard in their praise of it and its wonderful entertaining qualities. Hillstreet and Pantages Theatres are advertising it with a confession from their press agent telling the public he is stuck for adjectives to get over to them how really swell the picture is. Watch next week's issue for reproductions. But don't wait until then to see this picture. It's one of those pictures that lifts itself right into your heart just as did "OVER THE HILL," "MICKEY" and "LADY FOR A DAY." See it! SEE IT! and then *PREVIEW IT!*

Joe Weil

First "FIGHTING YOUTH" CONTEST Entries!

Nutting's "Youth" Co-Op Page Features Identification Contest

F. G. NUTTING arranged for one of the peppiest newspaper co-operative advertising pages Grand Forks, N. Dakota has seen in a long time, in connection with his run of "FIGHTING YOUTH" at the Paramount Theatre. Pictures of local football celebrities were scattered throughout the merchants' ads and the readers were asked to identify them. Free tickets for "FIGHTING YOUTH" were offered for the first forty correct answers.

The local merchants gladly subscribed to the ad space because of its perfect local tie-up. Some of them offered additional cash prizes. The newspaper itself gave much extra publicity to the picture because of the co-op page.

Nutting also used huge football cut-outs, advertising the picture, at cross-roads about town and on the curb in front of his theatre.

Shagrin's Winner No. 3

TO Joseph Shagrin, Paramount Theatre, Youngstown, Ohio goes the third of the five $5 prizes Universal offered in connection with the "Remember Last Night?" Nightmare Contest which closed October 15th. Watch next two issues of Weekly for additional winners.

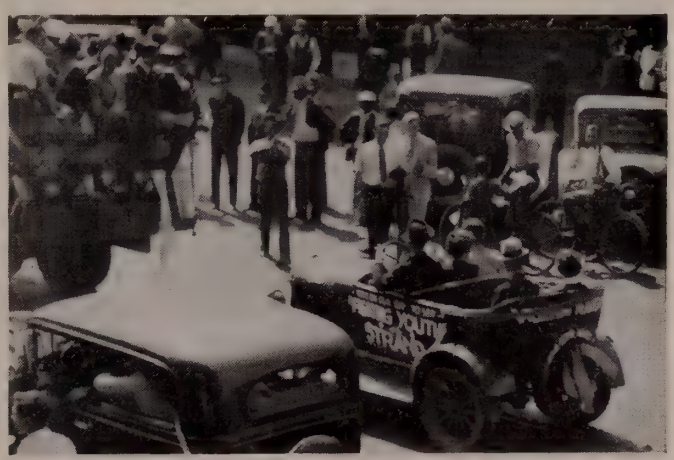
I dozed before my radio. Suddenly the radio loud speaker screen glowed weirdly revealing three tough birds. "With television" said the leader, "We can project ourselves into any home where there is plenty of money, help ourselves, and kill the owner in order to keep our secret. Let's get Shagrin first!" Before I could shut off the radio there was a rumble and the three of them stood threatingly over me, the leader with a long knife in his hand. I tried to get away but was paralyzed with fright. Slowly the knife descended until it touched my throat. The fiend gave it a quick side motion. I fell to the floor. The blow awakened me. Next morning the wife said, "Remember last night?—after this when you come home tired, go to bed and you won't be falling out of the chair!"

MAY BOOSTS BIRMINGHAM'S FOOTBALL SPIRIT WITH A SPECIAL MORNING SHOW

FRITZ MAY of the Strand Theatre, Birmingham Ala. used great head work on FIGHTING YOUTH. Knowing the local University was attending a big game on the picture's opening day, he tackled the school for a rally in the morning of the game and so he got the whole crowd in on the special showing of this picture. Aside from the actual box-office returns that morning he had the advantage of a city-wide ballyhoo as the boys and girls paraded in line down the main street to the theatre. Many of them rode in cars and trucks appropriately bannered to advertise the showing of FIGHTING YOUTH at the Strand.

The week before the game handbills and "fake" tickets were scattered all over town, plugging the picture to the football crowd.

May decorated his theatre front in school colors as a welcome to the local student body.



"Diamond Jim" Stunt Hits The Lansing News Columns!

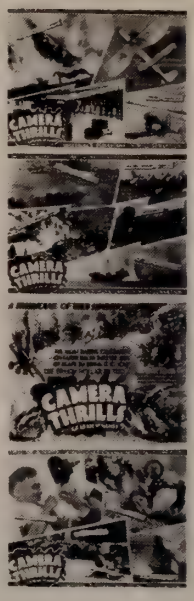
THERE have been many jewelry tie-ups on "DIAMOND JIM," but that engineered by D. Tohill, Manager of the Gladmer Theatre, Lansing, Mich., just about tops them all. He made such a hullabaloo about the arrival of the jewelry, calling out armed guards with all the trappings, that his stunt broke the news columns of the local papers which sent their own photographers to cover the event, only one of many features in Tohill's campaign.

Above you see Tohill himself signing for the precious shipment of replicas of "DIAMOND JIM" jewelry while two worthy members of the local police, with fire-arms drawn for action, stand by. What a sight—this truck rolling down the street!

Out of the truck—into the window—with two husky military men standing guard day and night to protect the gems—or was it, by chance, mayhap, or possibly, to attract the eyes of all Lansing to the display regardless of its intrinsic value?

Lansing dug old-time clothes out of the mothballs to attend the "DIAMOND JIM" costume dance in the city's most famous ballroom. Impersonators of Diamond Jim and Lillian Russell rounded the town in an early vintage car and then attended the "DIAMOND JIM" ballyhoo ball. Nice work Tohill!

Lobby Cards For "Thrills"!



BECAUSE of the raves Universal's featurette CAMERA THRILLS is getting, many exhibitors are asking for special exploitation material on the reel. In answer to their demands, a series of four 11x14 lobby cards have been prepared, reproducing actual enlargements of many of the exciting events in the film itself. Exhibitors are urged to use these in connection with the special 1 sheet on this subject, for posting in many spots about town. The picture gets great word-of-mouth advertising and therefore should be plugged heavily as an important and unusual feature of the program. It rates marquee lights and special display in ads. Critics should be requested to give it a separate review; newspaper cameramen should be invited to see it as should all the news staffs of the local papers. CAMERA THRILLS is an excellent box-office asset.

STATE U AIDS SOBLER

IMAGINE a football player kicking ten footballs into the packed stands before an important game—and each football carrying a pass for "FIGHTING YOUTH!" That was one of the many fine stunts A. W. Sobler used to give this picture a big sendoff at Lou Metzger's New Spreckels Theatre, San Diego, Calif. He called on the State College for co-operation and they came through for him in splendid fashion.

College newspapers sponsored and conducted game "description" contest for co-eds. This was held week in advance with theatre donating cash and ticket prizes for best 300 word letter review of game. Follow-up stories broke before opening. Leading daily paper reprinted winning letter.

The kicking stunt was done in the presence of 10,000 spectators at the big game. It was preceded by an explanatory announcement and a strong plug for the picture over the field's public address system.

$100 IN CASH PRIZES
For The Most Outstanding "FIGHTING YOUTH" Campaigns

IN conjunction with its release of "Fighting Youth," Universal is offering $100 in cash prizes for the best exploitation campaigns submitted by exhibitors. Send in Kodak pictures, tie-ups, mailing pieces, special stunts, details and all possible information on the all around exploitation campaign on "Fighting Youth" during its run at your theatre. The size of the theatre and town will be taken fully into consideration. Contest closes November 30th. Judges will be E. W. Sargent, Variety; A. Mike Vogel, Motion Picture Herald; Chic Lewis, Showmen's Trade Review. Address all material to Joe Weil, Universal Pictures Corp., Rockefeller Center, New York City.

OSWALD SATURDAY MORNING SHOWS FOR THE KIDDIES!

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER
NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

MANAGER
CLIFFORD THEATRE
5937 W ROOSEVELT RD
CHICAGO ILL

On the
ETHIOPIAN FRONT

and on the
ITALIAN FRONT

because
UNIVERSAL IS

OUT IN FRONT!

UNIVERSAL NEWSREEL
with
GRAHAM McNAMEE
as the talking reporter

Printed in U. S. A.

UNIVE[illegible] WEEKLY
VOL. 37, NO. 15
NOV. 9, 1935

The strangest sight you ever saw!

"THE INVISIBLE RAY"

Coming!

KARLOFF AND LUGOSI in

"INVISIBLE RAY"

OBSESSION MAGNIFICENT OBSESSION

The Supreme Triumph of JOHN M. STAHL, who gave you such memorable productions as "Only Yesterday," "Back Street" and "Imitation of Life!" Watch this page every week!

by LLOYD C. DOUGLAS

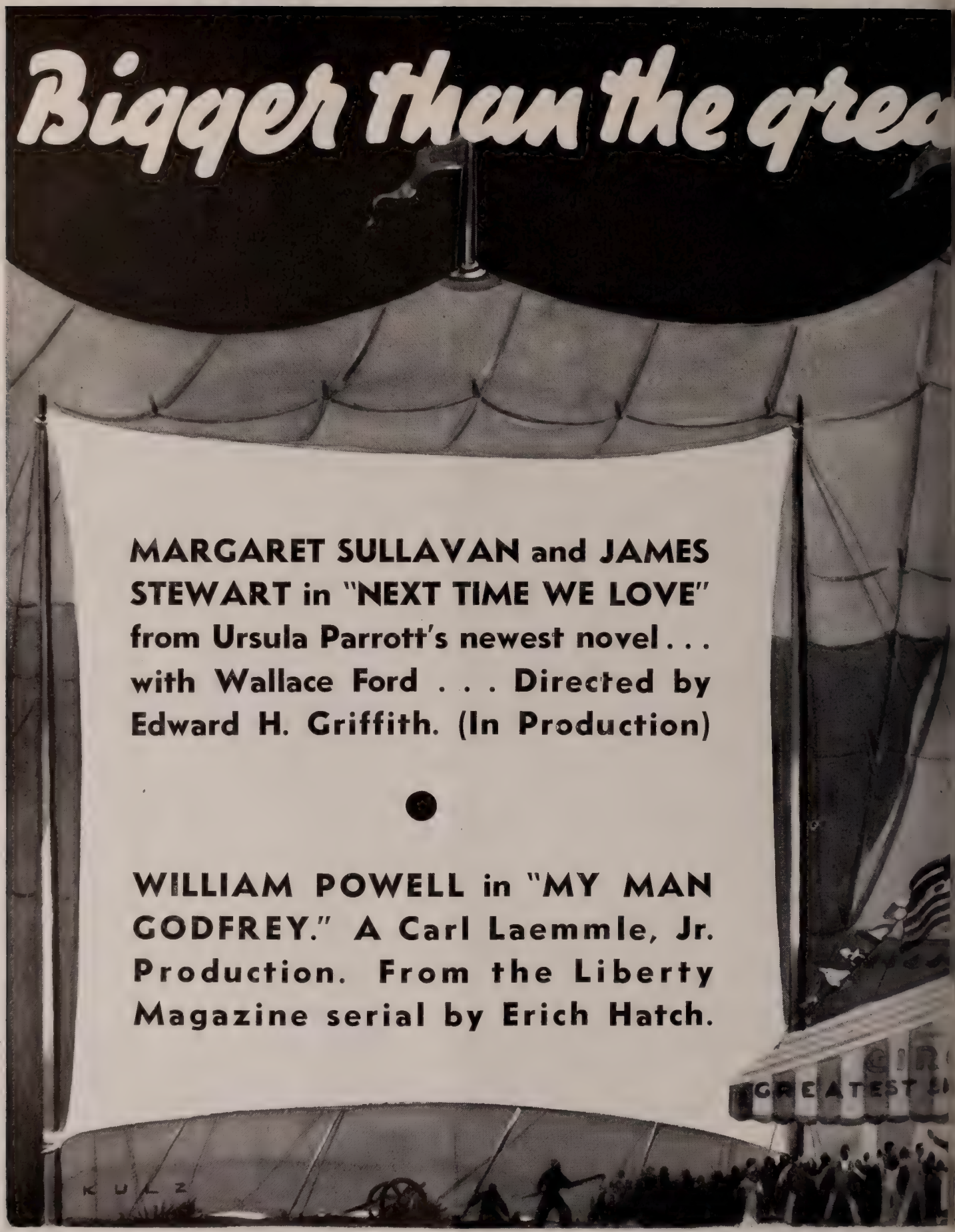
Magnificent Obsession

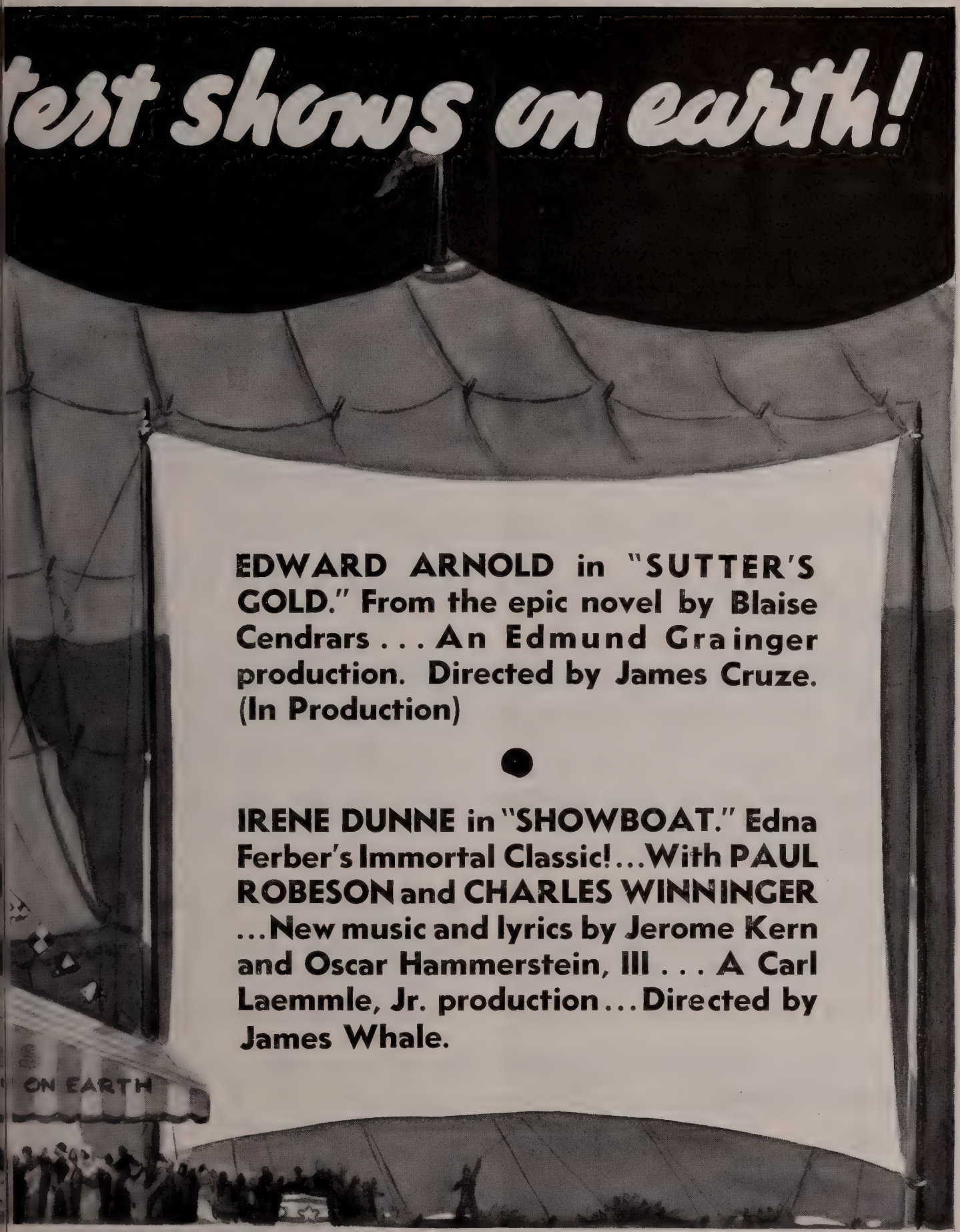
It has frequently been said of this strange story that the people who read it are never quite the same again!

THIRTY-NINTH PRINTING

OBSESSION MAGNIFICENT OBSESSION MAGNIFICENT

MAGNIFICENT OBSESSION MAGNIFICENT OBSESSION MAGNIFICENT OBSESSION MAGNIFICENT


Bigger than the grea
MARGARET SULLAVAN and JAMES STEWART in "NEXT TIME WE LOVE" from Ursula Parrott's newest novel . . . with Wallace Ford . . . Directed by Edward H. Griffith. (In Production)
WILLIAM POWELL in "MY MAN GODFREY." A Carl Laemmle, Jr. Production. From the Liberty Magazine serial by Erich Hatch.
GREATEST
KUL Z



EDWARD ARNOLD in "SUTTER'S GOLD." From the epic novel by Blaise Cendrars . . . An Edmund Grainger production. Directed by James Cruze. (In Production)

●

IRENE DUNNE in "SHOWBOAT." Edna Ferber's Immortal Classic!...With PAUL ROBESON and CHARLES WINNINGER ...New music and lyrics by Jerome Kern and Oscar Hammerstein, III . . . A Carl Laemmle, Jr. production...Directed by James Whale.

TREMENDOUS

No. 837 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Universal's elaborate production called "Stormy" is one of hundreds of proofs of Universal's willingness to contribute something new to the screen.

"Stormy" is intended for exhibitors and for movie fans who want something different — for folks who like heart-throbs, rather than cold, cynical sophistication.

"Stormy" is not done in a ballroom, nor in a bedroom, nor in a boudoir.

"Stormy" (perhaps I should whisper this) is gorgeously clean. It is a direct appeal to all that is decent in a decent human being. It contains no dirty Broadway wise-cracks. It does not spue any mental filth out to the millions of young movie-goers.

"Stormy" is a challenge to all who sincerely think that clean-ness cannot be heart-warming and entertaining.

The title role in "Stormy" is played by Noah Beery, Jr.

He is a homely or homey sort of boy with a tremendous human appeal.

He is a polished actor in spite of his extreme youth.

I don't know, and I don't care, whether he got this peculiar art from his father or from his uncle, Wallace Beery.

SIMPLICITY!

But he is a comer! Much will be expected of him because he is a Beery — but if I know anything about this business, I say he will become a great world favorite in his own right. The Beery family will never have to apologize for him. They will brag about him.

I don't believe I will ever find a better story for Noah Beery, Jr. than "Stormy."

So far, you have a fine, clean, outdoor story and a fine, clean boy to play the leading part.

But in "Stormy" you will have even more. You will have a new type of movie — made under the most exquisitely beautiful natural surroundings — made, in fact, in the famous Painted Desert.

The scenic beauty of the picture is so breath-taking that I wont even try to describe it. I don't own enough words.

So let's add it up:—In "Stormy" you will get beauty, power, drama, the kind of cleanliness which is next to Godliness, fine acting and superb entertainment, — and tremendous simplicity!

I am so proud to present "Stormy" that I can hardly wait until you see it!

Carl Laemmle

TAKE THEIR W

"HERE'S SOMETHING BRAND NEW IN THE LINE OF MURDER MYSTERY ENTERTAINMENT...DISTINCTIVELY UNIQUE ...SPICY, THRILLING AND SOMETIME DARING . . . WILL SEND THEM OUT OF THE THEATRE TALKING IN SUCH A MANNER THAT WORD-OF-MOUTH ADVERTISING WILL BRING IN MUCH ADDITIONAL BUSINESS".

. . . Motion Picture Herald

"NO EXPENSE HAS BEEN SPARED IN PROVIDING THIS PICTURE WITH ONE OF THE GREATEST DRAW CASTS ASSEMBLED IN ONE PRODUCTION, NOR HAS THERE BEEN A LIMIT TO THE BUDGET FOR LAVISH SETS AND RICH MOUNTINGS. IT REPRESENTS THE LIMIT IN PRODUCTION VALUE SPLENDOR... CAST MATCHLESS".

...Showmen's Trade Review

"JUNIOR LAEMMLE AGAIN DEMONSTRATES HIS SHOWMANSHIP PRECISION IN PRODUCING THIS MURDER MYSTERY-MELODRAMA...GAY AND FULL OF FUN".

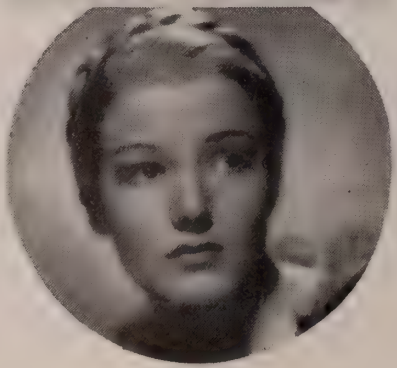
. . . Motion Picture Daily

"A RIOT OF COMEDY SPOTS SUPERIMPOSED ON A RIOT OF CRIME DETECTING . . . MURDER IS PROMPTLY CAPPED

"REMEMBER L

Carl Laemmle presents a Universal Picture. A James Whale Triump

with EDWARD ARNOLD • CONSTANCE CUMMINGS • SALLY EILERS • ROBERT YC



ORDS FOR IT!

BY A WISECRACK OR A COMEDY BIT ...FAST SUCCESSION OF EFFECTIVELY AMUSING COMEDY BITS. THE CAST IS HEADED BY FOUR GOOD NAMES, ALL OF WHOM SHOULD SELL AT THE BOX-OFFICE. EDWARD ARNOLD, FRESH FROM HIS SUCCESS AS DIAMOND JIM BRADY, IS A CRIME SPECIALIST WHO SUAVELY AND SKILLFULLY CAPTAINS THE DETECTING. CARL LAEMMLE JR.'S PRODUCTION STANDS UP AS SOMETHING TO BE TAKEN SERIOUSLY AT THE BOX-OFFICE".

... Hollywood Reporter

"GOOD NEWS FOR BOX OFFICES... GOOD ENTERTAINMENT AND BOX-OFFICE ... PICTURE HAS BEEN SMARTLY MOUNTED WITH PLENTY FLASH"

... Daily Variety

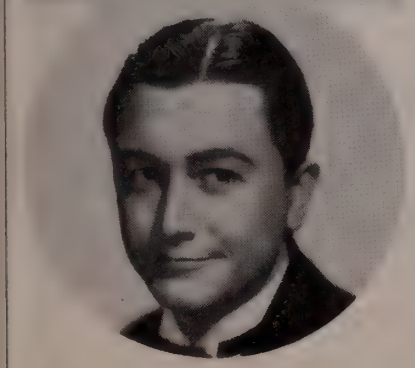
"BOTH COMEDY AND MURDER MYSTERY, AND MUCH ABOVE AVERAGE FOR BOTH ... RECOMMENDED ... AMONG THE MOST ENTERTAINING AND BEST DRESSED SERIES OF MURDERS TO BE FOUND IN MANY A PROWL THROUGH CELLULOID CRIME. IT HAS A KIND OF INSANE FASCINATION".

... Screen & Radio Weekly

AST NIGHT?"

produced by Carl Laemmle Jr. From the novel by Adam Hobhouse.

G • ROBERT ARMSTRONG • LOUISE HENRY • REGINALD DENNY • GREGORY RATOFF



Grainger Enthuses Over New Pictures

JAMES R. GRAINGER, general manager of distribution for Universal, on returning to his office on Monday, had an enthusiastic report to make on production at Universal City studios. In last week's Universal Weekly there was a resume of what he thinks about "Magnificent Obsession." Mr. Grainger also saw several other pictures in rough cut. He saw "East of Java," which cannot be entirely completed until Charles Bickford recovers from the wounds made by the supposedly tame lion while the picture was being filmed. However, it has a greater thrill and audience appeal than "Storm Over the Andes," which is making an enviable audience record wherever it is being played.

Mr. Grainger saw more than half of "The Invisible Ray" with Karloff and Bela Lugosi, while the entire studio is under compulsion not to divulge the secrets back of the photographic discoveries which will make

(Continued on Page 28)

✚ ✚ ✚

Robert Young Praises "Remember Last Night?"

ROBERT YOUNG, accompanied by his wife, arrived from the coast last Saturday to spend a week's vacation in New York prior to leaving for London to appear in a British film. Young has just completed the leading juvenile role in Carl Laemmle, Jr.'s latest Universal production, "Remember Last Night?", mystery comedy-drama from Adam Hobhouse's thriller, "Hangover Murders" and directed by James Whale with a cast including Edward Arnold, Sally Eilers, Constance Cummings and twenty well known principals and over a hundred extras.

Although he had only seen the rushes of "Remember Last Night?" everyone in the cast had the feeling that the production was pointed for important honors and great success in the theatre, Young said. The sets were the most magnificent ever built in Hollywood, in his opinion, and the tempo and unusual character of the story marked it out as a unique and unusual and highly exciting addition to the winter's film fare.

Robert Young, handsome actor who plays the romantic lead in "Remember Last Night?", arrived in New York Saturday for interviews, a radio appearance, and a relaxation before going to England, where he is making a picture and possibly appearing in connection with his Universal picture at the London trade show.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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NOV. 9, 1935
Vol. 37 No. 15

Liberty Gives "Stormy" Three Big Fat Stars

"The Films Present a Swift and Thrilling Comedy about a Horse" Says Two Million Circulation Weekly Magazine in Current Issue.

UNIVERSAL studio has made something quite appealing and quite touching out of Stormy. Fairly oozing with sentiment, Stormy contrives, with admirable consistency, to keep its people in the background. And this story of a wild horse, set against the stunning Painted Desert of Arizona, satisfies both as a scenic excursion and as an effective tear jerker.

Noah Beery, Jr., performing with pleasing naturalness, is the wayward young vagabond who falls in love with a colt. Young Beery acquires the horse after a train wreck, and, building a hidden corral, he cares for the motherless animal until it is old enough to be set free on the wild range.

From then on Stormy concerns Fred Kohler, a dastardly rancher who plans to kill all the wild horses on the range and convert the land to cattle grazing. Kohler's kindly brother, J. Farrell MacDonald, gives the story a righteous element. And the horses themselves work out a revenge for the mercenary Mr. Kohler.

The elusive qualities that make Stormy the distinctive little picture it is cannot be recreated on paper. Full of photographic gems and set in a country that lends itself beautifully to the camera, the picture is best remembered for those bits that have nothing to do with the plot. The wild stampede scene alone makes Stormy a worth-while risk.

VITAL STATISTICS: Horse operas are coming back, all plants scrambling to haul chaps, spurs, and pizen-critter phrases from moth balls . . . Rex, the wild horse who Elinor Glyn said had It some years back, is still his vicious old self. Has never been broken to the love and service of man. Belong to Mons. Doyle, Arizona rancher and movie-location spotter, and responds to the crack of trainer

(Continued on Page 28)

Here is the first still from Margaret Sullavan's current production, "Next Time We Love," by Ursula Parrott. It shows Miss Sullavan and her new leading man, James Stewart, who is regarded in Hollywood as the "find" of the season. The picture is being directed by Edward H. Griffith, one of Hollywood's ace directors.

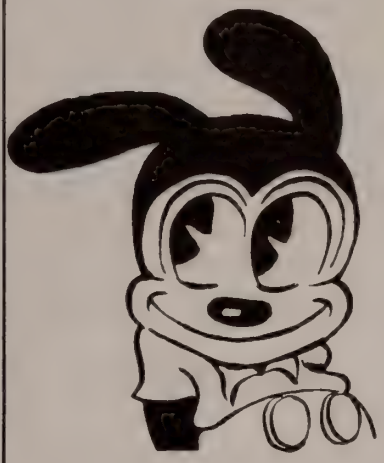
Margaret Sullavan Starts "NEXT TIME WE LOVE"

OVER a year ago Universal bought an Ursula Parrott story. It was then entitled "Say Goodbye Again" and ran serially in McCall's Magazine. Its next appearance was in book covers as "Next Time We Live" published by Longmanns Green, and it is already in its third edition. Universal planned to start Margaret Sullavan in it some time ago but the picture for which the company loaned her to Paramount, "So Red the Rose," met with unexpected delays, and Universal's Margaret Sullavan picture is over two months late, through no fault of its own.

The reviews of this Paramount production praise Margaret Sullavan's work to the skies and every effort will be made to complete "Next Time We Love" for release early in January to give Margaret Sullavan two ace box-office productions in rapid succession.

Melville Baker wrote the screenplay for "Next Time We Love" and Edward H. Griffith, one of Hollywood's most able directors, was engaged to direct it. The search for a striking leading man was over instantly when Universal saw the rushes of James Stewart's work in "Rose Marie." James Stewart is a Broadway actor who has established an enviable record on Broadway. One of his greatest hits was in "Another Language." The production has already been in work for a week and its cast includes Ray Milland, Robert McWade, Albert Conti, Anna Dimitrio and Jack Bailey in the early scenes. A number of supporting players will be added to the cast next week.

Ursula Parrott is noted both in the literary and the screen world for stories which have extraordinary moving picture values and these values appealed strongly to Miss Sullavan and to Melville Baker and to Edward H. Griffith, the director, who is confident that "Next Time We Love" will be the biggest success which he has ever directed.



FROM THE TOP OF YOUR HEAD TO THE TIP OF YOUR TOES, THEY'LL BE TICKLED WITH

OSWALD

The Lucky Rabbit . . . in his latest comedy cartoon caper —

"MONKEY WRETCHES"

THE "TOP HAT" COMEDIAN AT

NEVER SO UPROARIOUSLY FUNNY, NOR IN SUCH A HILARIOUS STORY AS THIS LAUGH-A-SECOND SMASH THAT WILL MAKE EVERY BOX OFFICE RING WITH RECORDS AND HAPPY LAUGHTER!

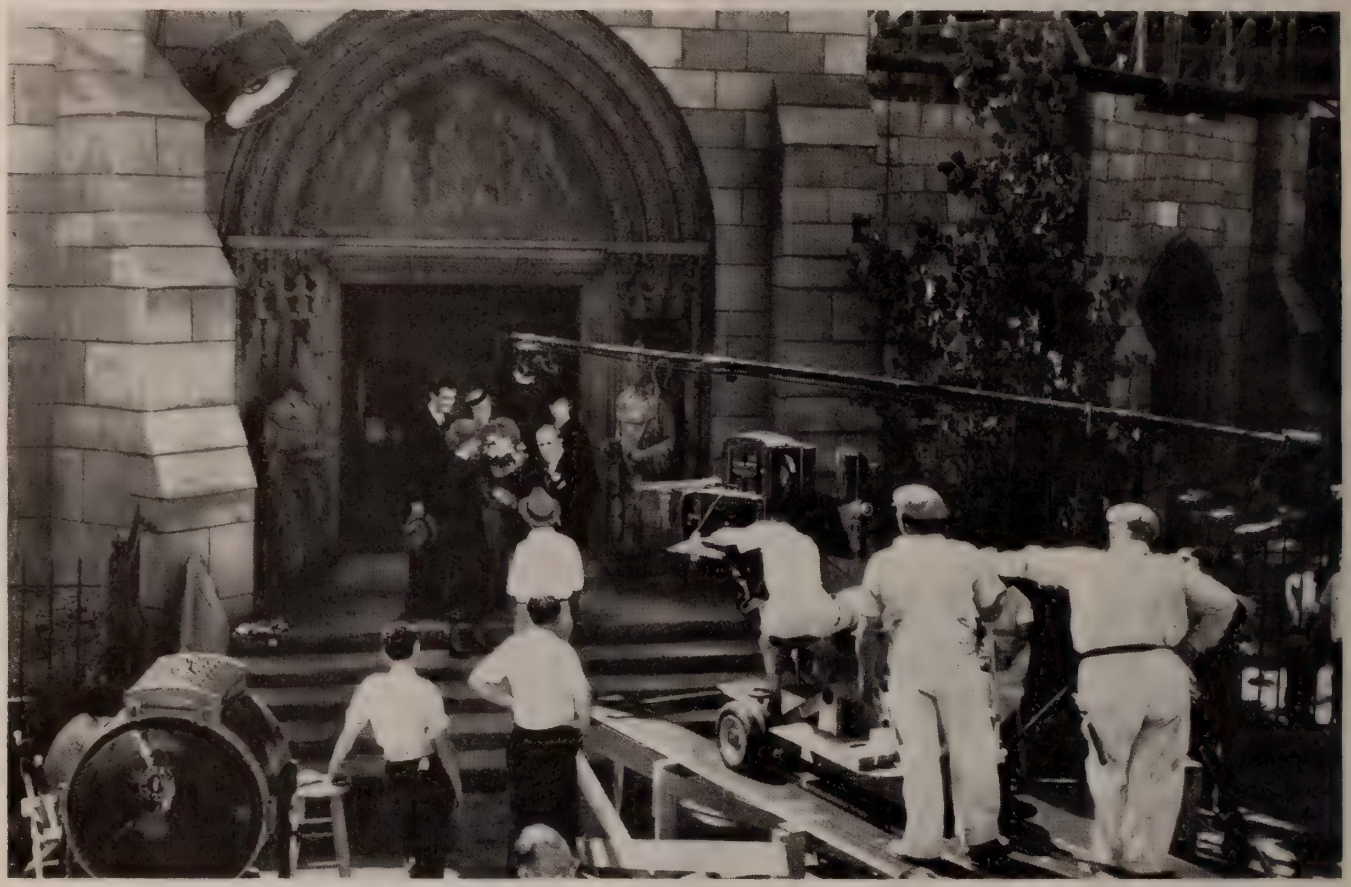
●

Carl Laemmle presents a Universal Comedy Sensation . . . Produced by Irving Starr and directed by William Nigh . . . Screenplay by Doris Malloy and Harry Clork . . . From an original story by Charles Christensen . . . With Irene Hervey, Jack LaRue, Robert McWade, Lola Lane, Billy Burrud and Jack Mulhall.

EDWARD EVERETT HORTON

in

HIS ROARINGEST!



Irene Dunne, Charles Butterworth and Betty Furness in a talk with Irene Thirer of the New York Evening Post, published on Wednesday, November 6th, call "Magnificent Obsession" grand picture.

John M. Stahl making a scene for "Magnificent Obsession," which includes Irene Dunne, Robert Taylor, Betty Furness, Charles Butterworth and Sara Haden.

"Magnificent Obsession" Players Call New York That

THE magnificent obsession of three leading players of "The Magnificent Obsession" — immediately on completion of that Universal film— was New York City.

And so they came: Irene Dunne, Charles Butterworth, Betty Furness— and there's a report that Robert Taylor is on his way.

Irene is enjoying a quiet visit with her dentist husband, who makes his headquarters in this town. Besides which, she's going over her repertoire for "Showboat," which will be her next picture.

Charles, having come, looked over the shows, filled a radio engagement and gloated over Notre Dame's victory via celebration with classmate Walter O'Keefe, is already planeward bound for Hollywood, to start work in M. G. M.'s remake of "Three Live Ghosts." Charlie remarked to us, with dead pan and in droll tones, over cocktails at the Madison: "I don't like to work. If I had my way I'd loaf. But what's a fellow going to do when he knows he daren't take a chance even on a little time out; There's always somebody just as good waiting for an opportunity. So I'll stick to it for a few more years and take in the dough. Then I'll travel round the world on a freighter with Mrs. Butterworth, and occasionally write a humorous article which I hope will be considered funny by some editor. Do I like pictures? Better than the stage, because they're easier. I'm a lazy guy!"

Little Miss Furness, trim and tailored in brown suit with perky hat to match, doesn't share Charlie's views, exactly. "Pictures aren't easy," she declared, solemnly, over luncheon plates in the East Fifties. "But I don't mind hard work. I'd rather appear in sixteen small pictures in one year than two big ones—because what I need is experience, and I'm getting it. M. G. M. doesn't mind loaning me out, and I love it. Some day I hope to be worthy of all important parts. Then I suppose Metro will capitalize on my services. They're a shrewd, smart outfit."

Betty plays Charlie's wife in "The Magnificent Obsession."

"It's a grand picture — or so it seemed in production," she said. "None of us has seen the finished

(Continued on Page 28)

Three New Faces
For Universal Pictures

Beautiful Shaindel Kalish, Chicago stage star.

MOVING pictures owe a debt of gratitude to youth. Universal is paying its part of the debt. Universal has just placed a number of young ambitious and promising actresses and actors under contract and will give them opportunities and important roles as fast as they show their aptitude. Among the new players signed are Shaindel Kalish, whose picture is just above. Miss Kalish is twenty, weighs less than a hundred pounds, has dark hair and dark brown eyes, and made a sensational success in the Chicago production of "Maedchen in Uniform" which was her debut while attending the Goodman Theatre School of Drama in Chicago. She was born in Chicago and is a recognized drawing power on the N. B. C. network.

Another newcomer is Diana Gibson, a Chicago girl who came to Los Angeles as a prize winner in a Balaban & Katz beauty contest. She has just been given her first role.

Another pictured on this page is Priscilla Lawson, an Indianapolis girl, who made a success in New York as a model. Her face was brought to Universal attention in a Universal Newsreel.

•

Priscilla Lawson, discovered by the Universal Newsreel while posing for fashions, had a part as one of the Milgrim fashion mannequins in the fashion parade of "Sweet Surrender." They give her a close-up, too.

TODAY starts a new chapter in the life of Diana Gibson, whose French-Irish parentage has already showered her with such names as Malloy, Agapette, and LaBie. Universal thought that Diana Gibson was a little more screenable than any of these. It was on a vacation trip, the result of a beauty contest, that Diana Gibson came to Los Angeles three months ago. Carl Laemmle, Jr. saw her dancing in a night club. A test followed and Diana turned in her return ticket. Today she is one of the leads in "Dangerous Waters," in support of Jack Holt, which went into production today under the direction of Lambert Hillyer.

Though she is delighted, Diana Gibson isn't much surprised at all this. It seems that Carl Laemmle himself once ordered a screen test of this twenty-year-old girl when she was only thirteen. She was big for her age at that time, and a friend of her family sent a photograph to Carl Laemmle as a response to his Saturday Evening Post appeal for new faces.

Diana Gibson, who was born Rosemary LaBie in Chicago, has just been given her first role in "Dangerous Waters." in support of Jack Holt and under the direction of Lambert Hillyer.

Boston Roll of Honor

The following exhibitors in the Boston Territory have used Universal Pictures continuously for

EXHIBITOR	CIRCUIT OF	
E. M. Loew	20 houses in Mass., Maine and R. I.	10 years
Fred Sharby	5 houses in N. H. and Vt.	10 years
R. K. O.	Boston, Lowell, Providence	10 years
Me. & N. H.	15 houses in Me., N. H., Vt., Mass.	10 years
Phil Smith	4 houses in Mass.	5 years
J. M. Levenson	5 houses in Mass. and N. H.	5 years
G. A. Giles Co.		5 years
Warner Bros.	12 houses in Mass.	5 years
Samuel Kurson	11 houses in Me., N. H. and Vt.	10 years
Charles Morse	12 houses in Mass.	10 years
A. M. Graves	5 houses in Vt. and N. H.	5 years
Louis Cohn	5 houses in Springfield,Mass.	10 years
Frank Hawes	Puritan Theatre, Baston, Mass.	10 years
Frank Lydon	Hamilton Theatre, Dorchester, Mass.	10 years
K. H. Forkey	Magnet Theatre, Dorchester, Mass.	5 years
George Ramsdell	Granada Theatre, Malden, Mass.	10 years
George Hackett	Medford Theatre, Medford, Mass.	10 years
Arthur Viano	Broadway, Teele and Somerville Theatre, Somerville, Mass.	10 years
Charles Babb	Princess Theatre, Bridgewater, Mass.	10 years
Nat Hochberg	East Weymouth, Hingham & Scituate Mass.	5 years
Alfred Hall	Playhouse, Edgartown, Mass.	5 years
Nathan Yamins	Durfee, Capitol, Park and Strand Theatres, Fall River, Mass.	10 years
Oze Tessier	3 houses in New Bedford, Mass.	10 years
Simon Beserosky	Allen's Theatre, New Bedford, Mass.	10 years
Al Worrall	Onset & Wareham, Mass.	5 years
Samuel Bomes	Liberty, Providence, R. I.	10 years
Lon Vail	Bristol & Warren, R. I.	10 years
J. B. Findlay	2 houses in Westerly, R. I.	10 years

W. P. KELLY, Mgr.

"APPLAUDIENCE-APPEAL"

THANK YOU, WALTER WINCHELL, FOR THE SMARTEST WORD YOU EVER COINED TO DESCRIBE A GREAT BOX-OFFICE PICTURE.

I saw a preview of "3 Kids and a Queen" (due at the Roxy next week). It has lots of applaudience-appeal. Like that "applaudience"?

Walter Winchell, N. Y. Daily Mirror, Oct. 25

Universal's Knockout

"THREE KIDS AND A QUEEN"

The more Space

YOU BUY . . . THE LESS ROOM YOUR HOUSE WILL HAVE!

PANTAGES-HILLSTREET R-K-O
HOLLYWOOD BLVD. NEAR VINE • HO 2211 — EIGHTH AND HILL STREETS • TR 6941

Starts WED. "3 KIDS AND A QUEEN"

This is the toughest ad I ever wrote!

By the Press Agent

For fifteen years I've been selling motion pictures to the public, using every superlative from a mild "GREAT" to a stupendous "COLOSSAL" But now I'm stuck.

I have a picture that really merits all of these superlatives, but when I apply them they have a puny, insignificant ring: They can't tell half the story or get over the fact that HERE is one of those once-in-a-blue-moon, down-to-earth, human stories, flawlessly played by an inspired cast!

All I can say is . . .
"THREE KIDS AND A QUEEN"
is SWELL!!!!

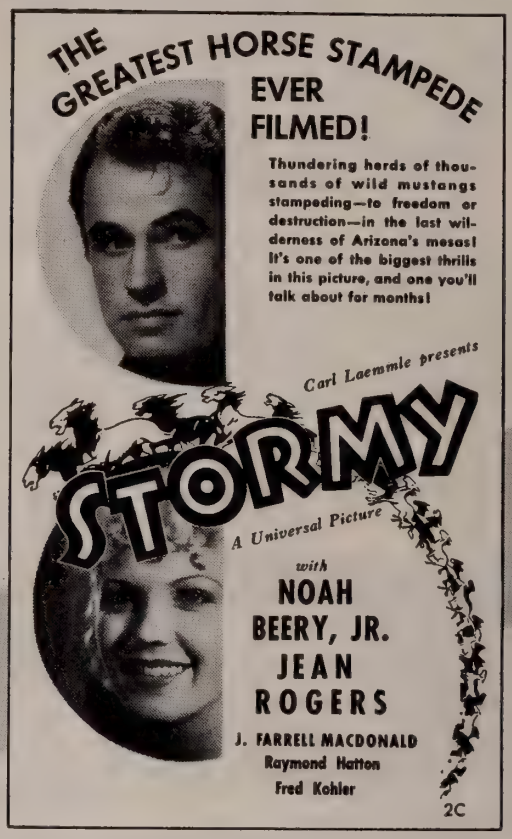
And if you don't think so, then you wouldn't think the Boulder Dam or the Grand Canyon amounted to much either..!

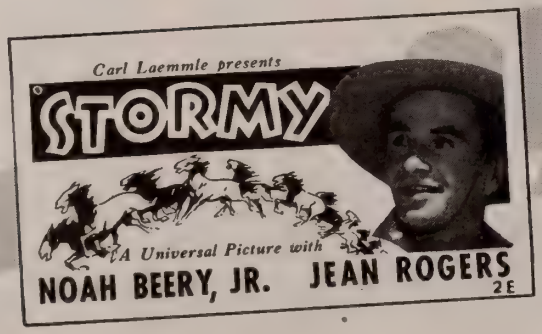
last 2 days Hepburn in "ALICE ADAMS"

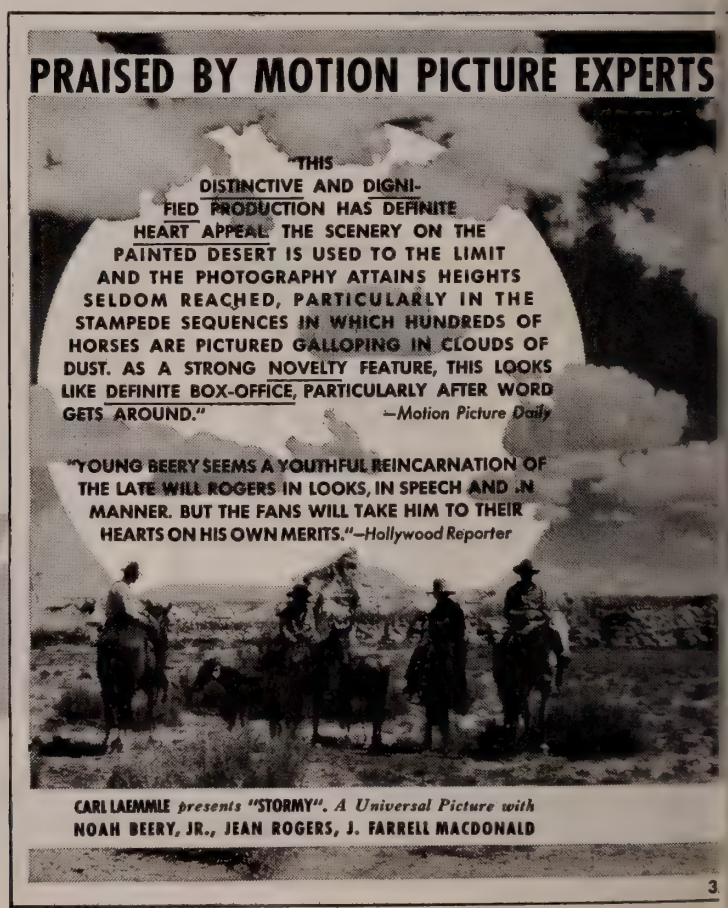
25c TILL 1
35c TILL
40c to Closin

Surprise HIT OF 1935 !
HERE IS A SHOW!
STARTS TOMORROW
"3 KIDS AND A QUEEN"
with
MAY ROBSON • HENRY ARMETTA
FRANKIE DARRO • CHARLOTTE HENRY
WILLIAM BENEDICT • BILLY BURRUD
A UNIVERSAL PICTURE
EVERY CRITIC AGREES !!!
Bill Oliver Herald-Express
"3 KIDS AND A QUEEN" HAS EVERYTHING, thrills, comedy and sentiment!
Jerry Hoffman Examiner
In '3 KIDS AND A QUEEN,' Universal finds themselves with a surprise BIG HIT!"
Edwin Schallert Times
"The screen NEEDS more pictures like '3 KIDS AND A QUEEN!"
Jimmie Starr Starr-Dust
"MAY has her finest screen opportunity and makes the best of it--- IT'S SWELL"
PANTAGES HOLLYWOOD
HOLLYWOOD BLVD NEAR VINE • HO 2211
R·K·O HILLSTREET
EIGHTH AND HILL STREETS • TR. 6941
Last Day! HEPBURN in "ALICE ADAMS"
QUEEN
is the surprise
SMASH HIT OF 1935!
with
MAY ROBSON
---topping her sensational "LADY FOR A DAY"
HENRY ARMETTA
FRANKIE DARROW
WILLIAM BENEDICT
BILLIE BURRUD
Charlotte HENRY
JOHN MILJAN
HERMAN BING
Hedda HOPPER
IRVING PICHEL
HALE HAMILTON
Carl Laemmle presents
A UNIVERSAL PICTURE
Produced by
BEN VERSCHLEISER
Directed by
EDWARD LUDWIG
Special
ADDED ATTRACTION
THRILLS! THRILLS! THRILLS!
"FISH from HELL"
EXCITEMENT! SUSPENSE! REALISTIC!
25c to 1 • 35c to 6
40c to Closing
PANTAGES HOLLYWOOD
HOLLYWOOD BLVD. NEAR VINE • HO. 2211
R·K·O HILLSTREET
EIGHTH AND HILL STREETS • TR 6941

GREATER THAN A WESTER







N—BIGGER THAN AN EPIC!

YOU'LL LOVE!
YOU'LL HATE!
YOU'LL LAUGH!
YOU'LL WEEP!

When you see this magnificent story of youth searching for love and happiness in the last wilderness.

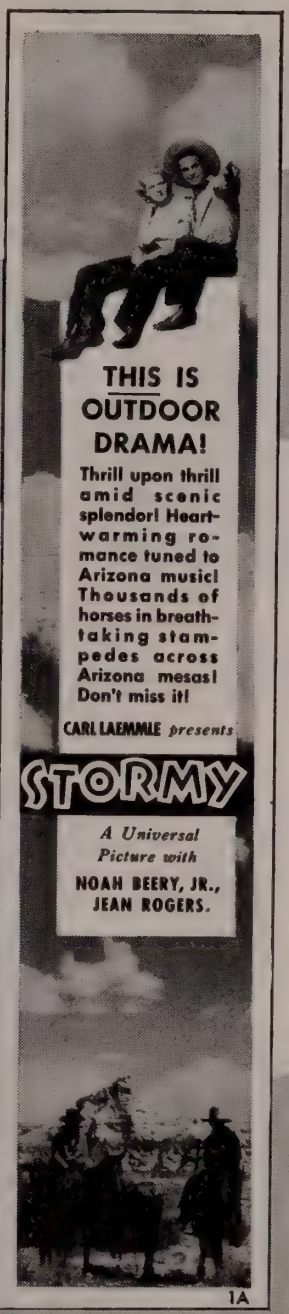
CARL LAEMMLE *presents*

STORMY

A Universal Picture with

NOAH BEERY, JR.
JEAN ROGERS,
J. FARRELL MACDONALD

1B



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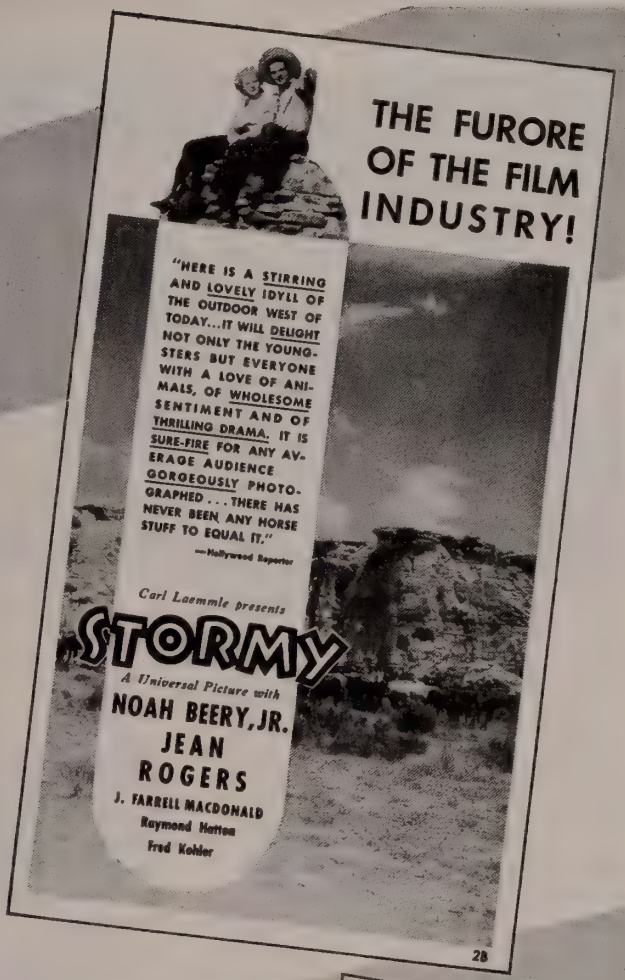

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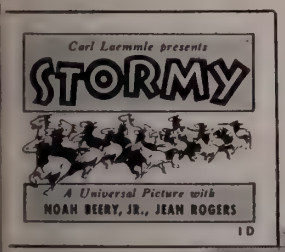

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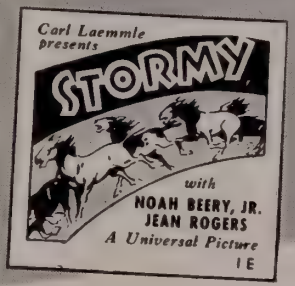

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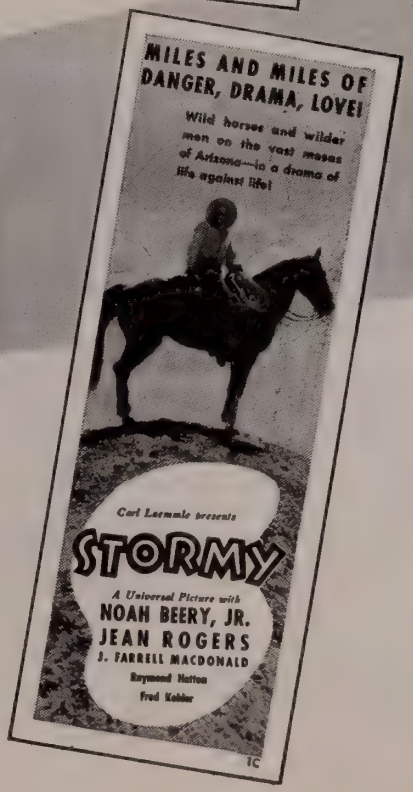

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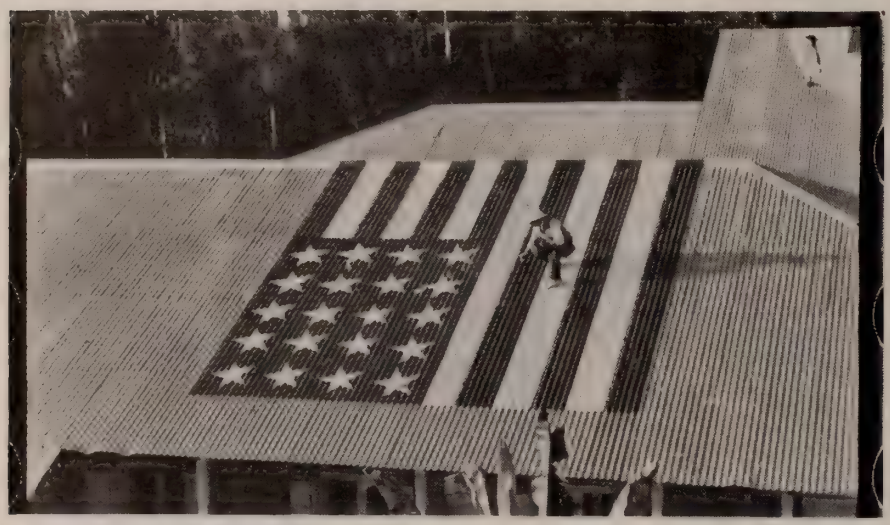
Universal Newsreel Man on Spot



Painting the roof of the headquarters of the Red Cross in Addis Ababa to make it fool-proof for the Italian bombers. You will notice that the flag has only twenty stars, but even this number is a comfort to Howard Winner every time he looks at it. In the upper right-hand corner, a man is also painting the Red Cross sign on this same building, which is the largest hospital in the city.

HERE is a story sent out by the United Press and carried in a number of New York and metropolitan dailies throughout the country on November 3rd. It is the word-for-word cable sent to Charles Ford, editor of Universal Newsreel by Howard Winner, its long-suffering cameraman in Abyssinia.

"Howard Winner, newsreel cameraman in Addis Ababa, cabled his boss yesterday that the life of the white man in Ethiopia is not to be envied. He escaped being cut to bits by a detachment of black warriors who waved a variety of cutlery in his face, but pointed out that his 'hotel accommodations are lousy, the bugs and fleas have me covered with bites and sores and the food is enough to poison a goat.' Winner's cable was released by the office of Carl Laemmle, president of Universal Pictures Corporation. He said he had heard there was a camp of thousands of black warriors and, hiring mules and two natives, rode out.

"Well, I stepped into a hornet's nest," he said. "Naturally they were from the sticks and had nothing but hatred in their hearts for white people, and when I appeared on the scene with a camera, they let out a yell and immediately I was surrounded by hundreds of warriors waving spears and knives and with blood in their eyes.

"They began to jostle me around and punch me until finally the chief, Ras Masheta, appeared on a little mound of dirt and demanded of my interpreter what I was doing there. My interpreter tried to explain that I was a newspaperman and showed him my official Ethiopian press passport, but they knew of no such thing and insisted I was an Italian spy and insisted that I stay there for the night that they might take me to the emperor in the morning.

(Continued on Page 28)

TWO SHOTS FROM UNIVERSAL NEWSREELS—How are the mighty fallen! A shot from Newsreel No. 399 showing Tarzan, who nearly killed Charles Bickford, in "East of Java," teamed with another three year old lion at the California Zoological Gardens engaged in delivering food to the bears.

A shot from Saturday's Newsreel. Laura Roth of Thousand Oaks, California, an eighteen year old girl, has a Bengal tiger with which she wrestles. Mervyn Freeman, demon Universal cameraman, tries his hand with this tiger, who weighs 450 pounds, while Laura waits to rescue him if her pet goes native.

PAUL ROBESON is Concerting His Way to "Show Boat" Role

PAUL ROBESON, who was summoned by Carl Laemmle, Jr., from England to appear in an important role in "Show Boat," gave a concert last night in Milwaukee which had been promised to Milwaukee music lovers for over two years. The same thing is true of two more concerts. Fortunately, Robeson was able to work them in on his trip to Universal City. One of them is in Portland, where he will appear on November 11, and the other, in Seattle, where he will give an Armistice Day recital, before his train leaves for Los Angeles, where he will arrive on the 15th.

Although "Show Boat" will get under way at Universal City on November 18th, Irene Dunne will have an extra week in New York, where she is putting in intensive work with ther voice coach and learning the new songs which Jerome Kern and Oscar Hammerstein II have written for the production of "Show Boat." Naturally, all of the famous songs of the Ziegfeld production will be retained.

Charles Winninger, who arrived at Universal City last week, has already chosen his costumes and is advising with James Whale on "Show Boat" practice and procedure.

DAILY MIRROR

Stookie Allen, the cartoonist of the Daily Mirror, published in that paper the above cartoon of Paul Robeson last Monday. Stookie Allen, who has a football build, is a great admirer of Robeson on a number of counts.

In the cut at the left of this page, this versatile artist is shown with his versatile wife, Gladys Parker, creator of "Flapper Girl" and originator of many of Fifth Avenue's fashions and fads. On occasion, the two of them team up in an act which should go well in vaudeville or in moving pictures. Someone is passing up a bet on Stookie Allen and Gladys Parker, if they could wean them away from their drawing boards and designing desks. Stookie is six feet tall and his wife is not quite five.

THE WILDEST ADVENTU

NOTE: CHARLES BICKFORD, WHO NARROWLY ESCAPED DEATH WHEN HE WAS SEVERELY BITTEN IN THE NECK BY A LION DURING THE FILMING OF THIS DARING THRILLER, IS NOW OUT OF THE HOSPITAL AND COMPLETELY RECOVERED! TELL YOUR PATRONS ABOUT IT!

Charles BICKFORD

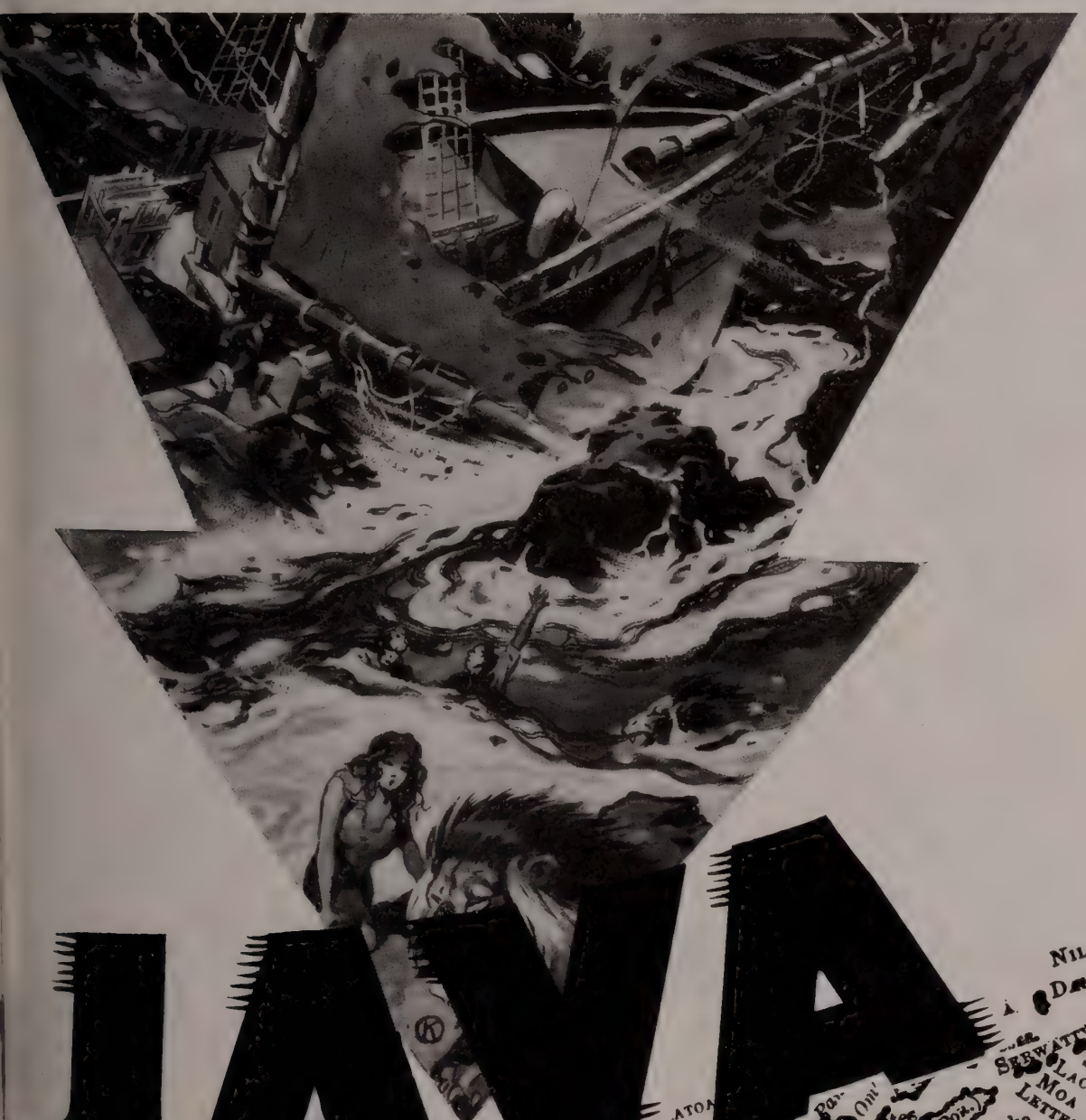
EAST OF

With ELIZABETH YOUNG • LESLIE FENTON, Frank Albertson, Clarence Muse, Siegfried Rumann, Jay Gilbuena

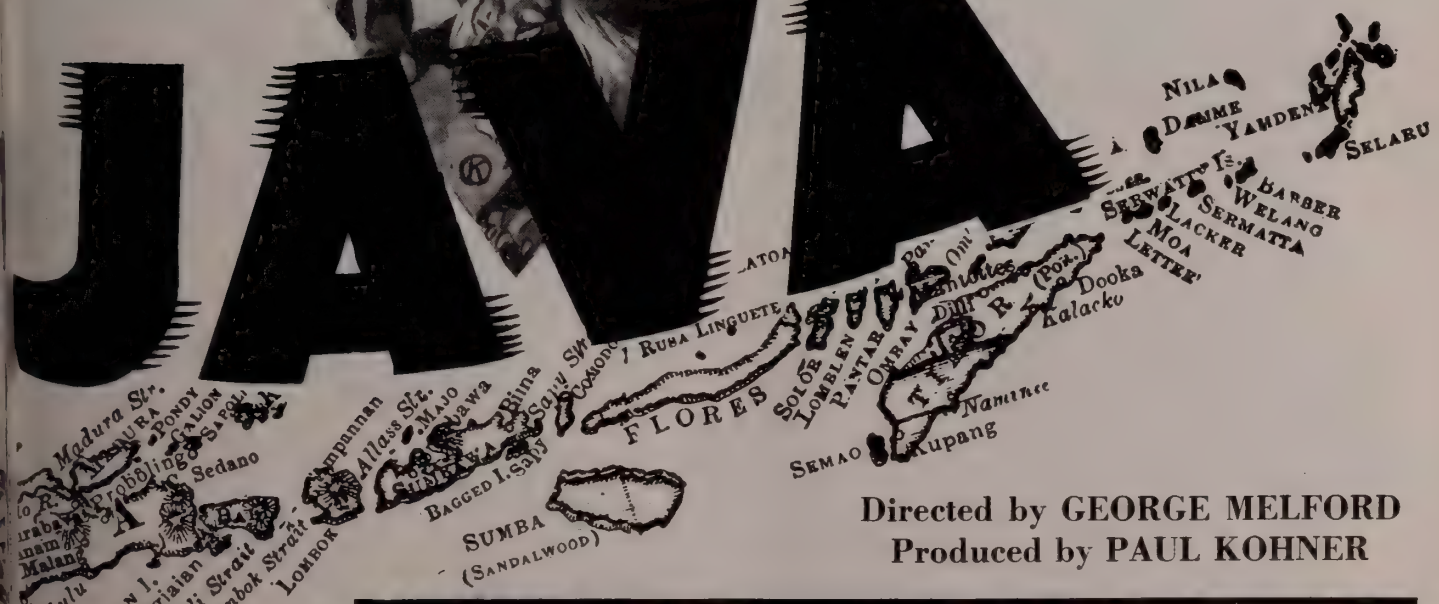
in

Carl Laemmle presents Universal's Amazing Adventure Drama

RE DRAMA EVER FILMED



JAVA



Directed by GEORGE MELFORD
Produced by PAUL KOHNER

Adapted from the GOUVERNEUR MORRIS NOVEL, "Tiger Island"

ITS SONG HITS ALONE A

RE THE NATIONAL PAGE!

THE WORLD'S CHAMI

ON WESTERN STAR!

RINGS YOU HIS NEWEST ACTION AND
DVENTURE THRILLER – AND HIS BEST!

BUCK JONES

in

The IVORY-HANDLED GUN

A UNIVERSAL WESTERN FEATURE presented by Carl Laemmle. With Charlotte Wynters, Walter Miller, Carl Stockdale, Frank Rice, Eddie Phillips, Charles King. Directed by Ray Taylor. Story by Charles E. Barnes.

Grainger Enthuses Over New Pictures

(Continued from Page 8)

this picture as sensational as "The Invisible Man" was. The rushes have all of the ear-marks of a great nerve-tingling thrill picture.

Mr. Grainger also calls attention to Lowe's production of "The Great Impersonation" almost completed and feels that this spy picture of the Great War by E. Phillips Oppenheim will be one of the most satisfactory audience pictures of the winter season.

Mr. Grainger also calls attention to the fact that the studio is starting this week on some of the biggest pictures of its forthcoming season. The Margaret Sullavan story, "Next Time We Love," by Ursula Parrott, went into production last Monday under the direction of Edward H. Griffith, and will be ready for release early in March. Carole Lombard goes into production with "Spinster Dinner" under the able direction of Walter Lang, next week, with Melvyn Douglass and Kent Taylor, and it will be ready for release in February.

Jack Holt, whose first picture, "Storm Over the Andes," was exceptionally well received, is starting this week on a second production which is finally entitled "Dangerous Waters." Its cast includes Robert Armstrong, Charlie Murray, Diana Gibson, one of Universal's newest and most promising ladies, Grace Bradley, Edward Maxwell, Guy Usher and Dewey Robinson. It is being directed by Lambert Hillyer.

Liberty Gives "Stormy" Three Big Fat Stars

(Continued from Page 8)

Jack Lindell's whip and voice. Lindell never strikes him. Commands are sharp spoken, because with Rex it isn't "Please step up for a left profile close-up, Rexie-wexie," and nobody but Lindell can get near him. The colt is Rex's own offspring, but seven weeks old, and tame as could be, except for a playful habit of leaving a big black-and-blue where it nipped petting players. Rex was terribly fatherlike to his babe, which, one night on location, broke from one canyon and found its way to its father's side to cuddle up with him the rest of the night. . . . Entire film made in Painted Desert country, 112 miles from Flagstaff. The company rose at 5.30 A. M., bumped thirty terrible miles over bad roads from Tuba City, Arizona to Blue Canyon, then worked in a 131° desert heat, water being scarce all day and make-up and desert grime impossible to remove till 9 P. M. It was after their first day's experience on this location the company found out the Navajo considers the Hopi's dog the lowest thing on earth and the white man second lowest. . . . It was so hot, a rattler, brought in for use by a Hopi, died of the heat. . . . Authoress Cherry Wilson, born at Mystic, Pennsylvania, settled in wildest section of old Oregon Trail cattle country at sixteen, married Bob Wilson, Westerner, and adventured, mined, ranched, trapped wild mustangs for four years. Then, homesteading on Colville Indian Reservation near British Columbia border in Washington, her husband's health gave out and, in a bad way she wrote and sold a story an Okanagan Indian had told her. Thus a Wild West writer was born. . . . Noah Beery, Jr., was born in New York City, August 10, 1913.

Exhibitor Gets $50.

M. L. Hart, manager of the Iris Theatre of Edgemont, South Dakota, wins one of the fifty dollar prizes promised by Carl Laemmle to anyone who gave him a practical idea which Universal was prepared to adopt.

Mr. Hart in his letter to Mr. Laemmle says:

"I am still in a daze. After mailing my letter of criticism, I felt a little afraid that I had been too harsh. I was afraid I might have hurt somebody's feelings, but your fine letter dispels all these fears, and I know now that you are too big a man to be hurt over a frank criticism of work which isn't entirely your fault. Much as I appreciate the fifty, I prize your letter even more."

This offer to exhibitors is still open. Fifty dollars doesn't grow on every bush. There is Fifty Dollars for any exhibitor who comes across with a swell idea.

"Magnificent Obsession" Players Call New York That

(Conitnued from Page 12)

picture. I think John Stahl is finally cutting it—and I'm hoping he doesn't cut too much of me out, because it's the finest chance I've yet had. Mr. Stahl intended to make the film in eight weeks, and we worked sixteen —which shows the care and pains which have gone into it."

It's an off-the-record secret that Director Stahl borrowed Baby Leroy from Paramount for the baby's part in the film. Leroy, however, proved so temperamental that at the last moment his understudy had to be "shot" instead.

While Butterworth hurried back to the Coast, Miss Furness will stay here with her dad until she gets a call from her home lot. "Just because I'm hoping for a real vacation they'll probably need me over the week end," she suspects. "But—well, honestly, I'll be glad to go, at that. I love my career, and nothing—no, not even romance and she has been reported engaged to every eligible screen bachelor—can stand in the way of my goal!"

✚ ✚ ✚

Cameramans Grief

(Continued from Page 20)

"While standing there, out of the corner of my eye I could see these dopes making motions with their knives and it didn't feel very comfortable.

"Just as they seized me, my interpreter finally convinced them that I was only a newsreel man and meant no harm. The chief warned us not to return without a special letter from the emperor. So we mounted our mules and left, but not without getting a few more smacks in the face and other places from the natives and also our pockets picked.

"No one knows as yet what is going to happen here. One day it looks like a good war and the next all is calm. I hope something takes place one way or the other."

Warning

YOU ARE ABOUT TO WITNESS THE MOST SENSATIONAL AND THRILLING PICTURE EVER BROUGHT TO THE SCREEN. IF YOU CAN'T TAKE IT WE SUGGEST THAT YOU CLOSE YOUR EYES NOW, OR ELSE TAKE A 20 MINUTE INTERMISSION IN THE FOYER.

We suggest that you run this "Warning" as an advance trailer on

"CAMERA THRILLS"

and to precede the picture with it when you're playing it; that you also include it in your ads, and display it in the lobby. It's SURE to get you big extra business! It did for Jack Gross at the Pantages and Hillstreet Theatres in Los Angeles.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

EXPLOITATION NEWSREEL OF THE WEEK

King Solomon was a wise man, so, when Irving Stein and Tony Burmek decided to send a local King Solomon out as a bally for the Strand Theatre, they had to select an exceptionally clever man, fast on the repartee. Each time a person would ask him a question, besides imparting his "wisdom" he interpolated a sales talk on the picture. Nice idea—and inexpensive, too!

* * *

THE BALTIMORE NEWS AND THE POST

Something To Remember

Your Memory May Win Prize In 'Remember' Contest

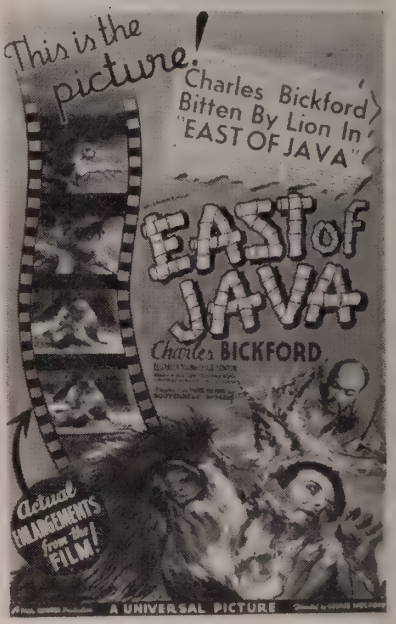
To the left is a nice two column x 10 inch break in the Baltimore News and Post on a "Remember Last Night?" contest landed by J. Lawrence Schanberger as part of his advance campaign at the Keiths Theatre. Newspaper offered prizes to readers for most interesting and amusing remembrances of their life.

* * *

A cavalcade of new model Dodge cars accompanied by 1903 Pierce-Arrow for contrast, paraded through Scranton streets, selling the merits of "Diamond Jim" at the Strand Theatre. Sound truck in parade shot messages over its public address system boosting the picture to the crowds on the sidewalks. All a part of the tie-up arranged with local Dodge distributor by enterprising Manager Lloyd L. Hause.

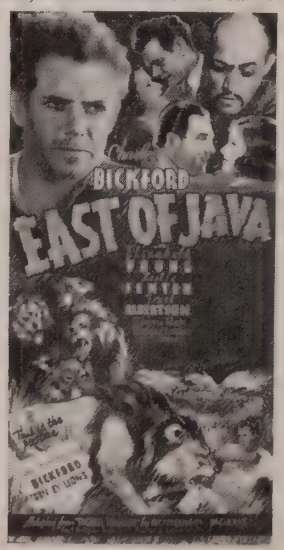
. . . cash in on news!

THE SCENE:—Universal Studios. On the set. A thrill picture, EAST OF JAVA, is nearing completion. Dangerous fill-in shots, held for the last, are now being made. A giant lion slinks across the set. Guards watch his every move. Charles Bickford, scorning being doubled, moves into scene. (After all—it is a well trained lion, isn't it?) Soon the cameras are grinding. The lion, well trained, of course!) has one paw across Bickford's shoulder. This is going to look *great* on the screen. Cameramen breathlessly keep on grinding. ***Then the unexpected happens! Someone makes a false move. The lion is startled!—On the defensive! Terrified—he becomes jungle wild again—his fangs sink deep, deep into Bickford's neck! Bickford's face contorts in agony. It all happens in a flash. Before the horrified director can yell "Cut!", the cameras have ground out the amazing scene! Fadeout—hospital!***



Within a few minutes the AP and UP wires are carrying the news to the world. Film fans everywhere are reading of Bickford's miraculous escape from death!

The millions who have read this will want to see the picture—which, incidentally is filmed with so many thrills anyway, it did not really need this extra unforeseen, once-in-a-lifetime camera event.



Here is a fine opportunity for theatremen everywhere to capitalize on the flash news right in their lobby and their advertising. To this end, Universal has prepared a special 1 *sheet poster, shown above, as well as reproducing newspaper headlines on the balance of the exciting posters for this picture.*

EAST OF JAVA is a furious drama of derelicts shipwrecked off Simba Sao! Bickford is escaping from the law on a ship with a wild animal cargo when it is smashed on the rocks in a typhoon. Seven derelicts and one lone woman are washed ashore. The wild animal cargo breaks loose. Pandemonium reigns. It is Fast, FAST and beaucoup exciting! Fine exploitation opportunities. Dandy, adventure sales lines! Read about them in the pressbook!

Joe Weil

FOOTBALL TOGS HERALD WENDELL'S "FIGHTING YOUTH"

USHERS AND TICKET TAKERS DON GRIDIRON UNIFORMS

WITH "Fighting Youth" playing the Empress Theatre, Decatur, Ill. early in the football season. W. John Wendell, manager pepped up his lobby and front with pennants, emblems, banners, etc. in order to cash in on the town's high football spirit and interest. Ushers and ticket takers were dressed in regulation uniforms. All easels and still panels were constructed in the shape of footballs. The pennants and colors used were of the neighboring colleges.

As a special attraction for the youngsters, Wendell announced the distribution of football badges to the first one hundred attending the opening morning showing. Imprinted scorecards were given away at local high school games.

Crack Chicago Pilot Addresses "Tailspin Tommy" Audiences

AS a special treat to the youngsters attending showing of first chapter of "Tailspin Tommy in the Great Air Mystery" at the Maryland Theatre, Chicago, Manager Louis Machat invited the famous airmail pilot, Speed Westphall to greet them and speak from the stage. Announcement heralding his appearance was made on screen, in lobby and through Chicago Herald Examiner. Westphall spoke about the value of a serial like Tailspin Tommy in teaching the youngsters the principals of aviation and the hardships the pilots have to undergo. Stunt was covered by reporter and photographer from Examiner and broke nice space in their columns.

Scot Mystery Man Sells "Edwin Drood"

THEY do it across the water too! W. Hinks of the Alex Theatre, Paisley N. B. Scotland, exploiting "Mystery of Edwin Drood" sent Mystery Men roaming about town. Local newspaper tied up and printed picture and description of men. People carrying copy of the newspaper and tapping men on shoulder received pass to see "Mystery of Edwin Drood." Three hundred and fifty store windows and thousands of heralds and posters around town also carried announcement and description of the mystery men.

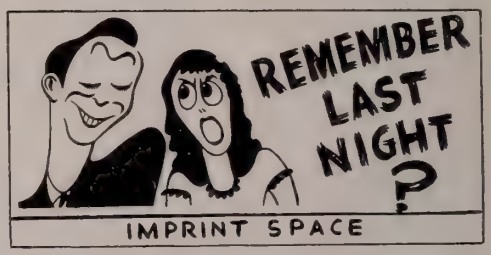
OKAY, DENVER!

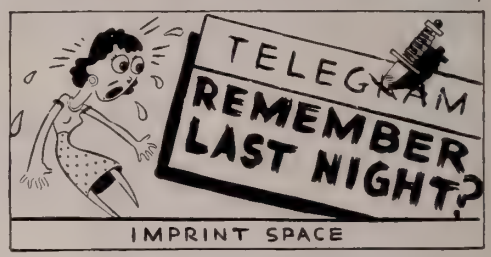
Our hats off to the ad man at Harry Huffman's Paramount Theatre, Denver for these fine flashes on "Fighting Youth," "Storm Over the Andes" and "King Solomon of Broadway." Note the stress on the showmanship angles of each feature—the nicely balanced copy, the strong titles. Sorry we haven't the name of the ad man. We'll get it and tell you later. Nice work—Ad Man!

USE THIS SNIPE SEXTET TO MAKE 'EM "REMEMBER!"

Great for Teasing Title

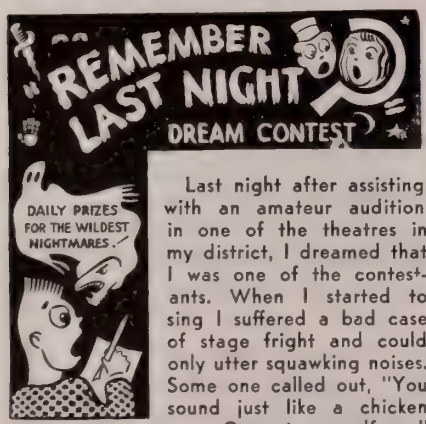
TO assist showmen in teasing the catchy title "Remember Last Night?" Universal has made available a set of six snipes, size 12½ x 25 inches. Great for posting in the many small spots around town where a one sheet poster can't be used. Printed in two colors. A grand flash, and reasonably priced at only 15c per set. Order in quantity from your Universal Branch and put them up well in advance of your "Remember Last Night?" playdate. Lots of "noise" for little cost!





Wright Cops Final!

TO Dick Wright, District Manager, Warner Bros. Circuit, Cleveland, goes the fifth and final $5 prize Universal offered in connection with the "Remember Last Night?" Nightmare Contest which closed October 15th. Exhibitors are urged to use this contest in local newspapers.

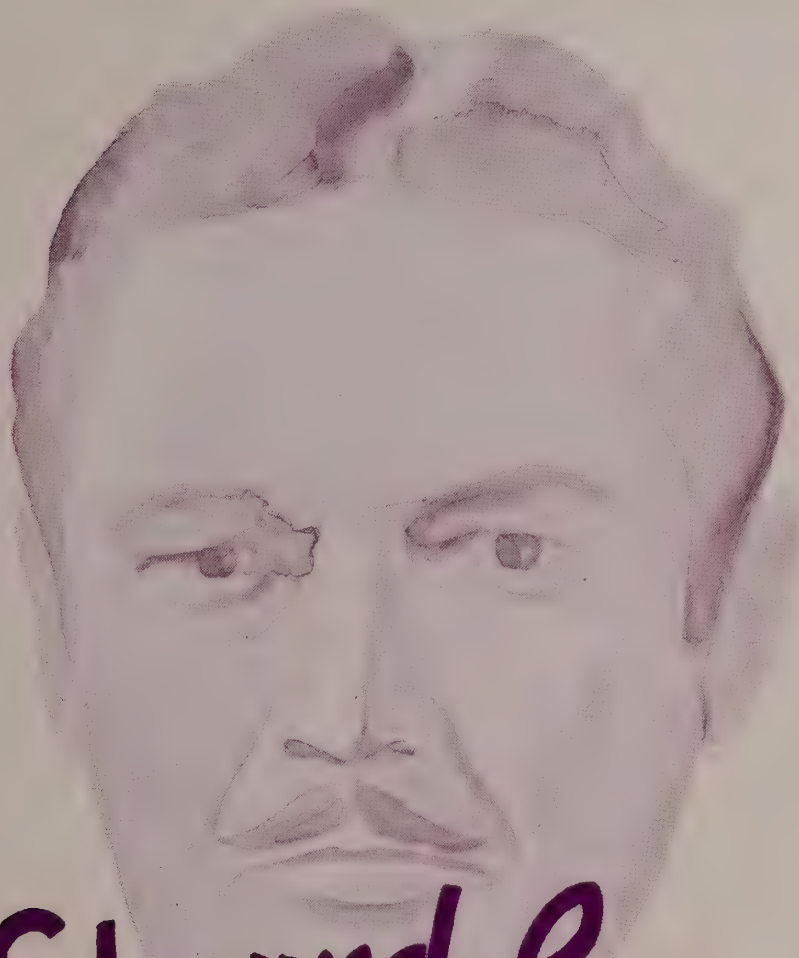


Last night after assisting with an amateur audition in one of the theatres in my district, I dreamed that I was one of the contestants. When I started to sing I suffered a bad case of stage fright and could only utter squawking noises. Some one called out, "You sound just like a chicken . . . Go cut yourself up." This sounded like a reasonable suggestion to me and I proceeded to carry it out. I had sharpened my carving knife and took a good hold on my neck to start the slicing when I awoke to find myself grabbing my throat. Remember Last Night? I'll not forget it for a long time!—DICK WRIGHT.

U STARS SET NEW HAIR STYLES

THIS dignified poster boosting six current and forthcoming Universal pictures is being featured by the country's leading department stores in their main windows. The pictures and the featured stars are Sally Eilers in "Remember Last Night," Margaret Sullavan in "Next Time We Love," Helen Lynd in "Sweet Surrender," Jean Rogers in "Stormy," Dorothy Page in "King Solomon of Broadway" and Binnie Barnes in "Diamond Jim." Cash in on this tie-up when you play these pictures by working together with the store in your city that features it, arranging for additional displays and local ads. If no store in your city is able to assist you, contact Pro-phy-lac-tic Brush Co., Florence, Massachusetts.

THE SPY MASTER IS COMING!



Edmund Lowe

in *The*

GREAT IMPERSONATION

A Universal Picture

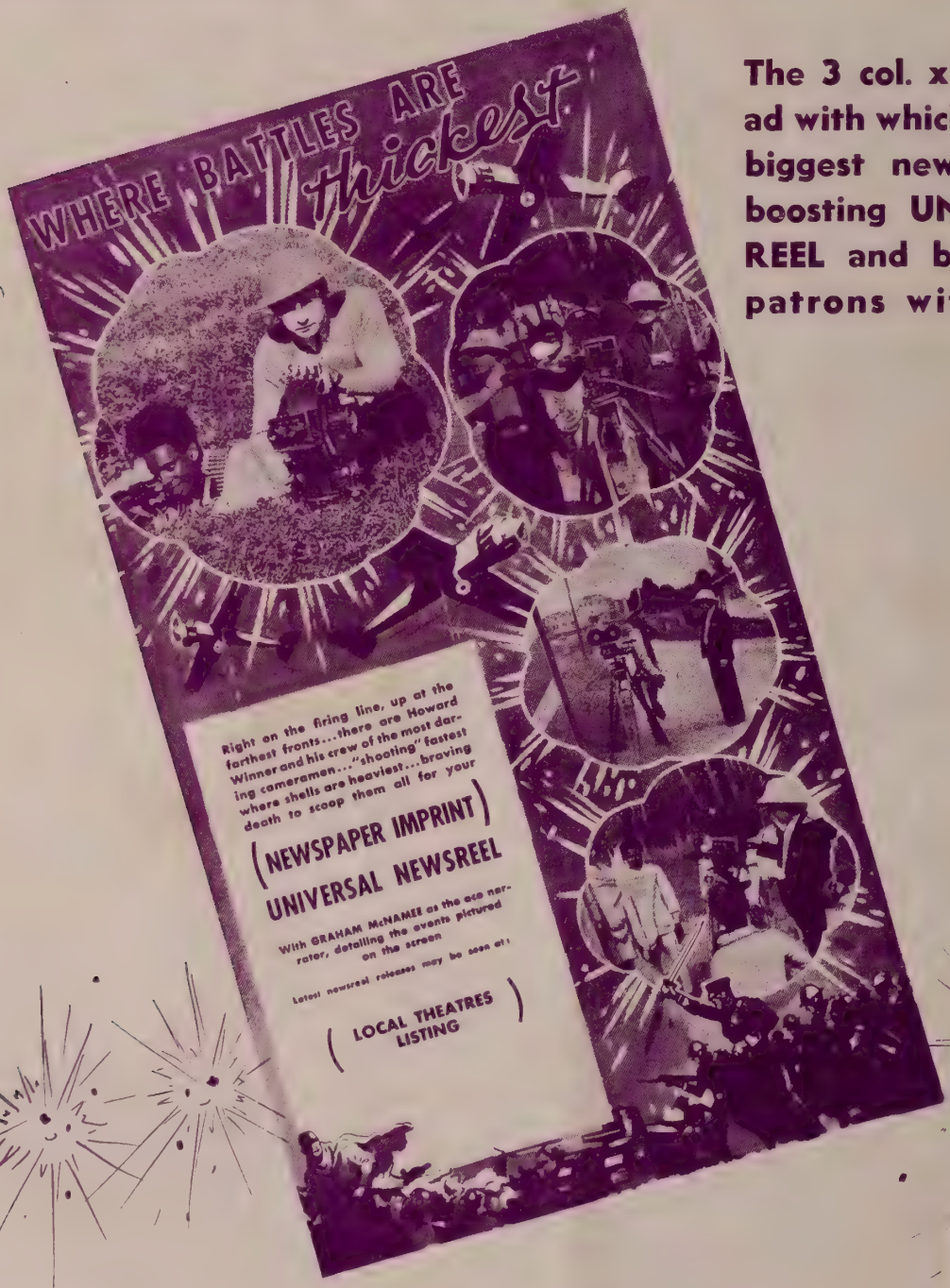
From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER
NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.



The 3 col. x 10 inch follow-up ad with which 150 of America's biggest newspapers are now boosting UNIVERSAL NEWSREEL and bringing you extra patrons with each release!

Larry Edmunds Bookshop
6658 Hollywood Blvd.
Hollywood, Calif. 90028
HO 3-3273
World's Largest Collection
Of Books on Motion Pictures

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 37, NO. 16
NOV. 16, 1935

IT HAS FREQUENTLY BEEN SAID OF THIS STRANGE STORY THAT THE PEOPLE WHO READ IT ARE NEVER QUITE THE SAME AGAIN!

THIS IS DOUBLY TRUE OF THE SCREEN PRODUCTION WHICH JOHN M. STAHL HAS MADE FROM THE BOOK, STARRING IRENE DUNNE & ROBERT TAYLOR

THEY'LL SOON BE CALLING HIM

"THE LUMINOUS MAN!"

Carl Laemmle presents a New
Universal Sensation . . . With

Frances Drake + Frank Lawton

An Edmund Grainger Production
Directed by Lambert Hillyer

UNIVERSAL ANNOUNCES

THE GREATEST SIMULTANEOUS NATION-WIDE TRADE SHOWING IN MOTION PICTURE HISTORY FOR THE MOST MAGNIFICENT PRODUCTION IN UNIVERSAL HISTORY

IRENE DUNNE AND ROBERT TAYLOR

IN

JOHN M. STAHL'S

MAGNIFICENT OBSESSION

FROM THE PHENOMENAL BEST-SELLING NOVEL BY LLOYD C DOUGLAS

WITH CHARLES BUTTERWORTH
BETTY FURNESS • SARA HADEN
RALPH MORGAN • HENRY ARMETTA

WHEN? WHERE? WATCH!

HE FINALLY BOUGHT

No. 838 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Finally, you will have to use the Universal Newsreel.

No matter how much pressure may be brought to bear against you, you finally will have to have the best newsreel in the business.

Ever since you have been a showman, you have watched the reaction of your audiences to your whole program. If you have been using the Universal newsreel, you have seen how it made the folks sit forward on their chairs. If you have not been using the Universal Newsreel, you have noticed how your audiences have sat back.

When your audience sits back, it is bad for you. When they sit up and take notice, it means money for you.

Maybe you have seen the letter written by C. N. Robinson of the Home Theatre in Blair, Nebraska. If you have not, it is important that you should read it. Here it is:

"We have used every newsreel by the different companies. We FINALLY bought Universal Newsreel and I am very glad to tell you that this is the finest newsreel we have ever had the pleasure of showing our people in the Home Theatre. If you keep up the quality of this reel in the future as it has been since we started to play it, you will have a Universal Newsreel customer for life."

THE ONLY NEWSREEL

So, we have ANOTHER Universal Newsreel customer for life. We have thousands of them. Mr. Robinson has simply joined the immortals. He has joined for life.

The Universal Newsreel is easily the MOST HUMAN NEWSREEL IN THE BUSINESS. I frankly admit that we sometimes use shots in our newsreel which do not cost us one tenth of what shots in other newsreels cost.

But Universal Newsreel shots are made by trained newspaper men — men who know the showmanship value of human-ness.

Millions of very common, ordinary people thrill to the tune of the Universal Newsreel. They hate propaganda — and they never get a foot of it in the Universal Newsreel.

Finally, you will realize your absolute need of the Universal Newsreel, simply because it is far and away the best in the field.

P. S. — This is all intended for theatre managers who can buy what they need, not for circuit buyers who have to buy the newsreels made by their own affiliated producers. Those buyers — poor souls — have to book what is forced upon them! Pity them! They simply cannot buy the best newsreel because they are not authorized to do so.

Carl Laemmle

Carl Laemmle presents a Universal Picture.
Starring EDWARD ARNOLD + CONST

"REMEMBER

With Robert Armstrong, Louise Henry, Greg
Harry Clork and Dan Totheroh. . . . From

ımes Whale Triumph produced by Carl Laemmle, Jr.
CUMMINGS + SALLY EILERS + ROBERT YOUNG.

LAST NIGHT?"

EVERYTHING NEW UNDER THE SUN!

atoff, Reginald Denny. Screenplay by Doris Malloy,
ovel, "Hangover Murders," by Adam Hobhouse.

A group of players in "The Adventures of Frank Merriwell." They are Don Briggs, Jean Rogers, Carla Laemmle, John King, Diana Gibson, and House Peters, Jr.

NEVER BEFORE A SERIAL CAST LIKE *"The Adventures of Frank Merriwell"*

How You Like?

Don Briggs
Jean Rogers
John King
House Peters, Jt.
Wallace Reid, Jr.
Edward Arnold, Jr.
Bryant Washburn, Jr.
Jean Hersholt, Jr.
Herschell Mayall, Jr.
Peter (Gibson) Gowland, Jr.
Carla Laemmle
Sumner Getchell
Joseph De Grasse
Edmund Cobb
Nick Lukats
Monty Montague
Jack Donovan
Walter Law
Fred Sumner
Sam McDaniel
Ella Ethridge
Dickie Jones
Allan Bridge
Dick Wessel
Diana Gibson
Viola Callaghan

"CAMERA THRILLS" GREATLY HONORED

UNIVERSAL has received word that, on the basis of the first monthly judging of short subjects for the current year by the Jay Emanuel Publications, that its short feature subject, "Camera Thrills," has been nominated as one of the contestants for the major prize. The annual awards are to be made in April.

"Camera Thrills" is the subject which is being used in many localities as a second feature on double feature bills and is frequently scoring more hits with audiences than the feature picture itself.

In addition to the series of awards which it has established, the Jay Emanuel Publications is also sending news of its monthly and annual selections to 350 eastern newspapers. The motion picture editor or critics of each of these papers will vote on the annual award and their opinion will constitute 50% of the vote for the ultimate winner. The other 50%

(Continued on Page 28)

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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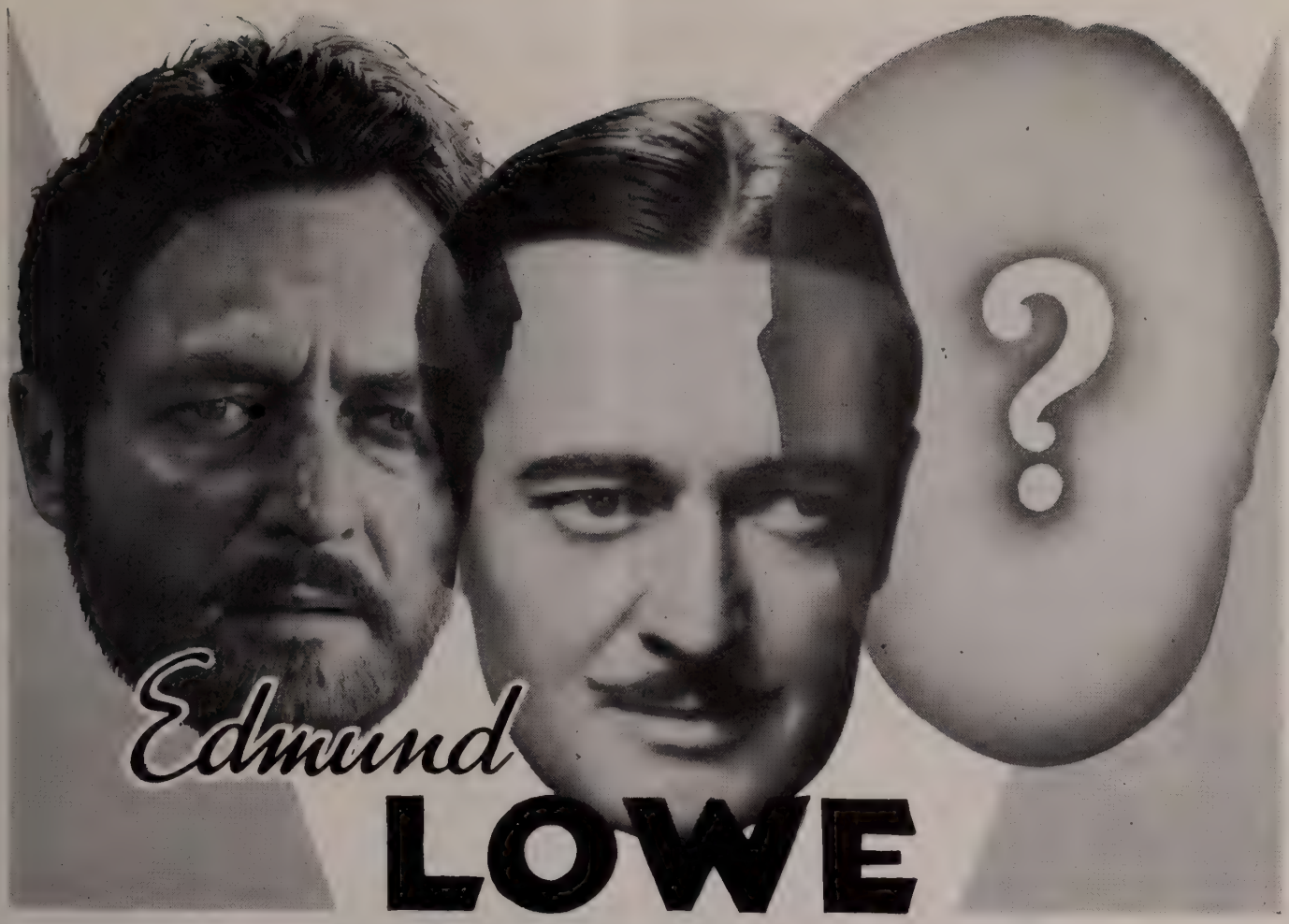
NOV. 16, 1935
Vol. 37 No. 16



IN THE MOST FASCINATING, MOST BAFFLING DUAL ROLE EVER PORTRAYED — AS THE ASTOUNDING SPY MASTER IN E. PHILLIPS OPPENHEIM'S GREATEST MYSTERY STORY!

THE GREAT IMPERSONATION

With VALERIE HOBSON + WERA ENGELS + Henry Mollison Murray Kinnell + Spring Byington Lumsden Hare + Leonard Mudie

An Edmund Grainger Production.
Directed by Alan Crosland.
A UNIVERSAL PICTURE.
Presented by Carl Laemmle.

Irene Dunne and Robert Taylor

Charles Butterworth an a comic scene.

Charles Butterworth and Robert Taylor

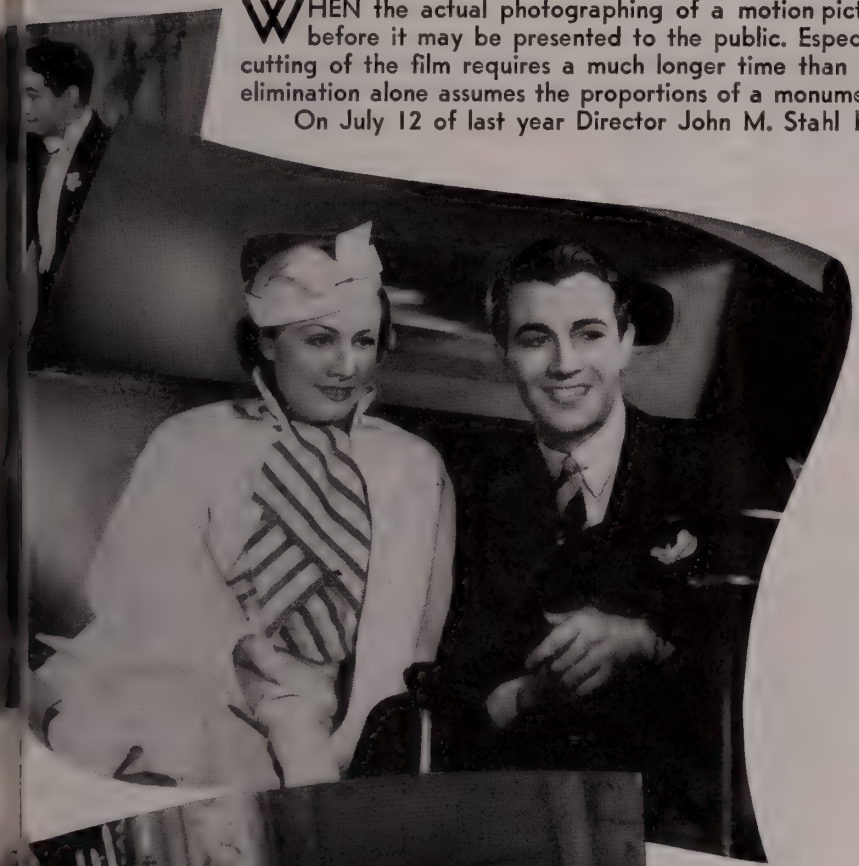
They built the Steamer Normandie at the studio for this picture.

Irene Dunne in the Hospital

Cutting "Magnificent Obsession" is a Monumental Task In Itself

WHEN the actual photographing of a motion picture is completed, there is still much to be done before it may be presented to the public. Especially in the case of a big picture, the editing and cutting of the film requires a much longer time than consumed in actual production, the process of elimination alone assumes the proportions of a monumental task.

On July 12 of last year Director John M. Stahl began the filming of "Magnificent Obsession," in which Irene Dunne and Robert Taylor play the starring roles. Known as the most meticulous of directors, Stahl proceeded slowly, determined that each scene, before final approval, should bring out the very best efforts of the players appearing in it. Each scene was photographed many times, gradually approaching perfection in action and dialogue as the result of repeated rehearsals and finally being adjudged "o.k." so that the director might proceed to the development of the next scene, after issuing instructions for the printing of the various "takes" which he considered best.



The Magnificent Obsession is realized.

At Monte Carlo the unhappy Irene tries to break away from her destiny.

But after viewing them on the screen of the studio projection theatres the next day, he might discard them all and find himself confronted with the necessity of re-photographing the entire day's work. Most directors devote particular attention to certain "key" scenes, but Stahl has the reputation of considering every scene the most important one in the picture. No scene, however short or inconsequential, is slighted.

Sixteen weeks were consumed in filming "Magnificent Obsession," involving the exposure of the prodigious total of 467,000 feet of negative, which had to be cut down eventually to a length of less than 10,000 feet. The film actually printed for Stahl's consideration amounted to over 340,000 feet, or more than 340 reels—and ten reels the limit for the picture! It should be understood, too, that twice the total footage given was actually use, since photographic action is recorded on one film and sound on another, with the later combined in a so-called movietone print, the "sound track" a narrow strip running along the side of the photographed scenes.

Editing of "Magnificent Obsession" began with the start of production, being tentatively assembled every day by Milton Carruth, chief cutter, and gradually increasing in length as newly completed sequences were added. With the completion of camera work, however, Stahl himself took over personal supervision of the editing, spending all of each day in a studio projection room as the many versions of each scene were run off on the screen, and dictated various changes.

HERE'S HOW

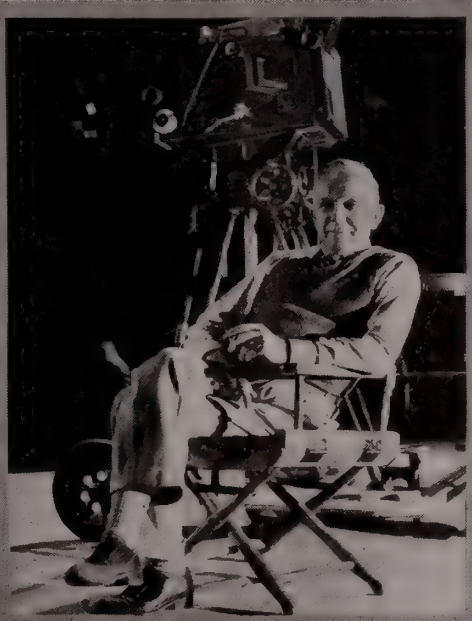
THE N. Y. ROXY THEATRE SOCKED ACROSS A SMASH AD CAMPAIGN FOR UNIVERSAL'S EMOTIONAL BOMBSHELL — AND NETTED SMASHING BUSINESS AGAINST BROADWAY'S TOUGHEST COMPETITION IN YEARS!

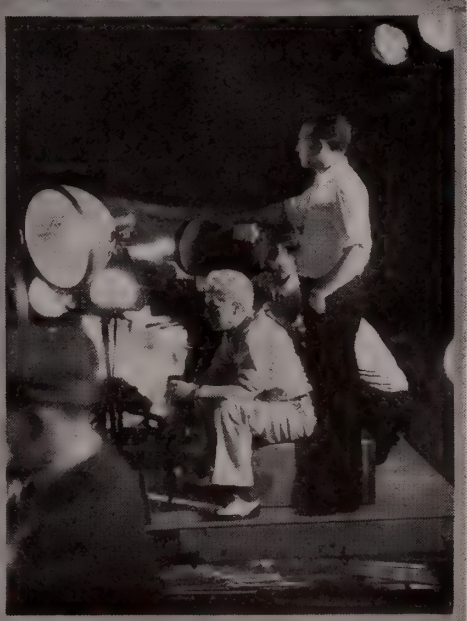
Hideout ... From 10th Ave...to Give ... Screen One of the Grandest Comedy-Dramas in Years!
Henry's A Comedy Riot in this New Hit! It's His Best Role to Date! You'll acclaim Him A Star!
TODAY AT 11 A. M.
"3 KIDS AND A QUEEN"
A Universal Picture
MAY ROBSON
HENRY ARMETTA
CHARLOTTE HENRY
FRANKIE DARRO • BILLY BURRUD
ROXY
25c to 2 ANY DAY 35c to 7 ANY SEAT
CHILDREN 15¢ ANY TIME
SHOW VALUE OF THE NATION • 7th AVE. & 50th
THERE'S TENSE MELODRAMA!
— as New York's Toughest Snatch Gang Nabs Park Avenue's Wealthiest Woman!
10TH AVE. LOVE?
Does it differ from Park Ave. romance? You'll thrill to the Charlotte Henry - Frankie Darro Love Scenes!
HER GREATEST ROLE!
BETTER THAN SHE WAS IN "LADY for a DAY"! May has her grandest role — and you'll adore Little Billy Burrud, the Screen's newest child star!
PLUS BIG STAGE SHOW
RAY HEATHERTON
LAMBERTI
Joe & Jane McKENNA
GAE FOSTER GIRLS
FREDDY MACK • OTHERS
ROXY RHYTHM ORCHESTRA
STARTS FRIDAY
The Grand, Heart-Warming Comedy Drama of a Stony-Hearted Spinster who Learned to be Human in "Hell's Kitchen"!
Universal Pictures Presents
"3 KIDS and a QUEEN"
MAY ROBSON
HENRY ARMETTA
Charlotte Henry • Frankie Darro
★PLUS BIG STAGE SHOW★
RAY HEATHERTON
LAMBERTI
JOE & JANE McKENNA
GAE FOSTER GIRLS • OTHERS
FREDDY MACK
ROXY RHYTHM ORCH.
ROXY
25c to 2 ANY DAY 35c to 7 ANY SEAT
SHOW VALUE OF THE NATION 7th AVE. & 50th ST.

UNIVERSA
HAS
GREAT
DIRECTOR

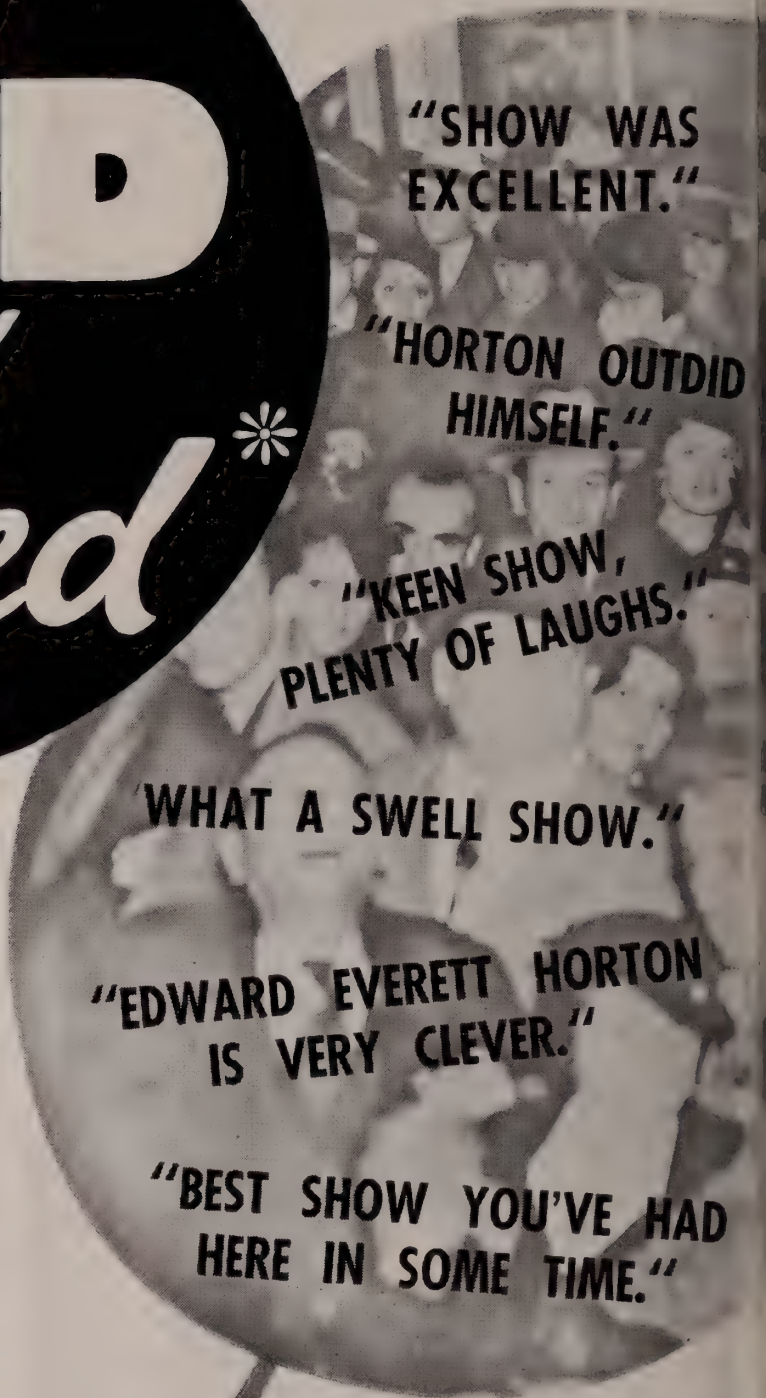
READ FROM LEFT TO RIGHT:

Top: EDWARD H. GRIFFITH directing "Next Time We Love."
ALAN CROSLAND directed "The Great Impersonation."
EDWARD LUDWIG directed "Three Kids and a Queen."
JAMES CRUZE will direct "Sutter's Gold."
RAY TAYLOR directing "Merriwell."
KURT NEUMANN directed "The Affair of Susan."
JAMES WHALE will direct "Show Boat."
WILLIAM THIELE will direct "Tomorrow Will Be a Better Day."
WILLIAM NIGH directed "His Night Out."
WALTER LANG will direct "Spinster Dinner."
LOUIS FRIEDLANDER directed "Stormy."
LAMBERT HILLYER is directing "Dangerous Waters."
EDWARD SUTHERLAND directed "Diamond Jim."
GEORGE MELFORD directed "East of Java."
JOHN M. STAHL directed "Magnificent Obsession."





They PAID and Praised*



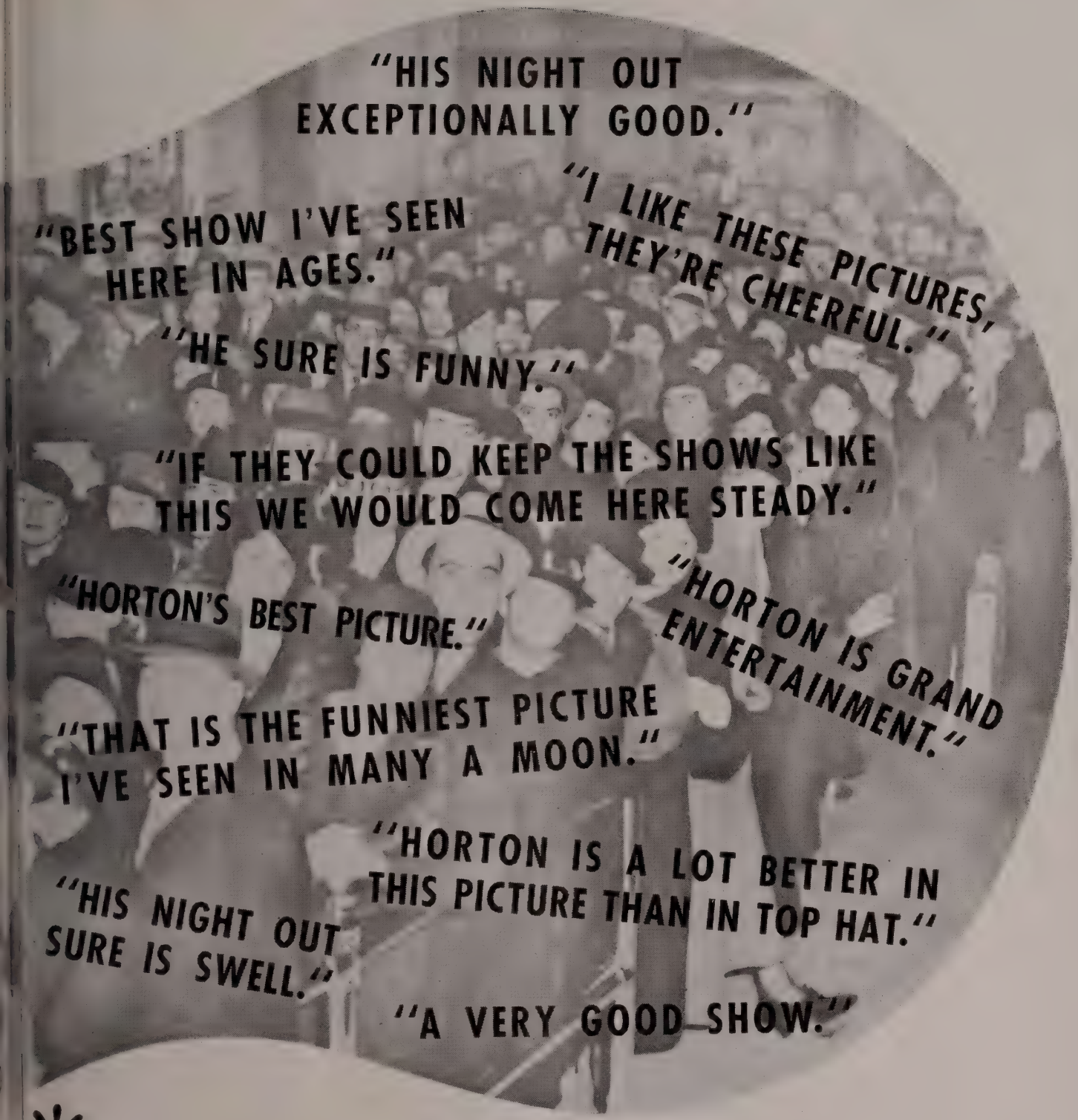
CARL LAEMMLE PRESENTS

EDWARD EVERETT HORTON

IN A UNIVERSAL COMEDY

"HIS NIGHT OUT"

With Irene Hervey + Jack LaRue + Robert McWade Lola Lane + Billy Burrud... Screenplay by Doris Malloy and Harry Clork . . . Directed by William Nigh . . . Produced by Irving Starr.



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ABOVE ARE ACTUAL, VERBATIM COMMENTS FROM PATRONS AS THEY LEFT THE ORPHEUM THEATRE IN SAN FRANCISCO AFTER SEEING "HIS NIGHT OUT." NEVER WERE RAVES MORE UNANIMOUS!

Camera! Lights!

HERE THEY COME!

IRENE DUNNE and ROBERT TAYLOR in John M. Stahl's production . . . **"MAGNIFICENT OBSESSION"** with CHARLES BUTTERWORTH and BETTY FURNESS. From the best seller by Lloyd C. Douglas. (Completed)

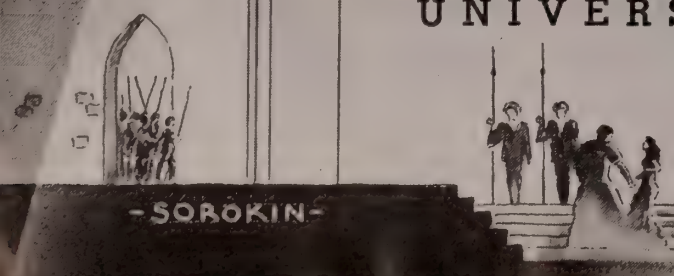
MARGARET SULLAVAN and JAMES STEWART in **"NEXT TIME WE LOVE"** from Ursula Parrott's newest novel . . . with Wallace Ford . . . Directed by Edward H. Griffith. (In Production)

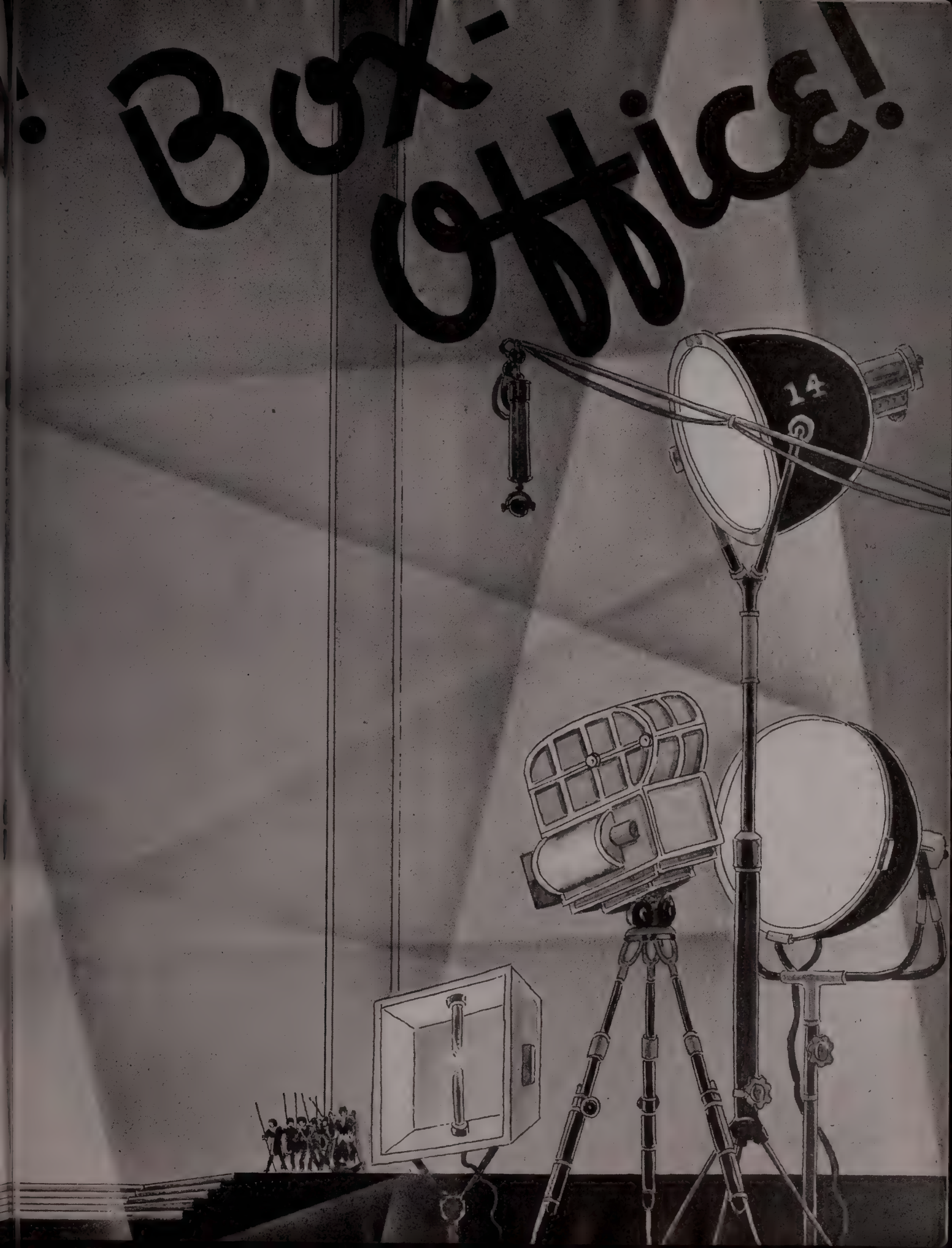
WILLIAM POWELL in "MY MAN GODFREY." A Carl Laemmle, Jr. Production. From the Liberty Magazine serial by Erich Hatch.

EDWARD ARNOLD in "SUTTER'S GOLD." From the epic novel by Blaise Cendrars . . . An Edmund Grainger production. Directed by James Cruze. (In Production)

IRENE DUNNE in "SHOWBOAT." Edna Ferber's Immortal Classic! . . . With PAUL ROBESON and CHARLES WINNINGER . . . New music and lyrics by Jerome Kern and Oscar Hammerstein, III . . . A Carl Laemmle, Jr. production . . . Directed by James Whale.

UNIVERSAL'S CURRENT HITS




Box-office!

The New Margaret Sullavan

Margaret Sullavan and her new leading man James Stewart in "Next Time We Love."

Studio Reporter, the man who sees the Daily Rushes First Reveals a Studio Secret You Should Know.

TWO words are on everybody's lips these days at Universal City. One of these words is Margaret. The other is Sullavan. Although she has only begun to act her latest Universal role in the Ursula Parrott story, "Next Time We Love" with her new leading man, James Stewart, the dynamic star has the studio in a furor of excitement with the performance she is turning in every day. Veteran observers who have witnessed most everything in pictures during the past twenty years go into the projection room where the rushes of "Next Time We Love" are being screened and come out talking in raves. The greatest Sullavan so far! A new Sullavan! A character deeper, richer in surprises and with dramatic power that is surprising. These are some of the things they are saying.

The studio critic, the man who sees all the daily rushes with a critical eye and reports on them the next day, has no criticism of Miss Sullavan or of "Next Time We Love." This is what he says:

"Miss Sullavan is simply amazing the hardboiled projection room audiences with the versatility of her acting. It is all a picture of moods, the spontaneous changes in a woman's nature. One moment she is up in the clouds of ecstacy. Next minute she is down in the depths of depression, and the various points in between. Her performance is a masterpiece in portraying the feminine temperament which women fans all over the country will take to their hearts when the picture is released. It is great art and even greater box office."

The Ursula Parrot story was bought for Miss Sullavan because this magnificent heroine role seemed made to order for her talents. It was expected that she would do very well in it. But no one could imagine the dramatic heights to which she would carry the role as she is doing daily under Edward E. Sutherland's direction. She is putting more personality and skill into her work than ever before and with it there is a new kind of wisdom and beauty that everyone is talking about.

The modest Margaret as usual does not share in all the enthusiasm. She is always her own harshest critic. But she is full of praise for the director and technicians. She states that Joe Valentine, chief cameraman on "Next Time We Love" is photographing her as she has always dreamed of being photographed. It is perfect filming. In the closeups she screens even better than she does at a distance. This is a very rare quality. Closeups are the severest test of beauty and acting. It is in these closeup shots that she creates her most powerful emotional effects in this new picture of hers.

In one of these scenes she has to show how a young bride takes the shock of the announcement that her husband is not coming to their wedding breakfast. She must try to smile, but show the audience at the same time how deeply she is hurt underneath the forced gaiety. Another which she has just finished with James Stewart is a rehearsal scene, in which she quarrels, pouts, storms and finally kisses and makes up in a tornado of emotional acting. And this is only her fourth picture!

Roxy Theatre Holds Over "Three Kids and A Queen"

"THREE KIDS AND A QUEEN" got off to a splendid start at the Roxy Theatre on Friday and rolled up such a prodigious attendance record and such a glorious laugh record, that the picture was a hold-over almost from its first hour. Audiences fairly laughed themselves out of their seats. There was so much laughter, in fact, that many of the lines of Henry Armetta and Herman Bing were lost in the merriment and that's a good place to lose them.

All of the trade critics predicted a great success for "Three Kids and a Queen" and this has been amply borne out by its box office returns. It is a picture that every showman can be proud to show to his audience.

In addition to the reviews quoted in the box on this page, the Weekly feels that the review of the Weekly Variety critics, which is regarded as a barometer in this business and which could not be written until the picture played New York, should be quoted in full, and here it is.

"A comedy snatch story that should do plenty all right at the box office. Has all the ingredients for strong word-of-mouth which may build it into better holdover proportions than the initial stanza.

Hokum bucket with a capital H, but highly commercial hoke it is. It's coupled with up-to-the-second G-man stuff, moderate gang business, a load of comedy and pathos, and a touch of romance that should spread nice grosses of jam among the exhibs.

"The three kids of the title are Frankie Darro, Billy Burrud and William Benedict. Darro is more or less standard in these juve roles although he's starting to grow up so he's been slipped a little romance opposite Charlotte Henry. Billy Benedict has been around, and a corking Huck Fynn type he is. But the champ kid of the trio is Billy Burrud, newcomer, and a cinch for the celluloid heights. One of those once-in-a-while gifted personalities, this five or six year old youngster rings the bell every time without being forced to milk his opportunities.

"May Robson is the titular 'queen' of 'Three Kids and a Queen." An eccentric recluse, this spinster lady decides to stay 'kidnapped' (after the word has gone out; actually it's a harmless sheltering, following an accident) which leads into a cheatin' cheaters climax, a $50,000 reward, fair days ahead for the ghetto family (Armetta and his brood) all of which is highly commercial audience stuff and they ate it up at the Roxy opening night.

"Nor is the humor too artificial. The situations permit Armetta and his r-rolling pal, Herman Bing, (probably the best screen Dutch today) to throw fits at the prospect of being unwittingly involved with the authoriies.

From the tyrannical, crass old fuss-budget, the 'queen' (Robson) is gradually, but naturally enough, metamorphosed into a more humane soul.

If producer Ben Verschleiser has permitted himself to grow a bit mawkish on the sentiment, it's plausible enough as it takes up the sundry skeins, including the finale session before the sanity commission.

"Edward Ludwig's direction is canny and most effective in its sentimental comedy sessions. The sequence with the parlor gaiety, to the tune of 'Lookie, Here Comes Cookie' is one of the finest screen sequences in many a release.

Picture should go big for all types of audiences.

ABEL

After an amazing business on Friday, Saturday and Sunday, the Roxy announced that it would hold over "Three Kids and a Queen" for a second week.

***Variety says:* "Three Kids and a Queen" getting a mighty play here, around 39,000. Holds."**

In its miniature reviews *Variety* says: "Sentimental, comedy snatch story; cinch for box office satisfaction."

***Daily News* gave the picture three stars and the same day gave "Bounty" 3½.**

Bland Johaneson, in the *Daily Mirror* says: "Story gay and tender; amusing comedy, cleverly played by a powerful cast, briskly directed-well written and handsomely mounted. This little human-interest comedy drama offers thoroughly good fun.

Rose Pelswick, in the *Journal says:* "A warm, sympathetic and amusing human-interest yarn.

Irene Thirer, in the *Post*, says: "It is what we call a natural for the family trade. Here's to its box office success.

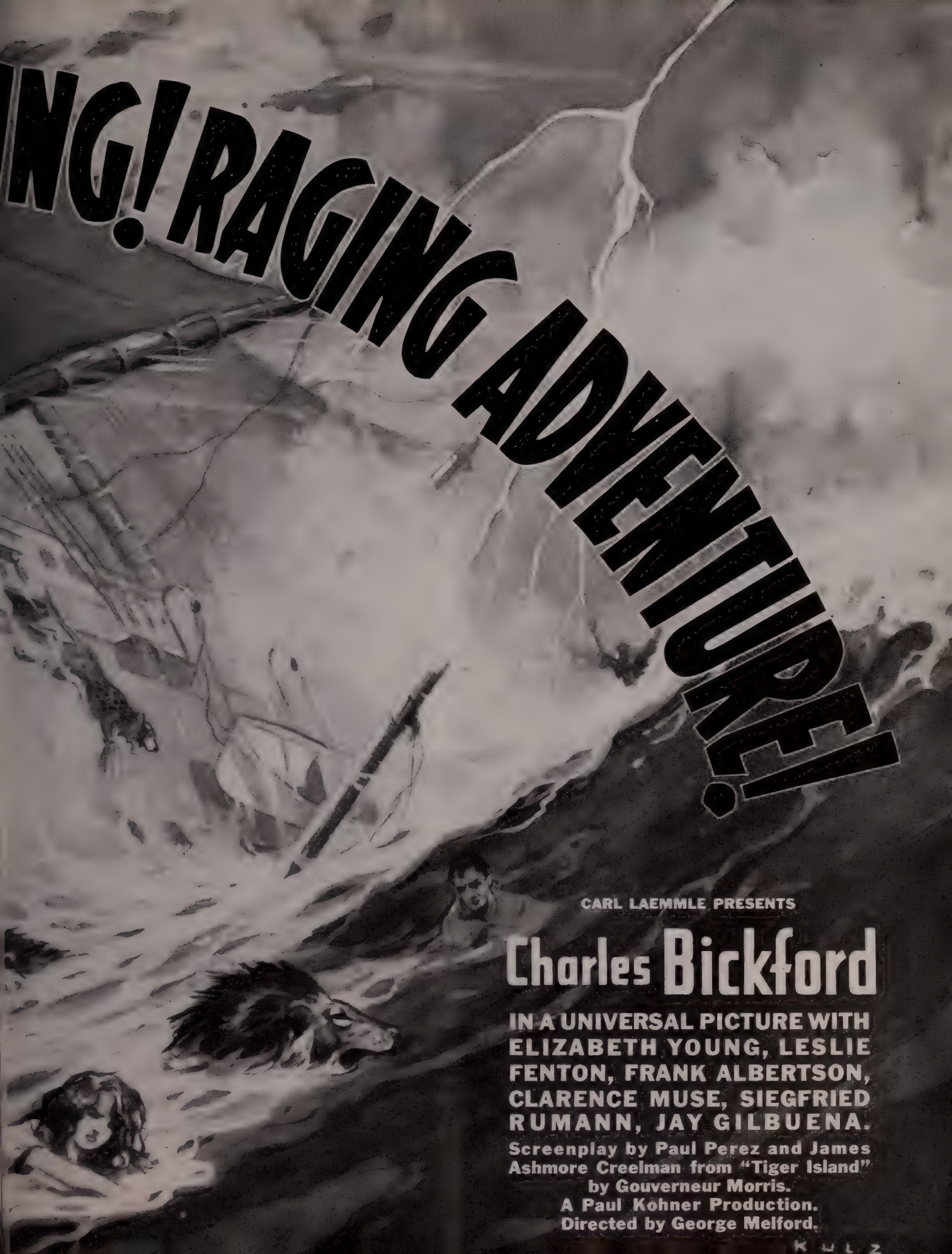
Eileen Creelman, in the *Sun*, said: "Yesterday noon's crowded house—liked the whole business."

Henry Armetta in Cleveland

Photo Gordon Connor

Henry Armetta as he arrived in Cleveland for his personal appearance at the Palace Theatre greeted by prominent Italians. The man at the left holding his hat in his hand is Prince Raoul Bonamo. Next to him is Eleanor Farina, Cavalier Lombardo, Armetta and Cavalier Lucciardi. And there were hundreds more. As a result the Palace Theatre ran way over average business. Motion Picture Daily says the overage was six thousand dollars. Sweet.

SMASHING! CRASHING! ROAR
EAST
OF
JAVA


NG! RAGING ADVENTURE!
CARL LAEMMLE PRESENTS
Charles Bickford
IN A UNIVERSAL PICTURE WITH
ELIZABETH YOUNG, LESLIE
FENTON, FRANK ALBERTSON,
CLARENCE MUSE, SIEGFRIED
RUMANN, JAY GILBUENA.
Screenplay by Paul Perez and James
Ashmore Creelman from "Tiger Island"
by Gouverneur Morris.
A Paul Kohner Production.
Directed by George Melford.
KULZ

The World is Singing 'Em!

HUNDREDS OF RADIO PROGRAMS ARE SURRENDERING THEIR TIME TO ITS HIT NUMBERS. THOUSANDS OF PATRONS WILL SURRENDER AT YOUR BOX OFFICE WHEN THEY HIT YOUR THEATRE!

CARL LAEMMLE presents Universal's Musical Treat. With FRANK PARKER + TAMARA HELEN LYND + RUSS BROWN ABE LYMAN & HIS CALIFORNIANS JACK DEMPSEY + Sara Mildred Strauss Dancers + The Nadon Singers + The Tune Twisters The Million Dollar Fashion Parade with the famous Milgrim Models.

DIRECTED BY MONTE BRICE.

Produced by Broadway Productions.

Carl Laemmle presents Universal's Epic of the Painted Desert . . . With NOAH BEERY, Jr., JEAN ROGERS, J. Farrell MacDonald, Fred Kohler, Raymond Hatton, Walter Miller, Rex, The King of Wild Horses and THE ORIGINAL ARIZONA WRANGLERS.

●

Story by Cherry Wilson . . . Directed by Louis Friedlander.
A Universal Picture Produced by Henry MacRae.

"SYMPATHETICALLY HANDLED, SPLENDIDLY PHOTOGRAPHED, 'STORMY' IS IDEAL ENTERTAINMENT FOR THE FAMILY TRADE"! *—Philadelphia Exhibitor*

●

"WILL WIN THE APPLAUSE OF ANY AUDIENCE"!

—Hollywood Filmograph

Toronto Roll of Honor

The following exhibitors in the Toronto Territory have used Universal Pictures continuously for

EXHIBITOR	THEATRE	TOWN	NO. YEARS UNIVERSAL ACCOUNT
P. J. Nolan	Avalon	Ottawa (Also operating Roxy, and Columbia in Ottawa)	15
H. O'Regan	Francais	Ottawa	15
Anthony Patzalek	Playhouse	Hamilton	15
Leo Coyle	King George	St. Catharines	15
R. Bull	Regent	Collingwood (Closed two years)	10
Guest & Billington	Majestic	Dundas	10
G. W. Hogarth	Regent	Windsor	10
P. J. Greenlees	Princess	Woodstock	10
A. Lester	King	Toronto	10
Moorehead & Filman	Patricia	London	10
J. A. Boyd	Model	Toronto	10
H. A. C. Osborne	Bijou	Penetang	10
Alexander & Mentel	Park	Toronto	10
J. Walker	Gem	Port Dover	10
Leo Mascioli	Empire and Goldfields	Timmins	10
Samuel Bloom & Samuel Fine	B and F Circuit	Toronto	9
Premier Theatres, Ltd.	Circuit	Toronto	6
Famous Players Canadian Corp.	Circuit	Toronto	5
R. F. Garrett	Capitol	Barrie	5
Max Allen	Temple	East Windsor	5
S. Delaney	Delaney	Gananoque	5
H. P. Braden	Kenilworth	Hamilton	5
N. A. Taylor	Main	Hamilton	5
W. L. Stewart	Rex	London	5
Levinson & Palowin	Rialto	Ottawa	5
Geo. Cook	Regent	Picton	5
F. P. Hannan	Royal	Sandwich	5
R. T. Stevens	Regent	Sudbury	5
J. O. Scott	Weston	Weston	5
L. Evans	Broadview	Toronto	5
S. Lent	Brock & Kenwood	Toronto	5
H. King	Grant & King's Playhouse	Toronto	5
A. Polakoff	Kingswood & Mayfair	Toronto	5
Max Starkman	Liberty	Toronto	5
G. B. Garbarino	Odeon	Toronto	5
N. Rittenberg	Orpheum	Toronto	5
H. Woods	Prince Edward	Toronto	5
S. Hamer	Variety	Toronto	5

S. BRINT, Mgr.

New Magic in "The Invisible Ray"

Karloff and Frances Drake in a tense scene from "The Invisible Ray."

Karloff the uncanny, in a role without makeup scores the greatest triumph of his career as a screen actor in "The Invisible Ray"

A PICTURE with greater magic than "The Invisible Man," with a central character more demoniac and dramatic than "Dr. Jekyll and Mr. Hyde," with Karloff given a chance to look handsome and yet more terrifying than ever, sounds like the definition of a picture impossible to produce. And it was the definition until Universal made the impossible come true the other day with the shooting of the last scene of "The Invisible Ray," the thriller which stars Karloff and Bela Lugosi together for the first time since "The Raven."

Up until now "Dr. Jekyll and Mr. Hyde" has been the classic example of a scientist turned into a murderous fiend by the use of a mysterious drug. "The Invisible Ray" begins where "Dr. Jekyll and Mr. Hyde" left off. In this Universal thriller, Karloff plays the part of Dr. Janos Rukh, a scientist who discovers a ray which he calls Radium X, many times more powerful than radium. He accidentally becomes poisoned by this ray. Whereas Dr. Jekyll was merely the ordinary killer, Mr. Hyde when under the influence of his maddening drug, Rukh becomes a human bomb, a torch of death. If he does not use an antidote on time every eight hours he begins to glow like a coal of fire and his touch becomes deadly to those he loves or hates, equally. In time the drug affects his brain and he becomes actually the murderer of those he hates.

There is tremendous drama as Karloff plays this warped character, with his terrible struggle to keep from killing the woman he loves. He acts the part without a trace of the horrific makeup which has featured all his other screen triumphs of terror. In fact he is strikingly handsome all through the picture. He wears his dark hair curled and also a slender mustache which makes him look very much like Edgar Allen Poe. Those who have seen the film screened for its entire length in rough continuity, predict that the former master movie monster is going to find many perfumed notes in his fan mail from feminine admirers after "The "Invisible Ray" is released.

All the appalling changes that take place in Karloff's appearance when the radium takes effect and he begins to shine with an infernal phosphorescent glow were accomplished through the lens legerdemain invented by Universal's camera specialist Jack Fulton. Fulton worked in secret for six weeks before a foot of the picture was shot by director Lambert Hillyer until he had his process perfected. His problem was to make Karloff glow like a huge electric bulb in the dark, but become normal as soon as he steps into the light. Finally, actual flame had to be seen shooting from the actor's body. All these changes had to be made on the instant as Karloff would pass rapidly from darkness to light and back again while acting his scenes with Frances Drake, Lugosi, Frank Lawton, Walter Kingsford and Violet Kemble Cooper.

Fulton not only accomplished these magic tricks by a system of light filters but made solid granite cliffs appear to crumble to dust, statues vanish into thin air, steel swords disappear from the hands of their wielders by the same secret "Invisible Ray" process. All camera wizardry, that in "The Invisible Man" included, have been excelled in this film.

This new Karloff-Lugosi thriller is the most exciting thing yet to come out of Universal studio.

Attendance Record

ONE hour after the doors of the Roxy Theatre in New York opened for "Three Kids and a Queen" on Sunday, 6,700 persons were inside the theatre.

Freeman Actually Photographed An Earthquake

MERVYN FREEMAN, ace Universal Newsreel Cameraman, found out all about earthquakes during the last disastrous tembler at Helena, Mont. Freeman flew from Los Angeles as soon as the second series of quakes shook the city and immediately started filming the catastrophe.

Charles E. Ford, Editor of the Newsreel, wanted something more than just shots of fallen buildings so he telephoned Freeman to get out at daylight and set his camera up in the center of the street and wait for another quake. Freeman did and was lucky enough to be photographing wrecked buildings when another tremblor shook the city. It was as hard as any the city experienced and while walls fell, showering bricks and debris, Freeman cranked. One leg of his tripod was thrown out from under his camera but he continued grinding and made the first and only actual pictures of an earthquake in action.

"Greatest Of Its Kind" *Says* Chester B. Bahn

(Continued from Page 6)

will be the result of a polling of an equal number of eastern theatre owners. These owners will comprise big city first-runs, neighborhood shows and small-town show-houses. This is an excellent method of calling attention to short subjects which would frequently pass unnoticed by critics who center their major attention on the feature picture.

The Universal Weekly wishes to commend the Jay Emmanuel Publications for this enterprising institution of an award.

And up in Syracuse, critic Chester B. Bahn of the Syracuse Herald, one of the most widely followed film authorities of New York saw "Camera Thrills" and this is what he said about it:

Nominated as the greatest film of its kind ever compiled: Universal's "Camera Thrills," on the current Kieth program.

But be sure your shock absorbers are working before you watch it.

✚ ✚ ✚

Sam Coslow Writes "Remember Last Night" Song

ONE of the interesting and effective exploitation mediums which will be used when "Remember Last Night?" goes into the Roxy will be a song written especially for the production by Sam Coslow. It has the same name and Mr. Coslow wrote the words and the music as a favor to Carl Laemmle, Jr., producer of "Remember Last Night?" It has an attractive cover and is published by Popular Melodies, Inc. who are plugging it hard, and with extraordinary good results on the radio. Here is the first verse and chorus:

VERSE

Last Night Was Oh, So Thrilling,
You never seemed so close before.
Your lips were warm and willing
And yet we knew it meant "Adieu."

CHORUS

Tho I ought to bid you good bye
It's funny but the moment I try
I wonder why my heart keeps saying
"Remember Last Night?"
Tho I knew you were not meant for me,
And this affair was not meant to be
That little voice within keeps saying
"Remember Last Night?"
Why did my heart set out to capture
What I knew I couldn't have at any price
Why did you let me taste the rapture
That I found in our forbidden paradise,
I write you notes to tell you we're thru,
I seal them, then I tear them in two,
For something in my hearts keeps pleading
"Remember Last Night?"

THE SONG COVER

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

"Fighting Youth" drinks milk for health! Around that cue, Edward J. Cosmo, Manager, Strand Theatre, Amsterdam, N. Y. worked up a great cooperative stunt with a local dairy which distributed bottle hangers with the milk and, in newspaper ads, offered tickets for "Fighting Youth" to youngsters who saved 10 milk caps. Milk company bannered their delivery wagons and advised employees to see the picture.

* * *

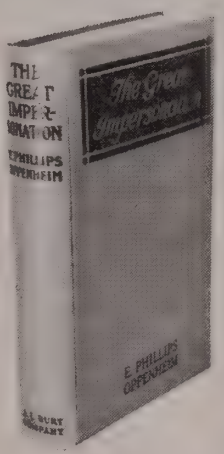
From Holden Swiger comes this photograph, showing how he put the space atop

the marquee of the Palace Theatre, Akron to work on "Remember Last Night?"

* * *

When "Fighting Youth" played the Grand Opera House, Wilmington, Del., activity of local high school football teams was making hot news, so Manager Morton Levine cashed in on it. Using photographs of the teams in training, he made up display boards for use in athletic store windows flanked on either side with accessory cards and "Fighting Youth" stills. Boys distributed imitation tickets at games. Ushers and ticket takers were dressed in football togs in local school colors.

. . . *the supreme spy adventure comes to the screen!*



E. PHILLIPS OPPENHEIM is popularly known as the world's greatest spinner of yarns of international intrigue—of love stories set against a background of daring adventure in diplomatic circles. Gloriously beautiful women mingle with his statesmen matching their wits and weapons of love against the detective work of ace secret service men.

"THE GREAT IMPERSONATION" is perhaps the supreme spy adventure from the pen of this facile writer. It has caught the public fancy to the tune of 300,000 copies of the novel sold to date and probably has been read by several million people.

Universal asked Edmund Lowe: "Of all the books you have read, which would you most like to do in pictures?" Lowe answered, " 'THE GREAT IMPERSONATION.' I always thought it was a marvelous story of the type I would like best to play."

Universal is bringing "THE GREAT IMPERSONATION" to you; and Edmund Lowe plays the lead, as he had hoped to. It is as thrilling a spy story as ever was written, with adventure carrying him from exile in Africa back to England to save his country in its darkest hour and win back a love that treachery had stolen from him.

"THE GREAT IMPERSONATION" calls for one of the most exacting dual role the screen has known. Lowe meets the challenge. Valerie Hobson and Wera Engels are the women in the case, which sizzles with exciting espionage, secret codes, masked identities and the super-spy who defies detection.

It is a yarn that is "movie" all the way. Universal will be releasing it to you at a time when good pictures are at a premium. The pressbook will be chock full of good exploitation ideas. Watch for it!

Joe Weil

Hub Radio Fans Turn "Remember" Sleuths!

Granara and French Top Nice Campaign With Big Air Contest!

"Listen everybody! Mary Mason speaking from station W. M. E. X! Ten dollar cash prize for you if you can name the murderers in the following story! In addition 10 guest tickets to 10 other contestants each day! Now get your thinking cap on! This is the Universal picture everyone is talking about—"Remember Last Night?", opening at Keith's Memorial Theatre on Friday. Now for the plot! All you have to do is supply the murderer! Listen carefully! Here are the clues!"

THE intriguing radio announcement, (given below the picture at left), followed by a teasing broadcast detailing synopsis and clues to the four murders in "Remember Last Night?", was picked up by Boston radio fans when they tuned in on Mary Mason's four daily programs on station W. M. E. X. Broadcasts began a week before picture opened in Hub City. Stunt was landed by George French, manager of the Memorial Theatre, and Jack Granara, district publicity director for R. K. O. Theatres. Answers were accepted until midnight the day before the picture opened. Daily, throughout the run, radio announcements were made, boosting the picture and telling listeners-in to see it. Ticket winners were announced on the program daily. The photograph shows Miss Mason with the first day's entries which swamped the station.

At the right is reproduction of a card which was distributed in office buildings and many places where large crowds assembled. Inexpensive, but aroused interest because of the novelty and mystery of the illusion gag.

French and Granara went on to exploit other tie-ups from every possible angle. The book was plugged by the public and circulating libraries with book marks and by the stores with window and counter displays.

Tie-up was completed with local distributor of Real Detective Magazine for display of magazine together with accessory cards in numerous stores around town.

Other tie-ups that brought good results in the windows with displays and the newspapers with ads were Garcia Grande Cigars and Sunkist Oranges. Het Manheim, Universal exploiteer, assisted.

Hi-dee-hey! Hi-dee-ho! Welcome "Sol"! — San Diego!

Marion Gronow, Publicity Manager, Spreckels Theatre, San Diego, sends along this newsy picture of Manager Al Sobler's handsome "King Solomon of Broadway" ballyhoo which had everything—King Solomon himself and women, women, women (3 of them!). The stunt was inexpensive, too! Truck from Chevrolet dealer in return for credit signs! Music via phonograph with picture tunes!

Liberty Mag Tie-Up Nets Indianapolis Bannered Trucks and Newsboy Parade!

PARADE, teaser campaign, special screening and other bright ideas made up fine showmanship campaign Henry Sommers and Frank Monyhan conducted for "Remember Last Night?" at the Indiana Theatre, Indianapolis.

Topping off the excellent exploitation was the cracker jack tie-up with the local Liberty Magazine distributor. Mag people went overboard on the stunt, bannering their trucks and enlisting their carriers in the campaign. Every one of the ten thousand magazines they delivered carried a "Remember Last Night?" herald. In return for this, theatre held a private screening for the boys and drivers and continued to cash in for additional publicity by inviting press to cover showing. Boys and trucks, led by police escort, paraded through main streets to theatre door. Photograph above shows trucks parked outside theatre during showing.

Another stunt that attracted loads of attention was the teaser campaign of the catchy title. Six one column newspaper teaser ads (illustrated at right) and two hundred snipes on boards around town were used.

Concentration on both the book and song tie-ups resulted in big local cooperation. The book was given library boosts and book store window displays and the music was plugged on the air and displayed in shops. F. F. Vincent, Universal exploiteer, assisted.

Answering The Call at Hamrick's Temple, Tacoma!

Ned Edris and William Connor put on a nice campaign for "Call of the Savage" at John Hamrick's Temple Theatre, Tacoma. Look at the sight that greeted their eyes on opening morning shows!

KNICKERBOCKER PRESS
and
ALBANY EVENING NEWS

See Them a

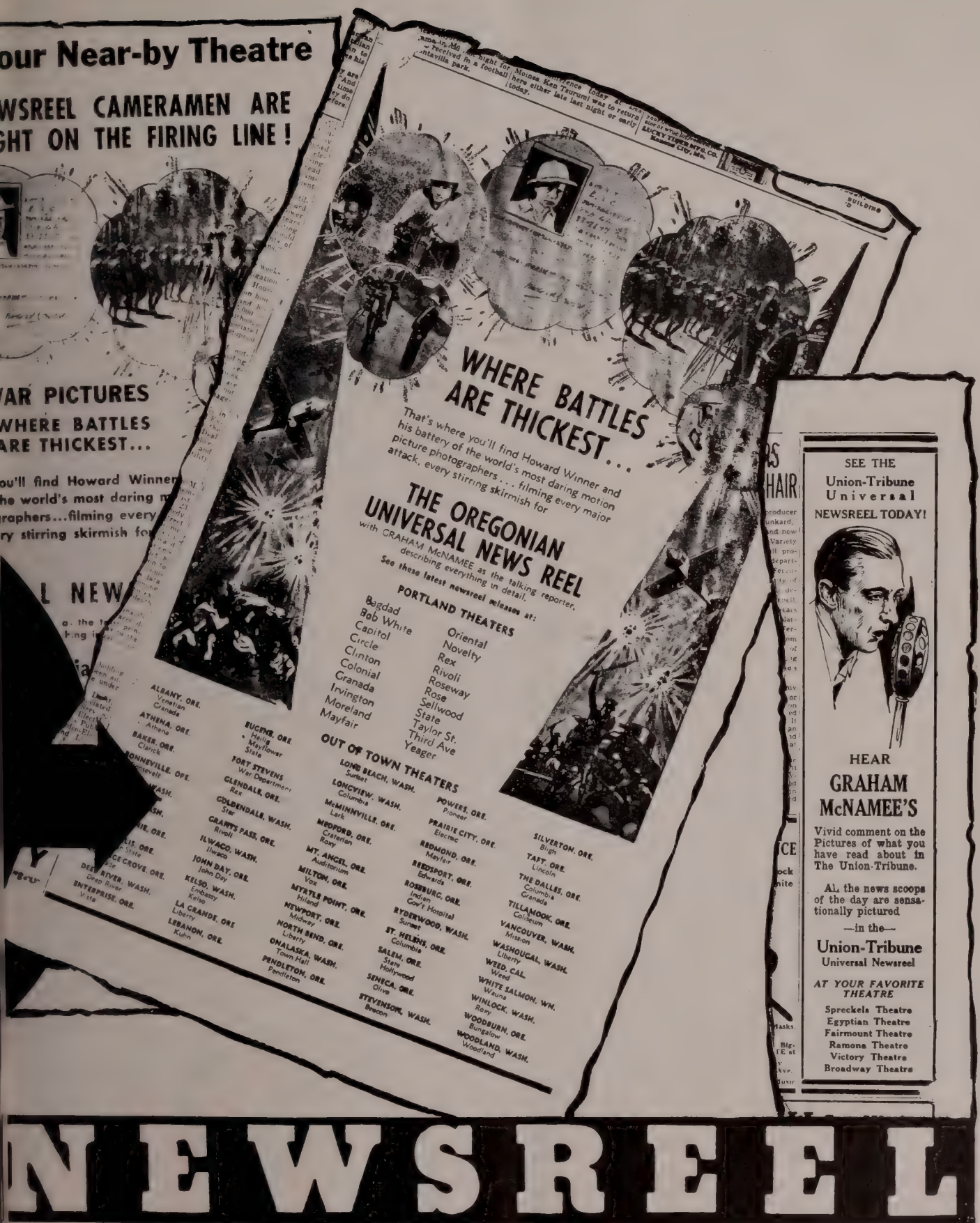
Your

SERVICE PLUS

Universal Newsreel doesn't st
with scoop after scoop! It giv
you big-space publicity and a
vertising as well, to bring
those extra crowds! Linked w
this service are 132 of Americ
biggest newspapers . . . and her
a sample of how they're bui
ing business for you. Ads a
stories from dozens of othe
are pouring in daily!

UNIVERSAL

WITH GRAHAM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GHT ON THE FIRING LINE!
AR PICTURES
WHERE BATTLES
ARE THICKEST...
WHERE BATTLES ARE THICKEST...
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with GRAHAM McNAMEE as the talking reporter, describing everything in detail.
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FORT STEVENS War Department
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GOLDENDALE, WASH. Star
GRANTS PASS, ORE. Rivoli
ILWACO, WASH. Ilwaco
JOHN DAY, ORE. John Day
KELSO, WASH. Embassy, Kelso
LA GRANDE, ORE. Liberty
LEBANON, ORE. Kuhn
LONG BEACH, WASH. Sunset
LONGVIEW, WASH. Columbia
McMINNVILLE, ORE. Lark
MEDFORD, ORE. Craterian, Roxy
MT. ANGEL, ORE. Auditorium
MILTON, ORE.
MYRTLE POINT, ORE. Hiland
NEWPORT, ORE. Midway
NORTH BEND, ORE. Liberty
ONALASKA, WASH. Town Hall
PENDLETON, ORE. Pendleton
POWERS, ORE. Pioneer
PRAIRIE CITY, ORE. Electric
REDMOND, ORE. Mayfair
REEDSPORT, ORE. Edwards
ROSEBURG, ORE. Indian, Gen'l Hospital
RYDERWOOD, WASH. Sunset
ST. HELENS, ORE. Columbia
SALEM, ORE. State, Hollywood
SENECA, ORE. Olive
STEVENSON, WASH. Beacon
SILVERTON, ORE. Bligh
TAFT, ORE. Lincoln
THE DALLES, ORE. Columbia, Granada
TILLAMOOK, ORE. Coliseum
VANCOUVER, WASH. Mission
WASHOUGAL, WASH. Liberty
WEED, CAL. Weed
WHITE SALMON, WN. Wauna
WINLOCK, WASH. Roxy
WOODBURN, ORE. Bungalow
WOODLAND, WASH. Woodland
SEE THE
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Universal
NEWSREEL TODAY!
HEAR
GRAHAM McNAMEE'S
Vivid comment on the Pictures of what you have read about in The Union-Tribune.
All the news scoops of the day are sensationally pictured
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Universal Newsreel
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Ramona Theatre
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HAVE YOU SEEN ME IN 'MONKEY WRETCHES' YET?" . .

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UNIVERSAL WEEKLY
VOL. 37, NO. 20 DEC 14, 1935

IRENE DUNNE...The world will clamor at your feet; you will be enshrined in the heart of every motion picture lover. Your performance in John M. Stahl's Universal production, "Magnificent Obsession," will rank as one of the greatest of all time! » » » » » » » »

ROBERT TAYLOR... In bestowing the highest honors of stardom upon you, Universal predicts the deserving acclaim of millions of motion picture-goers. Your role in John M. Stahl's production of "Magnificent Obsession," is one of the outstanding portrayals of the generation! » » » » »

Carl Laemmle
has the honor to present
IRENE DUNNE and
ROBERT TAYLOR in
JOHN M. STAHL'S
PRODUCTION
with
CHARLES BUTTERWORTH
BETTY FURNESS
Arthur Treacher, Ralph Morgan
Henry Armetta, Sara Haden
Beryl Mercer, Cora Sue Collins
Lucien Littlefield, Theodore von Eltz
A UNIVERSAL PICTURE
from the famous best-selling
novel by Lloyd C. Douglas...
[Now in its 40th edition!]
MAGNIFICENT OBSESSION

How "Magnificent Obsession" Great Novel, Became Greater Picture!

Irene Dunne as the beautiful Helen Hudson, heroine of "Magnificent Obsession."

The History of a Moving Picture Which Began in the Mind of Lloyd C. Douglas in 1920 and Emerged Gloriously from the Directorial Genius of John M. Stahl in 1936.

THE saga of "Magnificent Obsession," Lloyd C. Douglas' novel which is now a Universal motion picture, is the story of the little pebble that set out for a quiet roll and became an avalanche. It began on a sheet of white foolscap paper in a minister's quiet study and finished on a million feet of celluloid sound-film, occupying four cutting rooms at the Universal studio. Between these two stages of development lies a modern-age history, covering enough time to build a block of skyscrapers, enough money to construct a Zeppelin and enough people working on two continents to populate a good sized town. Seven years, one million dollars, six thousand actors, actresses, writers, technicians, doctors, lawyers, research experts, extras and other workers under John M. Stahl's direction, went to transpose this book from print into a picture featuring Irene Dunne, Robert Taylor, Betty Furness and Charles Butterworth.

In 1920, Lloyd C. Douglas, a minister of the Gospel, living in Wellsley Hills, Mass., conceived the idea of a life-for-a-life story, in which a well-to-do young wastrel was saved from drowning by the use of a pulmotor belonging to an eminent surgeon, who at that same hour drowned for lack of this life-saving device. Dr. Douglas was unacquainted with the technique of novel writing so he merely toyed with his plot. Finally for that reason and pressure of business he abandoned any thought of doing the piece.

He thought no more about it until 1928 when he delivered a series of three addresses in his church in Los Angeles, on "The Secrets of Exultant Living." One topic, "The Development of Personality Through Private Philanthropy" seemed so attractive to him that he decided to write a book of essays on that subject. He had only gotten a little way into his book when the thought that he should dramatize his thesis gave him no rest. The old 1920 plot suggested itself. He used it for the plot that became "Magnificent Obsession."

Robert Taylor as the carefree Bobby Merrick, hero of "Magnificent Obsession."

The novel was eighteen months under construction. Two publishers rejected it. A third finally accepted it with great misgivings. Only 2500 copies were printed for the first edition. It took three months to sell them. A second printing was ventured and nobody expected to hear any more of the matter after that.

For more than a year nobody did. "Magnificent Obsession" remained in magnificent oblivion. Then the public began to discover it. Eighteen months after publication it crept slowly onto the bottom rung of the best seller list. Gradually it rose to the upper brackets and has remained there for the past three years, a present-day

(*Continued on Page 26*)

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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DEC. 14, 1935
Vol. 37 No. 24

AGAIN UNIVERSAL

No. 842 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

You'll never be quite the same in your outlook on life after you have once seen John Stahl's production of "Magnificent Obsession."

Neither will your customers.

A moving picture will move your whole picture of life. And that moving picture will be "Magnificent Obsession."

It will obsess you.

You will never forget it as long as you live.

Just as you never have forgotten, and never will forget, "All Quiet on the Westesn Front" — just so can you never drive "Magnificent Obsession" out of your mind.

Just as you have never forgotten, and never can forget, Universal's presentation of Victor Hugo's "Hunchback of Notre Dame," — just so can you never live the rest of your life thinking of "Magnificent Obsession."

Just as you have never forgotten, and never can forget, the soulful impression made on you by Universal's picture of Galsworthy's "One More River" — just so will you never forget the story by Douglas called "Magnificent Obsession."

BEATS THE WORLD!

Once in a while a perfectly grand and glorious story turns up. Universal has bought more of these everlasting stories than has any other picture company.

I could name hundreds of them—all produced by Universal.

Universal has a record of achievement second to none when it comes to swaying the billion minds of the world.

Universal's greatest pictures have moved the world — and always in a decent way.

You have something fine in your soul. So have I. So has every other living being, whether he is a minister, a gunman, a priest, a gangster, a rabbi, a murderer, a white man, a black man, or a yellow man. A fine moving picture can appeal to the good that is in all of us.

Now and then such a story comes along, and generally Universal gets it.

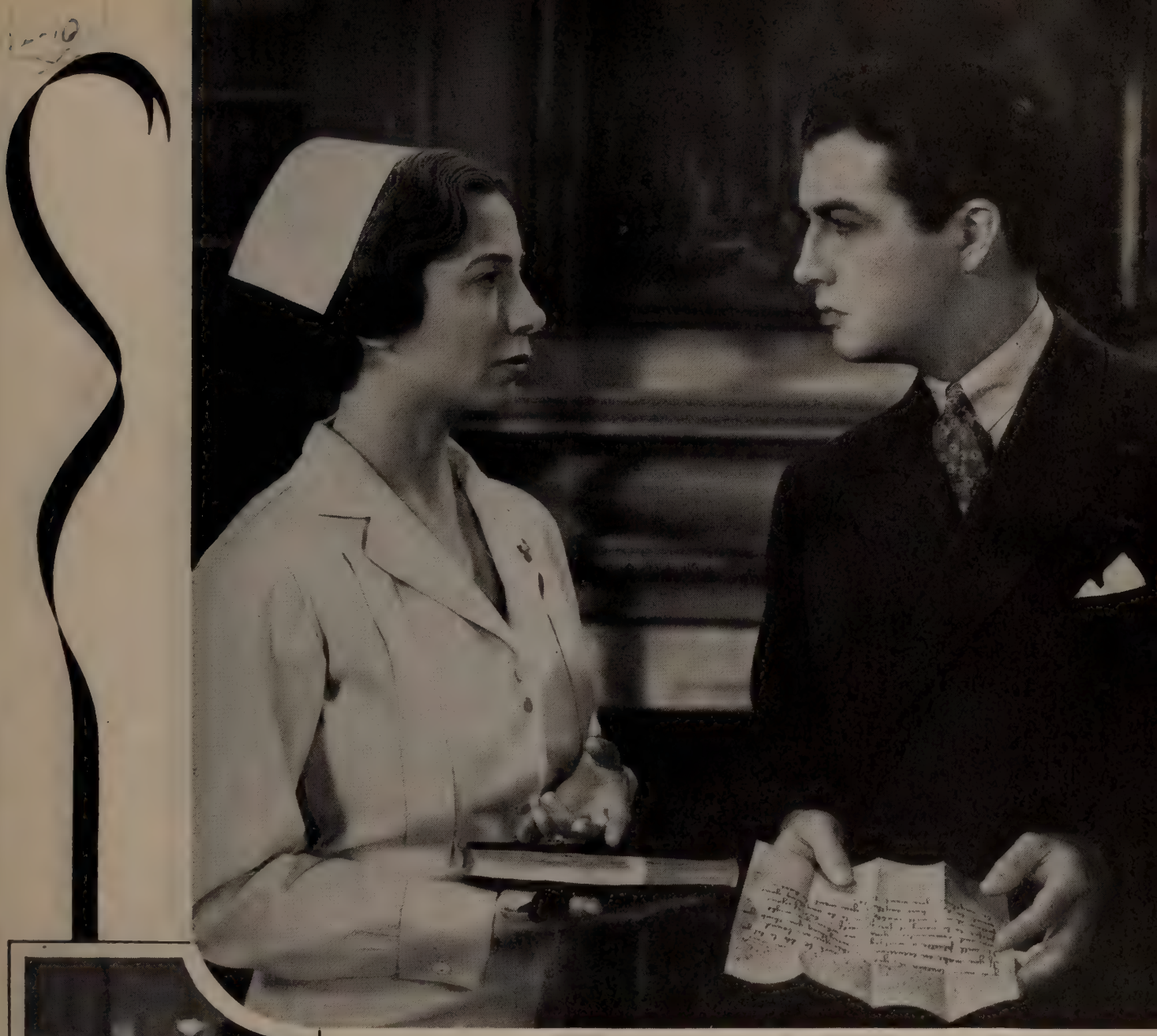
One of these rare stories is "Magnificent Obsession." Of course it became a Universal property — and of course you will get it.

It will make you feel so much nicer than you think you are, that you will be proud to sponsor it!

Carl Laemmle

"Do you know what killed Doctor Hudson? . . . Part of that was your fault!"

MAGNIFICENT



"'I'll lend you twenty thousand,'" he said, '"and you are not to tell anyone, while I live.'"

OBSESSION

"He declined to accept the money: 'I can t take it, you see; for I've used it all up myself!'"

MAGNIFICENT

"Yeah; he's the fellow that thought he'd be another Doctor Hudson."

OBSESSION

"I spent a whole hour with her last night, on a country road . . . But she doesn't know it."

MAGNIFICENT

But he had pleaded so wistfully! . . . She had lifted her eyes, and her lips were parted to speak a single word of friendly assurance, when—it happened. . . And she had offered no resistance!

OBSESSION

"I have discovered that everything I have in the world is—is yours . . . The very clothes I have on me . . ."

MAGNIFICENT

"Good-by, dear . . . Please don't think too badly of me. I have blundered, terribly, but—my dear —I do love you so!"

OBSESSION

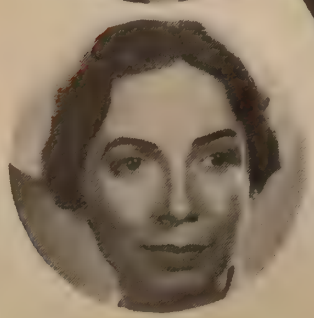
"Oh—Blessed God—I can see!"

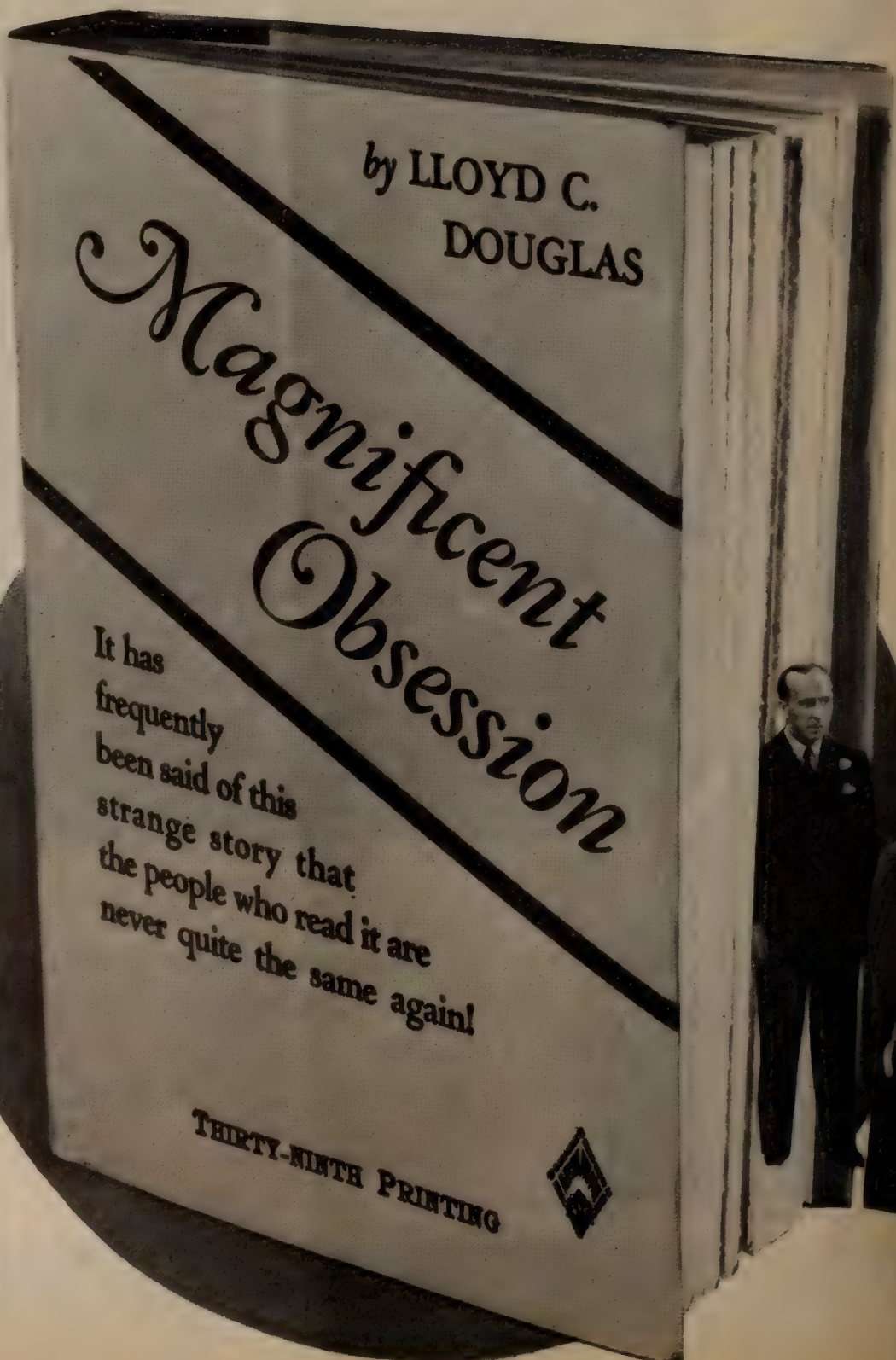
MAGNIFICENT

"He held out both arms; and, to his inexpressible delight, she walked confidently into them, shyly laid her slim fingers on his coat lapels, looked up into his face, and smiled."

OBSESSION

YOU'LL NEVER BE
YOU'VE SEEN THIS M





HE SAME AGAIN AFTER
ASSIVE, MAGNIFICENT CAST!

HELEN HUDSON	IRENE DUNNE
BOBBY MERRICK	ROBERT TAYLOR
TOMMY MASTERSON	CHARLES BUTTERWORTH
JOYCE HUDSON	BETTY FURNESS
Nancy Ashford	Sara Haden
Randolph	Ralph Morgan
Tony	Henry Armetta
Dr. Ramsay	Gilbert Emery
Perry	Arthur Hoyt
Junior Masterson	Lowell Durham
Dr. Justin	Alan Davis
Dr. Thomas	Crauford Kent
Mr. Miller	Edward Earle
May	Inez Courtney
Amy	Marian Clayton
Receptionist	Norma Drew
Mrs. Eden	Beryl Mercer
Ruth	Cora Sue Collins
Horace	Arthur Treacher
Mrs. Martin	Maidel Turner
Keller	Sidney Bracy
Dr. Rochard	Frank Reicher
Dr. Barendreght	Leonard Mudie
Nicholas Merrick	Walter Walker
Hastings	Purnell Pratt
Breezy	Lucien Littlefield
Antoine	Gino Corrado
Billy	Mickey Daniels
Dr. Preston	Theodore von Eltz
Jimmy	Sidney Getchell
Panhandle Pete	Rollo Lloyd
Reverend Du Bois	Juan de la Cruz
Hugh	Eddy Chandler
Lizette	Alice Ardell
John Stone	Frank Mayo
Seabury	John St. Polis
Everett	George Hackathorne
Dr. Slade	Arnold Korff
Nina	Antoinette Lees
Sword Swallower	Sid Marion

ALSO Joyce Compton, Otto Hoffman, William Worthington, Walter Miller and others.

Robert Taylor and Irene Dunne

The hero and the heroine looking down on Paris from the Savoy Hotel.

Two great comedians, Henry Armetta and Charles Butterworth.

The Power That Lies In the

MORE precious than rubies is a good box office title, whether it is figured n the gold standard or on any other basis.

Three hundred odd years ago Shakespeare said, and proved, "the play's th thing," but since that time producers and theatre managers have discovered tha the title is also important from a box office viewpoint. If plays and pictures ar to continue, this question does not have to be considered, "What makes a goo box office title?"

The title must be unusual, must stir the imagination, make people wonde and talk about it. Such a title should be familiar to thousands of people; on which can be made familiar to many more thousands. For an example take "Mag nificent Obsession," the Universal picture which will be shown all over the countr within a few weeks.

The phrase "magnificent obsession" is unusual. It does stir the imagination It makes people wonder. It is already familiar to thousands, because the novel b Lloyd C. Douglas is now in its 40th edition. The demand for this best seller kep the publishers busy getting the printings off the press for four years. Since th title is already impressed favorably in the public mind by reason of the story' popularity, the first showings of the motion picture will increase the number n people who will become familiar with the title "Magnificent Obsession."

Like a snowball rolling downhill, the name will take on added value ever time somebody mentions it to another person.

Another great comedian, Arthur Treacher, and Irene Dunne and Robert Taylor.

The hero and the heroine just before the accident.

The studio reproduction of a night in Paris.

Our hero gets gay with his nurse.

itle "Magnificent Obsession"

Now just what does "Magnificent Obsession" mean? The dictionary says of magnificent . . . "grand." The picture was planned and directed on a big scale by John M. Stahl, who made such successes as "Back Street," "Only Yesterday" and "Imitation of Life." Some more of the definition . . . "majestic in appearance, quality, character or action." The film was photographed by John Mescall, who obtained such striking pictorial effects in "Bride of Frankenstein."

A little more from the dictionary . . . it says, "possessing splendor, exhibiting magnificence." The leading feminine star of the photoplay is Irene Dunne, whose splendor will be again revealed in a role which fits her like a glove.

That brings us to "obsession," which is defined as "an idea that persists, that dominates the mind." The theme of "Magnificent Obsession" has dominated the mind of everybody who read the book. That keynote was carefully preserved when the script writers adapted it for the screen.

The public will be obsessed not only by the central idea of the story, but by Irene Dunne's golden beauty, which has been likened to sunrise gleaming on a flowing river, when she was seen in "Back Street" and "Roberta." The actor who plays opposite Miss Dunne is Robert Taylor, who scored in "Broadway Melody of 1936." Charles Butterworth, remembered for his work in "Love Me Tonight," "Forsaking All Others" and "Baby Face Harrington," is featured. Other prominent roles are portrayed by Arthur Treacher, Henry Armetta, Betty Furness, Sara Haden and Frank Morgan.

And also with Charlie Butterworth.

The accident which caused Bobby Merrick to become a great surgeon.

And the successful operation for which he had worked so hard.

The Men Most Responsible for "M

THE DIRECTOR

Stahl Regards "Magnificent O

John M. Stahl, the man who has made so many women's pictures successfully that the whole world knew "Magnificent Obsession" would be a success the minute it was announced it would be a John M. Stahl production.

THE most fluid camera in Hollywood is that of Director John M. Stahl, whose latest Universal production, "Magnificent Obsession," is the best exemplification of his remarkable art. For many years Stahl has specialized in the filming of domestic drama, and has achieved a reputation as the outstanding leader in this field. But also, he points out, he has confined his attention almost exclusively to dialogue pictures, as opposed to those whose greatest interest lies in the action of its characters.

"In so-called dialogue pictures," says Stahl, "the story is carried forward by the speech of the characters, rather than by swift and sometimes exciting action, and the basic structure of the entire screenplay is entirely different. Thus the story must be treated differently by the camera. A constant flashing back and forth from one side of a room to another, for example, interrupts the smooth flow of dialogue from the various characters, and the story, devoid of startling incident, slows up and becomes jumpy.

"To maintain a smoothness of action, then, and to give the dialogue a chance to carry the story forward smoothly, I strive to keep the camera in almost constant motion, following various characters from one point to another without, in effect, interrupting their conversation. A man stops to speak with another at a certain point in a room, and then crosses the floor to speak to still a third man, beginning his conversation as he approaches. The camera follows all these movements, instead of chop-

THE AUTHOR

Lloyd C. Douglas, an author with high purpose and deep understanding. He felt that fiction as he intended to write it would be a more potent factor in moulding human happiness than the pulpit. He resigned in order to write "Magnificent Obsession" and has followed it up with other fiction and on the lecture platform. He has a story in this month's Cosmopolitan.

The Man Who Wrote the Book

ONE of the most successful of present-day authors is Lloyd C. Douglas, from one of whose outstanding novels was adapted the Universal John M. Stahl production, "Magnificent Obsession," which has its world premiere at the Music Hall, New York on December 30. Douglas was born in Columbia City, Indiana, on August 27, 1877, and later attended Wittenberg College at Springfield, Ohio. In 1903 he was ordained in the Lutheran ministry, and in succeeding years was pastor of churches in North Manchester, Indiana; Lancaster, Ohio; Washington, D. C.; Ann Arbor, Michigan; Akron, Ohio and Los Angeles, California. At other times he was director of religious work at the University of Illinois. Chaplain of the 1st Infantry of the District of Columbia, director of publicity in colleges and universities for the U. S. War Work Council in 1917, and later filled the same position in the Congregational World Movement. He received his D. D. degree at Fargo College in North Dakota in 1920.

Among Dr. Douglas' books have been "These Sayings of Mine," "Precious Jeopardy," "Those Disturbing Miracles" and his two most successful ones, "Magnificent Obsession" and "Green Light."

Dr. Douglas has taken the philosophical and psychological theme of his two most popular books dealing with the regeneration of the modern man in the modern world, through spiritual values as the subject of a lecture tour on which he now touring the United States. His talk is called "Personal Adequacy."

While lecturing in California, the novelist with his wife and daughter were visitors on the sets during the filming of "Magnificent Obsession." He has expressed himself as highly gratified with the screen version.

ıgnificent Obsession"

ssion" as a Formula for Living

ping the action into short, jerky bits.

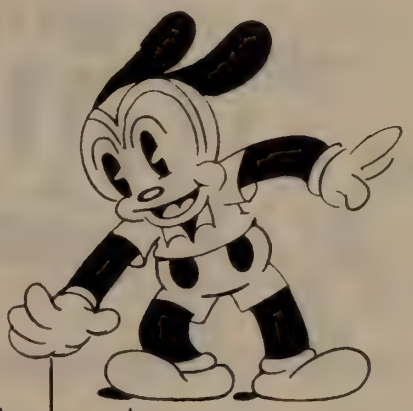
"In motion pictures of this type, of course, emotion takes the place of startling incident, and such a screenplay requires vastly more attention to the creation of the story and to the human-ness of its characters, both on the printed page and on the screen. It goes without saying that this is by far the most difficult type of picture to film, and takes the longest time in shooting and in acting. "The screenplay which depends on its dialogue must have many ingredients, while the so-called 'chase' picture need have only one — and that is action."

The story of "Magnificent Obsession" is the tender romance between a girl and an irresponsible young man whose thoughtlessness has brought about her blindness. The picture is reported in Hollywood to be the screen's outstanding example of poignant emotion, with the mysterious "obsession" exerting a powerful influence on both their lives. And still nobody out there has seen the picture and nobody will see it until it is shown in the Music Hall in New York on Decemeber 30. It is enough for them to know that it was directed by the man who made "Back Street," "Seed," "Only Yesterday" and "Imitation of Life."

But beyond and above the technique of "Magnificent Obsession," John Stahl feels that there is a far deeper and more compelling quality in this tremendous drama of real people, living, suffering, struggling and loving in this topsy-turvey, bewildering, modern world of ours. Because "Magnificent Obsession" is basically a formula for living—a philosophy of life which no one can afford not to learn and no one can afford not to follow.

"Ever since the publication of this remarkable book," says Stahl, "millions of men and women have found that this 'Magnificent Obsession' formula has given them new confidence, new stamina, new ability and a new happiness they never had dreamed of before. If you are a student, it will show you how to be a better doctor. If you are lonely, it will help you to solve your problem. It may increase your earning capacity. It will certainly increase your happiness.

Here is the man with the most fluid camera in Hollywood, envisioning a scene from "Magnificent Obsession," his latest and most powerful contribution to the art of the motion picture and to the bank account of exhibitors.



OSWALD

IF THERE IS ANY-THING WRONG WITH YOUR SHORTS, 'PHONE YOUR UNIVER-SAL EX-CHANGE FOR "DOCTOR OSWALD" !

the LUCKY RABBIT

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

. . . you are going to be very, very proud!

A JOHN M. STAHL picture is always THE event of the year, thousands upon thousands of exhibitors will agree. Think back to "Seed," "Back Street," "Only Yesterday" and "Imitation of Life." What box-office history was written when those magic titles flashed before an eager public! Once a year, with uncanny regularity, Stahl has graven his name anew into the coveted, exclusive list of immortal box-office successes.

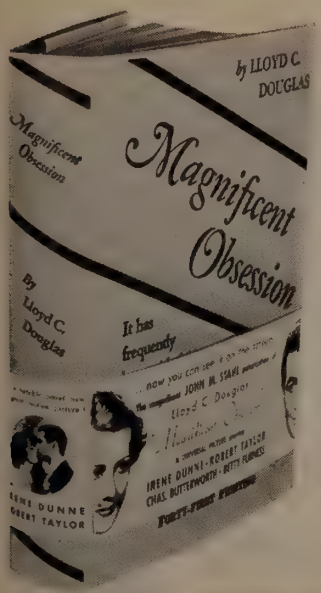
And now a NEW Stahl picture is about to be launched—a picture which Stahl himself prizes above everything he has hitherto accomplished,—a picture based on a book, in itself a phenomena of this day and age, having run into forty editions and sold close to 300,000 copies!

A superb, hand-picked cast, headed by the lovely Irene Dunne and the very popular Robert Taylor, have come thru with just that kind of inspired performances you would expect of them with Stahl in the directorial chair.

The great book, with its wonderful message, becomes a magnificent living, soul-throbbing, tear-tugging, joy bringing masterpiece of the screen!

As a picture, millions will see it again and again — just as a book thousands read and re-read its brilliant pages and passed it on to their friends, who passed it on to others.

The showing of "Magnificent Obsession," in your city, should be the SCREEN EVENT of the YEAR! Its success will be in keeping with the importance with which you emphasize its premiere. Lights, broadcasts, invitations to important personages, the reaching for special editorial comments, all handled on a dignified basis, will make up YOUR salute to this magnificent picture! YOU are going to be very, very, very proud of it!



TIE-UP BOOK! IT SOLD 300,000 COPIES!

LLOYD C. DOUGLAS' book from which the picture was made, enjoys the distinction of being a phenomenal best seller for the last three years. It is now in its 45th edition! Book stores will want to take advantage of your showing of the picture. Contact them and the lending libraries, and arrange for window displays, co-operative ads, herald distribution and book marks. The publishers have provided a special strip jacket for the book, playing up the stars and the John M. Stahl production. They will be happy to cooperate with you in making contacts with the book dealers. For the name of local stores supplied with the book, or for other information, communicate direct with the publishers.

The publishers are also inserting a special herald in each copy of the book. It is made up of production stills, illustrating the progress of the story. Photos of the chief players and brief biographical data appear on the back. An excellent build up for the picture to all who read the book.

Willett, Clark & Co.

440 So. Dearborn St. Chicago, Ill.

200 Fifth Ave. New York City

Your Own Broadcast Truck!

THIS ballyhoo will cause plenty of favorable talk and should effectively sell "MAGNIFICENT OBSESSION" in your town. Have your radio man install a public address loudspeaker in a truck and attach a regulation stand-up broadcasting microphone to it as shown in above drawing. Hire a man capable of doing spot interviews and send him with truck. Send truck around town and have it stop at traffic centers. Set up microphone on sidewalk and have men question passersby about "MAGNIFICENT OBSESSION." Have several "plants" follow truck, prepared to answer questions so as to avoid any unconscious comedy which would not be in keeping with the seriousness of the picture. Man asks production questions about picture. When persons guessing answer wrong announcer gives real answer and plugs a catchline at the same time.

Advertise this stunt in your lobby, on screen and through publicity stories sent to newspapers. In this way people will be on the look out for the broadcast truck.

In some places an actual tie-up with local broadcast station can be made to put this inquiring reporter on the air.

Can then be used in lobby on opening night.

A Whispering Campaign

SUPPLEMENT your regular newspaper and billboard advertising with valuable word of mouth publicity by arranging an invitation preview for about two hundred representative citizens, who have daily contacts with large numbers of people. Include a few waitresses, waiters, barbers, service station attendants, librarians, cashiers, clerks, etc.

Before the screening, tell them that you invited them for the purpose of getting their comment on the picture to have them spread the news to their friends about the unusual appeal of the picture.

Album Lobby Stunt

THE album lobby stunt provides an attractive, eye-arresting display, as well as a good newspaper tie-up stunt. Take a large album or scrap book and mount it on a stand. Place an attendant near it to solicit "ten word reviews" from people who have seen the picture.

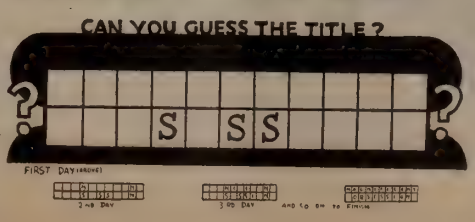
Arrange tie-up with newspaper to publish the ten best reviews each day and offer small cash prizes or free tickets for next attraction to those whose names are selected. Also offer prizes for best comments sent directly to newspapers. In this way you may get some excellent catch lines that you can use in your advertising.

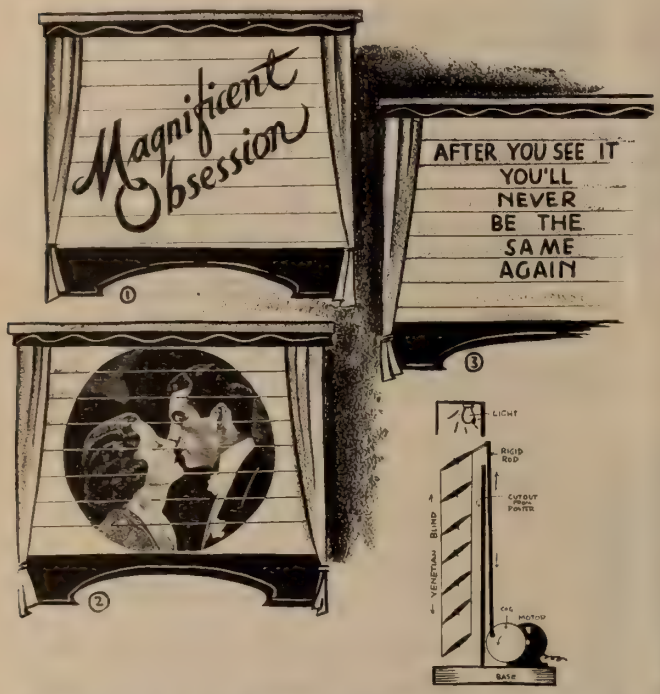
TURN-PAGE BOOK BALLY

THIS truck bally has dignity and effectively sells the best selling book as well as title and cast of picture. Construct a large book cover out of compo board painted and fasten it to cabin of truck as shown in drawing. Cut three sections in proportion to cover to represent pages. Attach latter to cover by means of hinges so that they can be turned. Paste poster cut-outs on both sides of these "pages" and have your artists pain descriptive titles and catchlines under them. Dress a boy like a page and have him turn pages whenever truck stops and a crowd collects.

TITLE TEASER LOBBY BOARD

TRY this stunt in your lobby to work up a lot of advance interest. Several days prior to showing, put up a large board and only paint in the "S" letters the first day as shown in drawing. The next day add the "I" letters and so on until title is spelled out. Over the board put a prominent teaser sign reading: What will be the greatest motion picture of 1936? Below that the line: Can you guess the title?



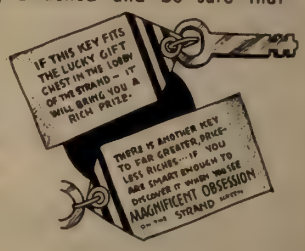


VENETIAN BLIND BOX

THIS shadow box is an effective lobby display and can be easily made. Construct an open front box with a depth of about nine inches. Cut Irene Dunne and Robert Taylor out of a poster and paste on the inner back side as shown in drawing 2. Have your artist paint title on one side of a venetian blind (Drawing No. 1) and catchline on the reverse side (Drawing No. 3). Place a light inside box and attach a motor to venetian blind by a simple gear arrangement. The effect obtained will be, No. 1 title and as blind changes to No. 2 the stars in background and finally No. 3 the catchline and so on. For complete mechanical details see cross section drawing.

LOBBY TREASURE CHEST

TRY this gift stunt in your lobby to attract crowds and arouse curiosity. Construct a large box with a glass front and light it from within. Place a lock as shown in drawing. Arrange tie-ups with merchants and obtain gifts and store orders in return for publicity and an ad in chest next to their articles. Prior to showing, distribute keys with tag attached and be sure that only one key unlocks chest. Announce that person having the right key will be entitled to contents displayed. You might have three or four keys that will fit the right locks thus enabling you to use the chest for several winners. Use copy for key tag and chest as shown.

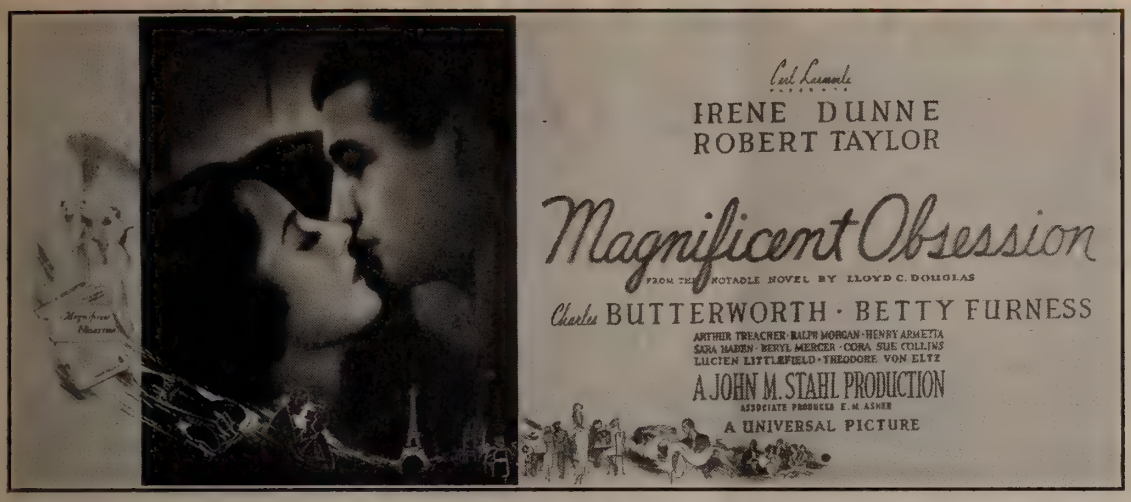


BRANCH BOX OFFICE

A MOBILE box-office adds prestige and is highly appropriate for an outstanding production like "MAGNIFICENT OBSESSION." The one shown here plugs the book as well as the picture so that people who have read the novel will be interested in seeing the screen version. It also sells the idea that the regular box-office cannot handle the crowds. Get permission to set it in a different spot each day.

Have your artist make it out of compo board and first set it up in your lobby for advance ticket sale for the premiere. If properly handled, this stunt should help punch a sell-out. By using this idea you will not only build up interest in the gala opening, but also create valuable word-of-mouth advertising for the length of the run. In addition to selling tickets for this special showing, when you put the extra box-office on wheels, moving it about town selling tickets on busy corners, traffic centers and other popular spots it also creates extra "word-of-mouth" for you.

Dignifying a Great Picture with a Fine Campaign!



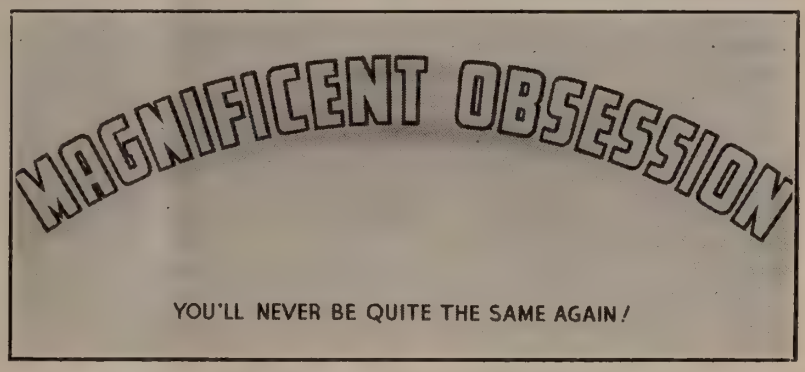
Herewith are presented a few of the ultra-smart showmanship posters prepared for "Magnificent Obsession." At left is a strikingly new style twenty-four sheet stand in soft, highlighted sepia tones against a buff tone background.

PICTORIAL 24 SHEET "A"

Every piece of this exceptional paper carries a distinctly fresh idea in posters. The rainbow effect advance twenty-four sheet (right) will stop every eye.

Sepias and burnished orange feature the coloring of the three sheet below.

The complete line includes, in addition to the posters shown on this page, two three sheets, two one sheets, regular size window card, jumbo and midget sizes, fifteen foot streamer and combination window card and hanger. There is also a special 40x60 for lobby frames and a set of silver mounted 14 x 17 photo easels.



BLOCK "RAINBOW" 24 SHEET "B"

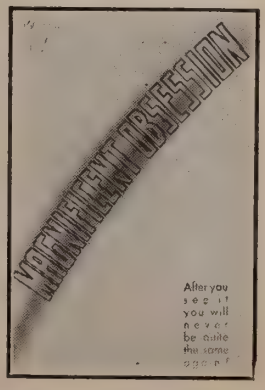
← **3 SHEET**

The advance rainbow one sheet in the lower right hand corner, is an adaptation of the twenty-four sheet above. The design is also available in an advance three sheet, making a complete advance poster campaign.

→ **SIX SHEET**

Six sheet follows through with these same tones, completing a line of posters executed in a style entirely off the beaten path.

ADVANCE ONE SHEET



It Took Sixteen Years To Make "Magnificent Obsession"

(*Continued from Page 3*)

record. It has gone through forty editions. French, English and Canadian bookshops sell it in large numbers and it has been reproduced on phonograph records for the blind.

This sensational rise to popularity had not been unnoticed by the movie companies. Several made bids for it as it rose up the ladder but none successfully until Universal secured an option in 1933. And with that, another impasse in the career of the story was encountered. The production schedule of the company was running under heavy pressure. "Magnificent Obsession" was laid away for the time being as a future possibility. For the moment it seemed forgotten, as the cameras ground overtime on the California sound stages.

But back East there were those who had not forgotten. The agent who had sold the book, Annie Laurie Williams, not understanding the delay phoned one of Universal's New York executives. She begged him to read the novel himself and see what could be done. The executive told her that he had already read it and enjoyed it tremendously. However if she must have action at once, the way to get it was to interest some director in the story personally. But what director? she wanted to know.

As it happened, John M. Stahl was in New York, stopping at the Waldorf just then and the executive mentioned him. The agent wrote Stahl was interested. He replied, promised to read the book, and did read it. Then the wheels began to spin for Stahl had found what he considered an ideal story for his very special technique. Carl Laemmle gave the word to go ahead.

Universal took final title to "Magnificent Obsession" in April, 1934. Immediately a corps of 60 research experts, including still and motion picture camera men, architects, interior decorators and historians, moved into action in Paris and America. Photographs and reels of film were shot of whole sections of the city by the Seine, so that billboards, shop fronts, vehicles and styles would be right up to date when the film reached the screen. Blue prints and scale drawings of shops, gambling halls, hospitals and churches were made. Plans of the giant Normandie were secured. These were shipped to New York on the fastest steamers. The ships were met at Quarantine by speedboats which scudded in with the data. It was packed on planes and flown to the Coast where half of the sixty fact-sleuths were busy on domestic locales.

The gist of these investigations was turned over to the prop and set departments. From the pictures and blueprints, Danny Hall, a sawed off little Scotchman who prides himself on being a crackerjack hockey player when he isn't building movie cities, began on the sets. His amphitheatre was Sound Stage Number 12, at Universal City, the biggest in Hollywood. It is called the Broadway Stage, because there the pioneer talkie "Broadway" was shot.

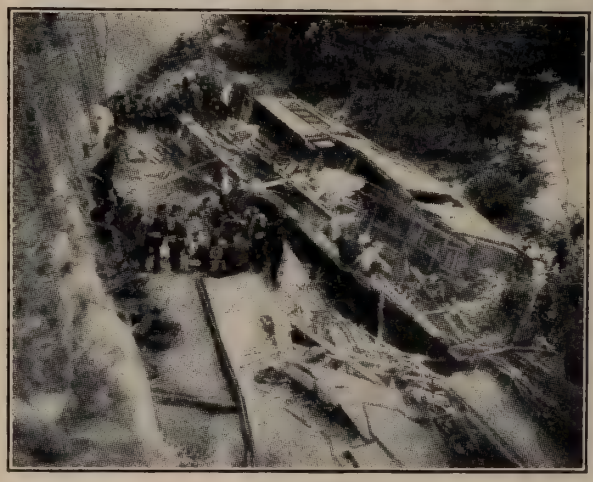
On the Broadway Stage, Hall built a square block of Montmartre, with cobbled gutters, stucco houses and sidewalk cafes. He built a big French church out of blocks of wood, charred and chipped to look like old stone and held together with long wooden pegs; not a nail in the structure from Chancel to baptistry. He built public parks with real grass and trees, brick Colonial houses, sculptor's studios and miles of wooden sidewalks. When the sidewalks sounded hollow underfoot, he tore them up and made them out of solid cement.

Outside the sound stage, he constructed the whole passenger section of the Normandie; five decks of her, from waterline (or rather ground line) to the huge red funnels on the top decks. On one funnel was a real steam whistle, operated from a soft coal-burning boiler down in the hold. When production got under way months later and this whistle began to hoot, it could be heard in the middle of Los Angeles and caused workmen to look at their watches under the impression it was noon. In all, the industrious Hall made 41 sets.

Stahl estimates that cutting the picture down to the right shape and length will be a nine week job. Then, "Magnificent Obsession" will emerge from the ether with the New Year.

LAST MINUTE PHOTO

WRECKED IN FLOOD



Floods following a typhoon sent this passenger train tumbling down a bank into the Natnui river near Koriyama, Japan, in Fukushima Prefecture. Twelve passengers were killed and fifty-eight injured in the pile-up. The train was proceeding around a curve when the undermined roadbed gave away in face of a landslide, sending the train hurtling down the bank.

PICTURE FROM THE NEWS
NEW YORK'S PICTURE NEWSPAPER

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

Entered as 2nd class matter. Post office, New York, N. Y.

60 Pages | New York, Tuesday, December 3, 1935★ | 2 Cents

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(Universal Newsreel from Soibelman Syndicate)

FIRST PICTURE OF JAPANESE OCCUPATION OF SHANGHAI!—Japanese marines, landed from warships after murder of one of their number, patrol streets of Shanghai.

FIRST IN WAR!

FIRST IN PEACE!

FIRST IN EVERYTHING THAT'S ANYTHING!

UNIVERSAL NEWSREEL

with GRAHAM McNAMEE

YOU'LL NEVER BE THE SAME AGAIN!

"Something" will happen to you when you see this enduring picture — just as it did to the countless millions of people who read the strange love story from which it was filmed . . . For it fathoms that precious thing called "a woman's soul", holds it up as a blazing emblem to all humanity — for the admiration of men, for the inspiration of women!

IRENE DUNNE · ROBERT TAYLOR

IN

MAGNIFICENT OBSESSION

A JOHN M. STAHL PRODUCTION

Far greater than his famous "Back Street", than his memorable "Only Yesterday", or his immortal "Imitation of Life!" . . . With

CHARLES BUTTERWORTH · BETTY FURNESS

Arthur Treacher • Ralph Morgan • Henry Armetta • Sara Haden

From the phenomenal best-selling novel by Lloyd C. Douglas

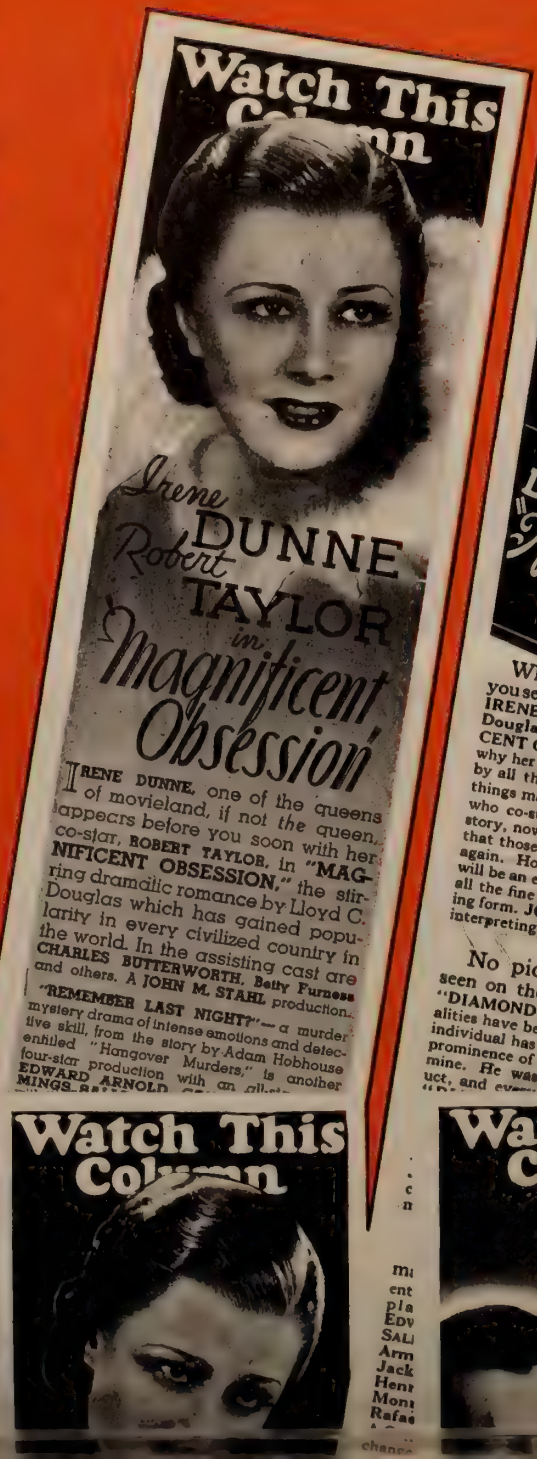
A Universal Picture presented by Carl Laemmle

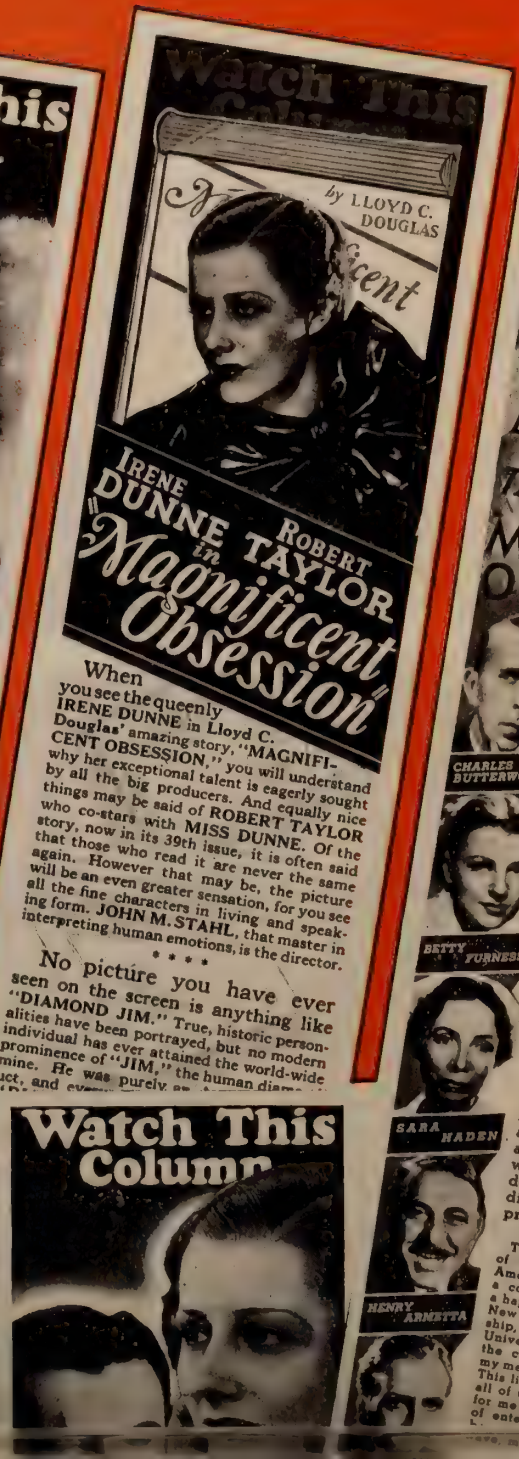
Ad No. 668

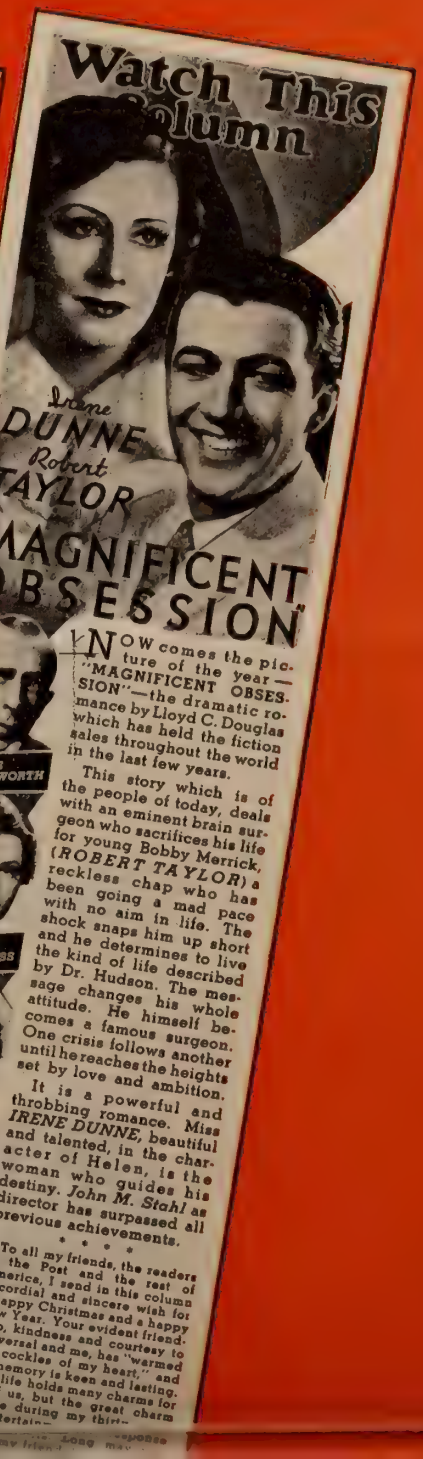
Modern Screen ● Silver Screen ● Screenland Magazine ● Photoplay Magazine ● Motion Picture ● Movie Classic ● Screen Book ● Screen Play ● Hollywood ● Film Fun ● Screen Romances ● True Confessions ● Romantic Stories ● Romantic Movie Stories ● issues of February 1936.

READ THE LIST OF FAN MAGAZINES FOR YOURSELF! . . . FOURTEEN OF THE MOST IMPORTANT AND WIDELY-CIRCULATED MONTHLIES PUBLISHED! . . . AN IMPOSING ARRAY WITH A COMBINED READING CIRCULATION AGGREGATING MORE THAN 12,500,000 UNFAILING PATRONS! . . . THEY READ UNIVERSAL'S FULL-PAGE AD ON "MAGNIFICENT OBSESSION!" . . . THEY ARE READY TO SEE THE PICTURE! SO TIE IT UP WITH YOUR LOCAL LOBBY AND NEWSPAPER ADVERTISING.

2,500,000 READERS TO EACH ISSUE OF THE SATURDAY EVENING POST! AND PLENTY OF THEM IN YOUR CITY! EACH A SURE PATRON !







IRENE DUNNE ROBERT TAYLOR

in

"MAGNIFICENT OBSESSION"

YOU'LL NEVER BE THE SAME AGAIN

"Something" will happen to you when you see this enduring picture—just as it did to the countless millions of people who read the strange love story from which it was filmed. I believe this will prove **the great** picture of the year which opinion, is shared by many nationally prominent critics. Forty-eight editions of the book have been published which proves its unusual strength over all stories in recent years.

IRENE DUNNE and **ROBERT TAYLOR**
in
"MAGNIFICENT OBSESSION"

A **John M. Stahl** production—far greater than his famous "Back Street," than his memorable "Only Yesterday," or his immortal "Imitation of Life!" . . . with **CHARLES BUTTERWORTH, BETTY FURNESS, Arthur Treacher, Ralph Morgan, Henry Armetta, Sara Haden, Beryl Mercer, Cora Sue Collins, Lucien Littlefield, Theodore Von Eltz** and others. From the phenomenal best-selling novel by Lloyd C. Douglas.

NOW IN PRODUCTION

"SHOW BOAT"—a magnificent musical picturization of the famous Southern story by Edna Ferber, starring the fascinating **IRENE DUNNE** and with her such fine players as **CHARLES WINNINGER, PAUL ROBESON** of "Ole Man River" fame, **HELEN MORGAN**, and others. Directed by **James Whale.** A **Carl Laemmle, Jr.** production.

"SUTTER'S GOLD"—an imposing epic of the settlement of California and the discovery of gold, from the novel by Blaise Cendrars, starring **EDWARD ARNOLD** by arrangement with B. P. Schulberg. Directed by **James Cruze.** Now in production.

The Peerless

MARGARET SULLAVAN

has a splendid starring vehicle in ***"NEXT TIME WE LOVE,"*** from Ursula Parrott's newest novel, appearing very soon. Watch for it.

Mr. Tracey A. Wilkinson of Bellville, Texas, has received a $50 check for suggesting an accepted idea to improve or add to UNIVERAL pictures. Can you write such an idea? I will pay for it, of course, if accepted.

Carl Laemmle
(Pronounced LEM-LY)

UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City

Irene DUNNE
Robert TAYLOR
in
"MAGNIFICENT OBSESSION"

After six months in preparation, director **John M. Stahl** has begun filming **Lloyd C. Douglas'** five year best seller, **"MAGNIFICENT OBSESSION,"** at UNIVERSAL studios.

IRENE DUNNE, charming, popular dramatic star of Mr. Stahl's memorable **"Back Street"** has the first starring role in this new human interest drama and **ROBERT TAYLOR**, believed by Hollywood critics to be the most promising leading man in American films today, is seen opposite the star.

Initial scenes for **"MAGNIFICENT OBSESSION"** were made against the background of an immense studio set duplicating the huge French liner, Normandie. Director Stahl plans to employ more than 1500 "extras" in ahnospheric "shots" for the early scenes of the production.

* * *

"DIAMOND JIM," which has made an important star of **EDWARD ARNOLD**, is crowding theatres in America and elsewhere. There never has been another character like **"DIAMOND JIM."** He was an American product who made a tremendous fortune and gave it away. The picture must be near you now.

* * *

"HANGOVER MURDERS," Adam Hobhouse's great story, produced by **CARL LAEMMLE, Jr.**, directed by **JAMES WHALE**, an intensely dramatic play, again features **EDWARD ARNOLD** and an all star cast including—**Constance Cummings, Sally Eilers, Robert Armstrong, Robert Young, Reginald Denny** and others of their distinction, is on the way. Watch for it! See it! And enjoy an evening of unalloyed entertainment.

* * *

"SUTTER'S GOLD"—A VAST SPECTACLE IS JUST ABOUT GOING INTO PRODUCTION

* * *

A check for $50 will be sent to you if you can write us an acceptable idea telling us how to improve Universal Pictures. I, personally, will be the judge as to the best letter.

Thomas M. Johnston, Columbus, Ohio, and Larry Woodin, Wellsboro, Pa., have received $50 for their ideas.

Carl Laemmle
(Pronounced LEM-LY)

UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City

"MAGNIFICENT OBSESSION" is in production. The great novel by Lloyd Douglas, which has created such a sensation the world over, will be presented to you in picture by **UNIVERSAL.** Doubtless, it will be one of the year's outstanding productions—not alone because of the story but also because of its splendid cast headed by the glorious **IRENE DUNNE** and **ROBERT TAYLOR** with **Charles Butterworth, Betty Furness,** and directed by the successful **JOHN M. STAHL.** Put this on your memorandum pad. Watch this column for date of release.

* * * *

Have you seen **"DIAMOND JIM"** with **EDWARD ARNOLD** in the title role? His artistic characterization of America's sparkling hero is winning more fame for him than any of his previous roles. With him are the fascinating and glamorous **BINNIE BARNES** and **JEAN ARTHUR.** There will never be another *"DIAMOND JIM."* The direction is by Edward Sutherland who is at the head of his class.

* * * *

"HANGOVER MURDERS," now in production, which critics predict will be one of the season's shining successes, has a cast that is remarkable for talent, consisting of, **EDWARD ARNOLD, CONSTANCE CUMMINGS, ROBERT ARMSTRONG, SALLY EILERS, ROBERT YOUNG, REGINALD DENNY, BEULAH BONDI, GREGORY RATOFF, JACK LARUE, EDWARD BROPHY, ARTHUR TREACHER, MONROE OWSLEY, LOUISE HENRY,** and **GUSTAVE VON SEYFFERTITZ.** The director is **JAMES WHALE.** The producer is **CARL LAEMMLE, Jr.** The title of this picture may be changed later. Watch this column for further announcements.

* * * *

"SUTTER'S GOLD,"
A VAST SPECTACLE IS GOING INTO PRODUCTION SOON

* * * *

Do you like new faces on the screen? Are you tiring of the old ones. What is YOUR opinion?

A check for $50 will be sent to you if you can write us an acceptable idea telling us how to improve Universal Pictures. I, personally, will be the judge as to the best letter.

Carl Laemmle
(Pronounced LEM-LY)

UNIVERSAL PICTURES
CARL LAEMMLE, President
Rockefeller Center New York City

FOR WEEKS, FOR MONTHS, THEY HAVE BEEN PRIMED FOR THE PICTURE THAT WILL WRITE NEW ENTERTAINMENT HISTORY!

Modern Screen
MOTION PICTURE
DECEMBER
NOW 10¢
SCREENLAND
SCREENBOOK
MAGAZINE
10¢
PHOTOPLAY
Silver Screen
10¢
DEC. 10¢
A JAWCITT PUBLICATION
Screen Play
10¢
DOLORES DEL RIO—HOLLYWOOD'S WOMAN OF FATE
True Confessions
Now 10¢
Romantic Movies
Send YOUR PH for a SCREEN TI
Your Chance to g the Movies FRE
We Bega
with Co
GIANT PR
OF HOMI
PICTUR
THEATRI
"MAGNIF

ESSES FLOOD MILLIONS
S WITH NEWS OF THE
E THAT WILL JAM
S THE WORLD OVER!
UNIVERSAL'S
ICENT OBSESSION"

From

UNIVERSAL PICTURES CORP.

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NEW YORK CITY

MANAGER
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Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 37, NO. 22 DEC. 28, 1935

ROTO SPREADS for CAMERA THRILLS!

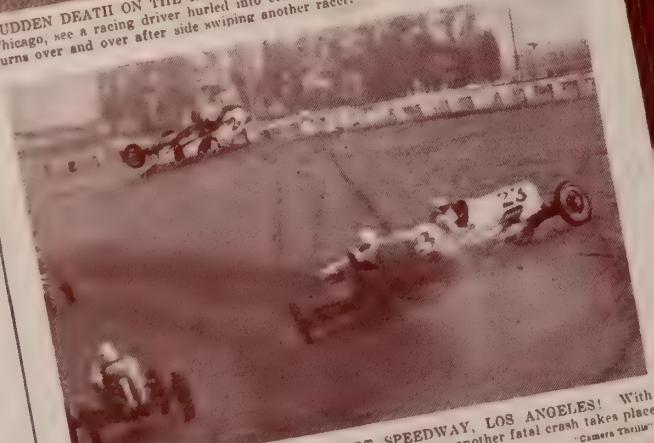
Because it's the most astounding, most "skin-raising" two-reel special ever devised for patrons and smart showmen!

SYRACUSE HERALD Rotogravure Section

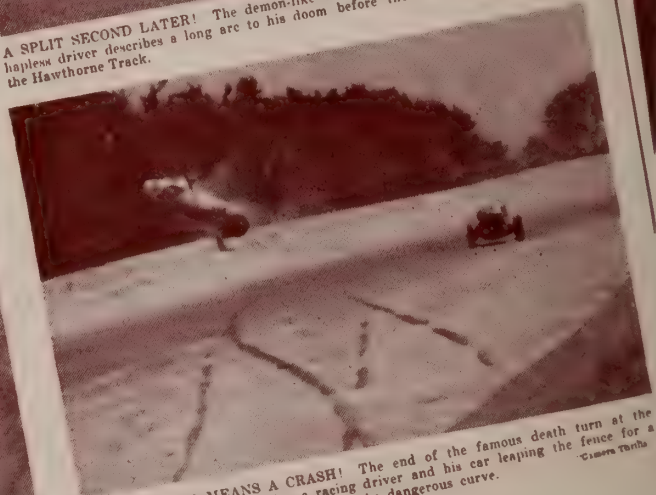
SYRACUSE, N. Y., SUNDAY, DECEMBER 15, 1935

SUDDEN DEATH ON THE RACE TRACK! Thousands at the Hawthorne Track, Chicago, see a racing driver hurled into eternity right before their eyes, as his car turns over and over after side swiping another racer. "Camera Thrills"

A SPLIT SECOND LATER! The demon-like car crashes to the ground while the hapless driver describes a long arc to his doom before the crowded grandstands at the Hawthorne Track. "Camera Thrills"



DEATH AT THE WHEEL ON THE ASCOT SPEEDWAY, LOS ANGELES! With one car already a wreck on the fence at the deadly turn, another fatal crash takes place as a speeding driver clips a third car out of control after skidding. "Camera Thrills"



WHERE A SKID MEANS A CRASH! The end of the famous death turn at the Indianapolis speedway, showing a racing driver and his car leaping the fence for a plunge to destruction, after skidding on the dangerous curve. "Camera Thrills"

Holiday Greetings
to you, my friend
Sincerely
Carl Laemmle

YOU'VE HEARD ABOUT IT!
TALKED ABOUT IT!
THOUGHT ABOUT IT!
DREAMT ABOUT IT!
WRITTEN FOR IT!
WIRED FOR IT!
PHONED FOR IT!
YELLED FOR IT!
WAITED FOR IT!

and now

UNIVERSAL GIVES YOU THE ASTOUNDING NEWS AT LAST ABOUT

"MAGNIFICENT OBSESSION"

• • • • • *READ EVERY PRECIOUS WORD OF IT!* • • • • •

115 CITIES SET DATES AND EXTENDED RUNS FOR UNIVERSAL'S BOX-OFFICE MILESTONE!

•

BIGGEST MASS OF MAJOR FIRST-RUN BOOKINGS EVER DEMANDED AND CROWDED INTO A SINGLE MONTH!

•

HERE'S WHERE ALL-TIME RECORDS WILL MARK JAN. 1936 "'MAGNIFICENT OBSESSION' MONTH"!

NEW YORK CITY, MUSIC HALL	*December 30th*
BUFFALO	*December 31st*
DETROIT	*January 3rd*
ST. LOUIS	*January 3rd*
OMAHA	*January 7-10th*
DENVER	*January 7-14th*
LOS ANGELES	*January 8th*
PITTSBURGH	*January 8th*
SAN DIEGO	*January 8th*
KNOXVILLE	*January 8th*
SAN ANTONIO	*January 8th*
WASHINGTON, D. C.	*January 8th*
JACKSONVILLE	*January 8th*
ALBANY, N. Y.	*January 9th*
BALTIMORE	*January 9th*
OKLAHOMA CITY	*January 9th*
RICHMOND, Va.	*January 9th*
SALT LAKE CITY	*January 9th*
SAN FRANCISCO	*January 9th*
CHATTANOOGA	*January 9th*
ROCHESTER	*January 10th*
AKRON	*January 10th*
ATLANTA	*January 10th*
ATLANTIC CITY	*January 10th*
BATTLE CREEK	*January 10th*
BOSTON	*January 10th*
BRIDGEPORT	*January 10-17th*
CHICAGO	*January 10th*
CINCINNATI	*January 10th*
COLUMBUS	*January 10th*
HARTFORD	*January 10th*
CLEVELAND	*January 10th*
DAYTON	*January 10th*
DES MOINES	*January 10th*
FT. WORTH	*January 10th*
HOUSTON	*January 10th*
INDIANAPOLIS	*January 10-17th*
KANSAS CITY	*January 10th*
LOUISVILLE	*January 10th*
MILWAUKEE	*January 10th*
MINNEAPOLIS	*January 10th*
NEW HAVEN	*January 10-17th*
PHILADELPHIA	*January 10th*
PORTLAND, Ore.	*January 10th*
SPRINGFIELD, Mass.	*January 10-17th*
TOLEDO	*January 10th*
UTICA	*January 10th*
WORCESTER	*January 10-17th*
YOUNGSTOWN, O.	*January 10th*
READING	*January 10th*
TROY, N. Y.	*January 10th*
ELMIRA, N. Y.	*January 10th*
PHOENIX	*January 10th*
TUCSON	*January 10th*
BAKERSFIELD	*January 10th*
SANTA BARBARA	*January 10th*
BINGHAMTON	*January 10th*
NEW LONDON	*January 10th*
TORONTO, Can.	*January 10th*
MONTREAL, Can.	*January 10th*
SYRACUSE	*January 11th*
DALLAS	*January 11th*
FLINT	*January 11th*
GRAND RAPIDS	*January 11th*
LANSING	*January 11th*
NEW ORLEANS	*January 11th*
TULSA	*January 11th*
SAGINAW	*January 11th*
KALAMAZOO	*January 11th*
SOUTH BEND	*January 11th*
ANN HARBOR	*January 11th*
SIOUX FALLS	*January 11th*
FT. WAYNE	*January 12th*
LEXINGTON	*January 12th*
LITTLE ROCK	*January 12th*
NORFOLK	*January 12th*
ROANOKE	*January 12th*
SPRINGFIELD, Ill.	*January 12th*
FRESNO	*January 12th*
EVANSVILLE	*January 12th*
SAVANNAH	*January 13th*
CHARLOTTE	*January 13th*
TUSCALOOSA	*January 16th*
SPOKANE	*January 16th*
TACOMA	*January 16th*
LINCOLN	*January 17th*
PROVIDENCE	*January 17th*
SCRANTON	*January 17th*
ST. PAUL	*January 17th*
TRENTON	*January 17th*
WILKES-BARRE	*January 17th*
JOHNSTOWN, Pa.	*January 17th*
GALVESTON	*January 17th*
CHARLESTON, W. Va.	*January 18th*
TOPEKA	*January 18th*
TERRE HAUTE	*January 19th*
MIAMI BEACH	*January 19th*
MONTGOMERY	*January 23rd*
MIAMI	*January 23rd*
WICHITA	*January 25th*
EL PASO	*January 25th*
NASHVILLE	*January 31st*
BIRMINGHAM	*Date Soon*
CHARLESTON, S. C.	" "
PORTLAND, Me.	" "
MEMPHIS	" "
MONTGOMERY	" "
NEW BEDFORD	" "
FT. SMITH	" "
HARRISBURG	" "
STAMFORD, Conn.	" "
CALGARY	" "
QUEBEC	" "
ST. JOHN	" "
VANCOUVER	" "

IT WILL MAKE

No. 844 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Something will happen to your soul when you see "Magnificent Obsession."

It will make you happier — but it will do more than that. It will stir up all the best that is in you.

It doesn't preach at you. It is not "educational." It is not an "uplift" picture, but it will lift you up just the same.

Whether you are the old-fashioned, sentimental sort or the hard-enameled city slicker, "Magnificent Obsession" will get under your skin.

It will keep coming back to your thought long, long after most stories have gone into and out of your mind.

The theme is the very simple one of — unselfishness.

YOU HAPPIER

You will wonder just why the story of unselfishness has never been told in quite this entertaining way.

Ordinarily we think of unselfishness as a basis for a sermon from the pulpit rather than as the basis of superfine entertainment, but I sincerely believe "Magnificent Obsession" will bring more happiness to more people than all the sermons in the world.

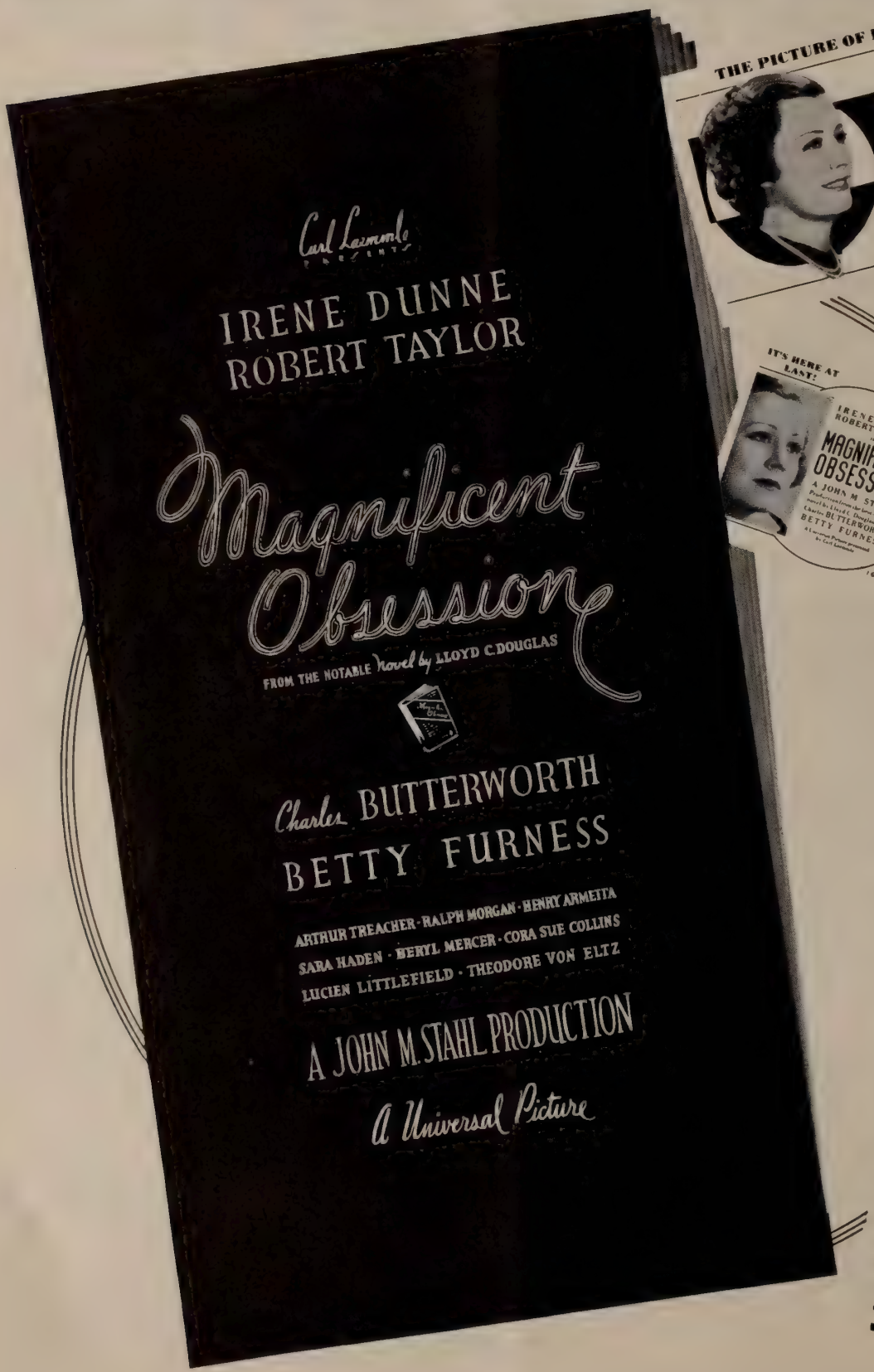
You will repeat this picture because it will create such favorable comment and discussion that return engagements will be the natural thing for you to arrange.

As I told you before, you'll never be the same after this story has sunk into your thought — nor will any of your patrons ever be quite the same.

They'll feel better and happier and so will you and I.

Carl Laemmle

FOR UNIVERSAL'S GREATES



T BOX OFFICE TRIUMPH....

GREATER
than his famous "Back Street"!

•

GREATER
than his memorable "Only Yesterday"!

•

GREATER
than his immortal "Imitation of Life"!

For the genius of **JOHN M. STAHL** now brings you the triumph of all his achievements!

IRENE DUNNE
ROBERT TAYLOR in

MAGNIFICENT OBSESSION

A JOHN M. STAHL
Production from the best-selling novel by Lloyd C. Douglas, with
Charles BUTTERWORTH
BETTY FURNESS
Henry Armetta, Sara Haden,
Ralph Morgan

A Universal Picture *presented by Carl Laemmle*

2H

An INSPIRATION to ENTERTAINMENT!

No story was ever more powerful, no romance ever more enchanting than this emotional masterpiece from a great author, by a genius director, and with an inspired cast of stars!

IRENE DUNNE and ROBERT TAYLOR in
MAGNIFICENT OBSESSION
A JOHN M. STAHL
Production... Far greater than his famous "Back Street", than his memorable "Only Yesterday" - or his immortal "Imitation of Life",
with Charles BUTTERWORTH
BETTY FURNESS
Henry Armetta, Sara Haden, Ralph Morgan
From the phenomenal best-selling novel by Lloyd C. Douglas

A UNIVERSAL PICTURE
PRESENTED BY
CARL LAEMMLE

IT WILL WRITE NEW MOTION PICTURE HISTORY!

2A

IRENE DUNNE
ROBERT TAYLOR in
MAGNIFICENT OBSESSION
A JOHN M. STAHL
Production from the best-selling novel by Lloyd C. Douglas, with
Charles BUTTERWORTH
BETTY FURNESS
Henry Armetta, Sara Haden, Ralph Morgan
A Universal Picture presented by Carl Laemmle

1B

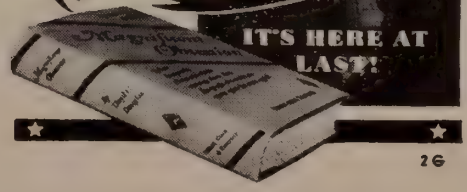
MAGNIFICENT
STARS!

MAGNIFICENT
STORY!

MAGNIFICENT
Direction!

MAGNIFICENT
Entertainment!

IRENE DUNNE • ROBERT TAYLOR
in
MAGNIFICENT OBSESSION
A JOHN M. STAHL
Production from the novel by Lloyd C. Douglas, with Charles BUTTERWORTH
BETTY FURNESS
Henry Armetta, Sara Haden, Ralph Morgan
A Universal Picture presented by Carl Laemmle



2G

UNIVERSAL'S FINEST PRESS

YOU'LL NEVER BE THE SAME AGAIN!

"SOMETHING"

will happen to you when you see this enduring picture—just as it did to the countless millions of people who read the strange love story from which it was filmed... For it fathoms that precious thing called "a woman's soul", holds it up as a blazing emblem to all humanity—for the admiration of men, for the inspiration of women!

IRENE DUNNE and ROBERT TAYLOR in

MAGNIFICENT OBSESSION

A JOHN M. STAHL

Production... Far greater than his famous "Back Street", than his memorable "Only Yesterday", or his immortal "Imitation of Life"!

Charles BUTTERWORTH
BETTY FURNESS

Henry Armetta · Sara Haden · Ralph Morgan

From the phenomen... novel by Lloyd C...

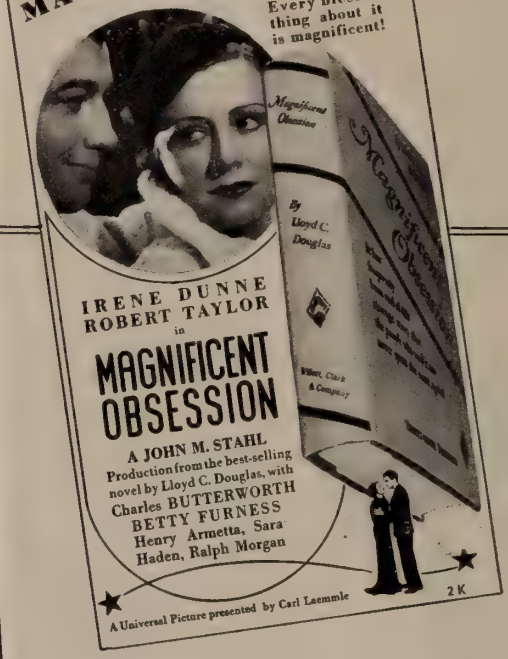
...NT
...NTS!

PICTURE PRESEN...

3A

MAGNIFICENT!

Every blessed thing about it is magnificent!



IRENE DUNNE
ROBERT TAYLOR
in
MAGNIFICENT OBSESSION

A JOHN M. STAHL
Production from the best-selling novel by Lloyd C. Douglas, with
Charles BUTTERWORTH
BETTY FURNESS
Henry Armetta, Sara Haden, Ralph Morgan

A Universal Picture presented by Carl Laemmle

2K

THE EVENT OF EVENTS!

IRENE DUNNE
ROBERT TAYLOR
MAGNIFICENT OBSESSION
A JOHN M. STAHL Production from the best-selling novel by Lloyd C. Douglas, with Charles BUTTERWORTH BETTY FURNESS
A Universal Picture presented by Carl Laemmle

1M

IT'S HERE AT LAST!

THE EVENT MILLIONS ARE WAITING FOR!

IRENE DUNNE
ROBERT TAYLOR
in
MAGNIFICENT OBSESSION

A JOHN M. STAHL
Production from the best-selling novel by Lloyd C. Douglas, with
Charles BUTTERWORTH
BETTY FURNESS
Henry Armetta, Sara Haden, Ralph Morgan
A Universal Picture presented by Carl Laemmle

1D

MAGNIFICENT ENTERTAINMENT!

IRENE DUNNE
ROBERT TAYLOR
in
MAGNIFICENT OBSESSION

A JOHN M. STAHL
Production from the best-selling novel by Lloyd C. Douglas, with
Charles BUTTERWORTH
BETTY FURNESS
Henry Armetta, Sara Haden, Ralph Morgan
A Universal Picture presented by Carl Laemmle

1C

IT WILL OBSESS YOU!

Written with mastery by the author of the generation, picturised with genius by filmdom's outstanding director, enacted with inspired performances by the screen's most beloved stars!

THE EVENT OF EVENTS!

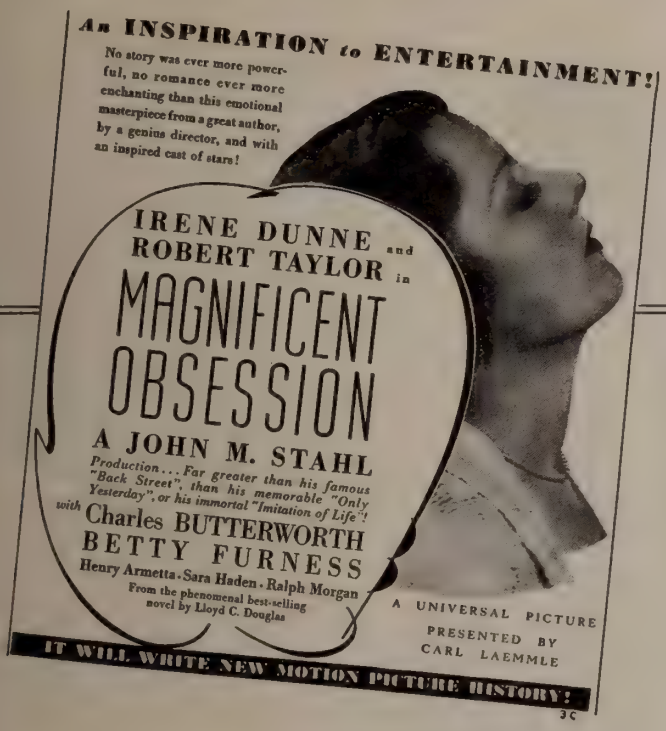
IRENE DUNNE
ROBERT TAYLOR
in
MAGNIFICENT OBSESSION

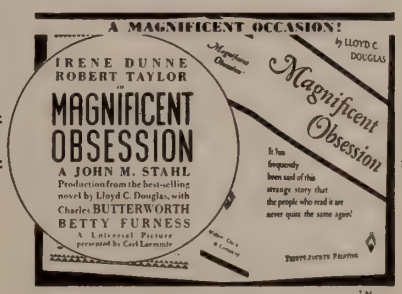
A JOHN M. STAHL
Production from the best-selling novel by Lloyd C. Douglas, with
Charles BUTTERWORTH
BETTY FURNESS
Henry Armetta, Sara Haden, Ralph Morgan

A Universal Picture presented by Carl Laemmle

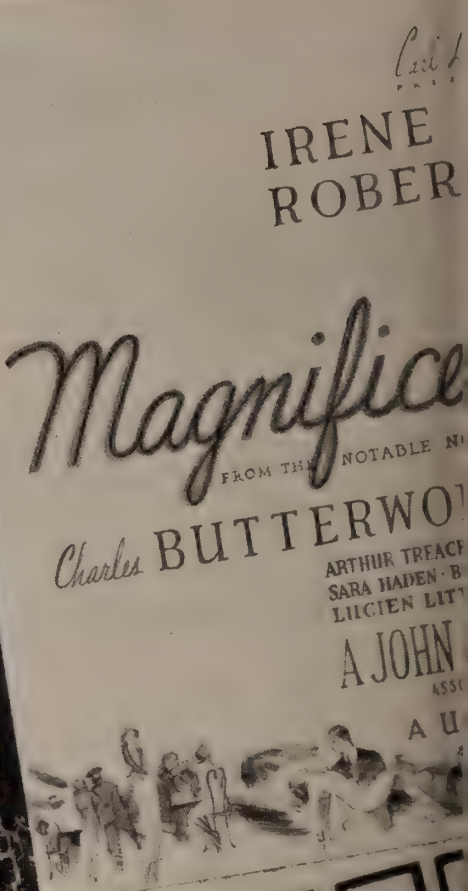
2E

OOK AND AD CAMPAIGN!...





UNIVERSAL'S MOST MA

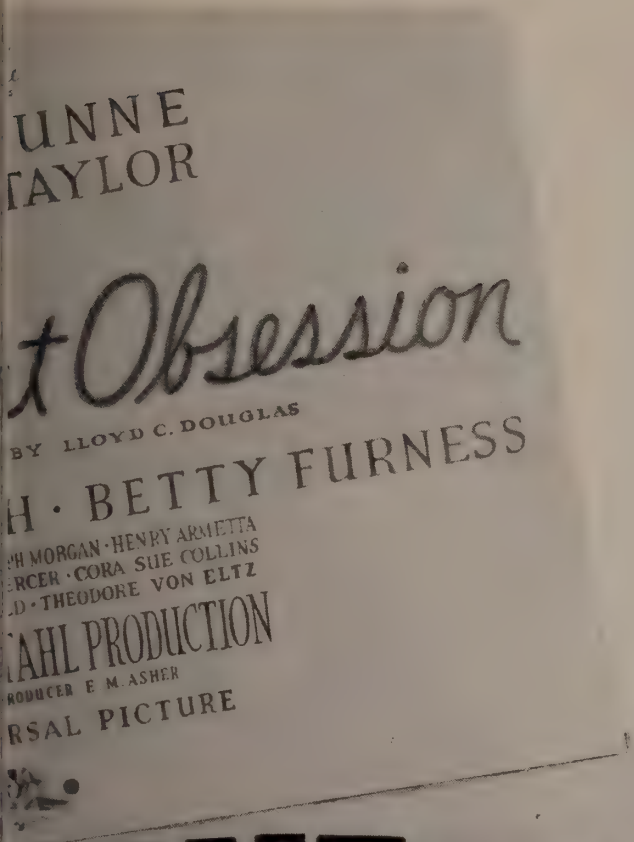


MAGNIF

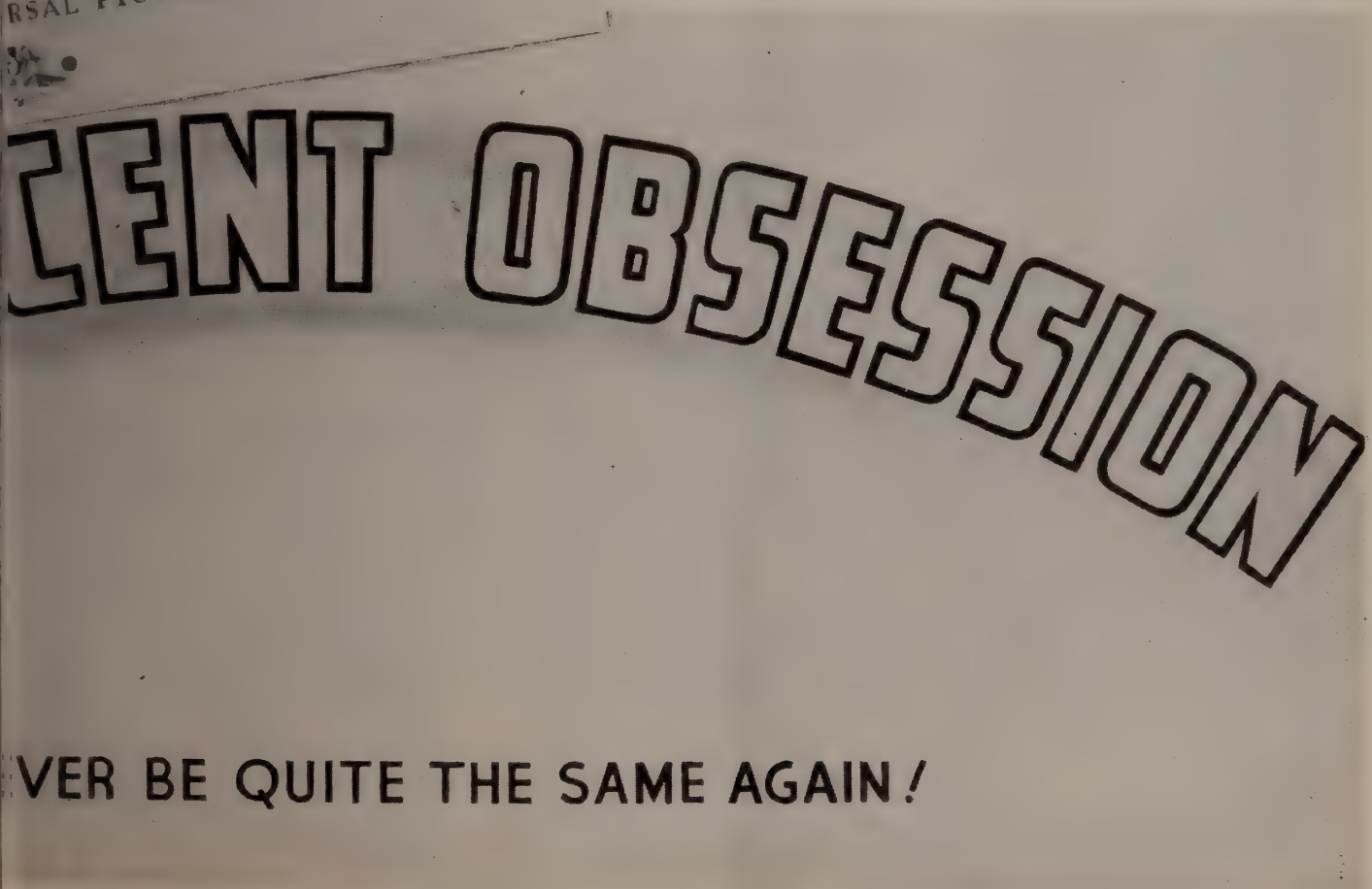
A 24-sheet teaser that will haunt 'em, obsess 'em and line 'em up at your theatre for blocks!

YOU'LL

GNIFICENT POSTERS....



Masterpieces of swank, class, dignity and draw! It'll stop 'em and bring 'em in. Go the limit in newspaper and billboard advertising!



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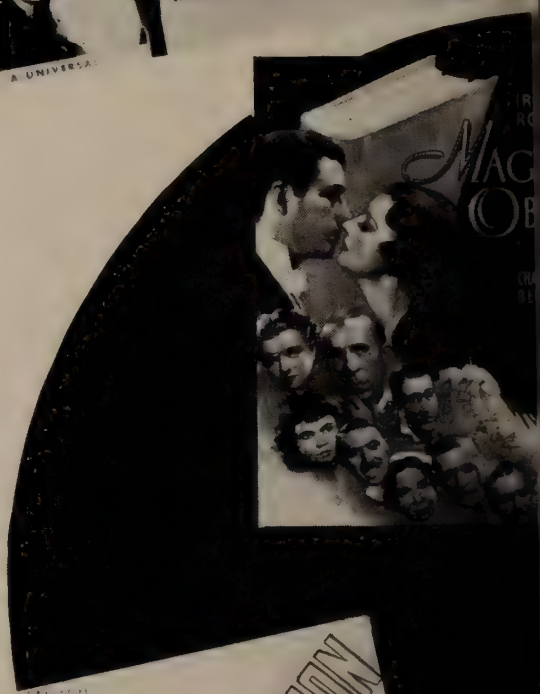
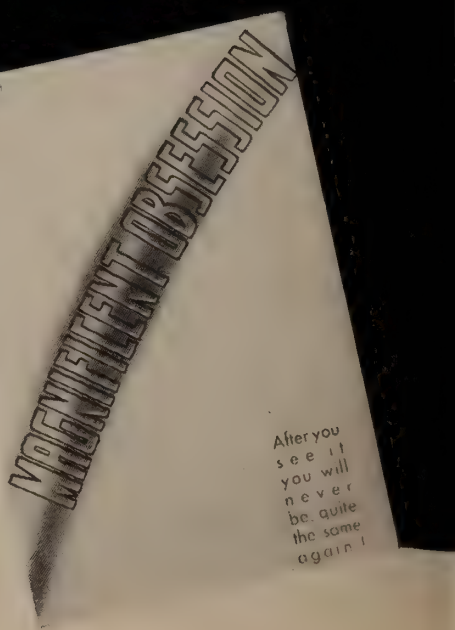




MPELLING ACCESSORIES!

You've never had such a magnificent campaign to back up so magnificent a production as this!

Preview Audience Cheers "Magnificent Obsession"

THE first opportunity that an audience has had, to react to "Magnificent Obsession" proved the most remarkable and enthusiastic preview ever held on the Pacific coast. In order to escape the perfunctory picture crowd in Los Angeles, the print was taken unannounced to San Francisco, where it was shown in the Alexandria Theatre after the regular show.

The applause after the picture was finished was astounding to the theatre employees who had never heard anything like it before in their own theatre. The post card comments were also one hundred percent greater than with ordinary pictures and all of them enthusiastic. Here are a few of these comments:

(Continued on Page 30)

Here It Is—

LAST week the Universal Weekly published a letter from J. L. Schanberger, manager of Keith's Theatre in Baltimore. This letter asked that a portrait of Carl Laemmle which could be framed, be published in the Universal Weekly.

The Editor of the Weekly is thoroughly in accord with the feeling expressed in Mr. Schanberger's letter and realizes fully that there are thousands of exhibitors who would appreciate a picture of Mr. Laemmle suitable for framing. In the inside cover of this Universal Weekly such a picture will be found. With the pictures goes the heartfelt wish of the veteran President of the Universal to every exhibitor for a Happy and Prosperous New Year.

EDITOR

WESTERN UNION

DEC 19 1935
SEATTLE WASH

J R GRAINGER
UNIVERSAL PICTURES

DEAR JIMMY LAST NIGHT WE PREVIEWED MAGNIFICENT OBSESSION AND I HASTEN TO TELL YOU IT IS ONE OF THE GRANDEST PICTURES I HAVE EVER SEEN STOP IT COVERS THE ENTIRE FIELD OF ENTERTAINMENT AND WE ANTICIPATE MARVELOUS BOX OFFICE STARTING SEATTLE FIFTH AVENUE JANUARY SIXTEENTH SEASONS GREETINGS AND BEST WISHES

JOHN HAMRICK

PINKY TOMLIN CAST

THE reunited team of Sally Eilers and Jimmy Dunn started its Universal feature on Monday of this week under the direction of William Nigh. Although the title will be changed, Universal production chiefs feel that this story by William Thiele and Edmund Hartmann is one of the most unusual and human to be purchased for the screen in a long time. Its cast will include Pinky Tomlin, with two of his own musical compositions and his inevitable guitar, Spencer Chartres, Frank Austin, Doris Lloyd, George Cleveland, Lillian Harmer and Charles Coleman.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
(All Rights Reserved)
DEC. 28, 1935
Vol. 37 No. 22

$50. FOR IDEAS

How would you suggest Universal improve its pictures or any of it methods, Mr. Exhibitor and Mr. Projectionist? Almost every week I send some exhibitor or projectionist a fifty dollar check for an idea which is useable and practical. If you have such an idea, send it to me at my New York office, Rockefeller Center.

Carl Laemmle

They'll thrill at the very thought of it!
CAROLE
LOMBARD
is coming in
"LOVE BEFORE BREAKFAST"

You'll see

MARGARET SULLAVAN EDWARD ARNOLD IRENE DUNNE WILLIAM POWELL CAROLE LOMBARD

ALLAN JONES JANE WYATT PRESTON FOSTER BELA LUGOSI HELEN MORGAN

STARS!

IN UNIVERSAL'S
NEW YEAR HITS
NOW IN PRODUCTION!

LEE TRACY BINNIE BARNES

HARLES WINNINGER PAUL ROBESON

Margaret Sullavan in "Next Time We Love." Edward Arnold in "Sutter's Gold." Irene Dunne in "Magnificent Obsession" and in "Show Boat." William Powell in "My Man Godfrey." Carole Lombard in "Love Before Breakfast." Lee Tracy and Binnie Barnes in "Sutter's Gold." Allan Jones in "Show Boat." Jane Wyatt in "Dracula's Daughter." Preston Foster in "Love Before Breakfast." Bela Lugosi in "Dracula's Daughter." Helen Morgan, Charles Winninger and Paul Robeson in "Show Boat."

Seven Acres of "Show Boat" Sets

Carl Laemmle, Jr. Production taxes capacity of California's greatest studios with gigantic sets built for use of James Whale.

WITH five of its already completed sets cramming three stages and its exteriors so far covering seven acres of ground on the "back lot," the Carl Laemmle, Jr. production of "Show Boat" at Universal is utilizing almost three-fifths of the studios vast resources.

Every department, from properties to the laboratory, is taxed to the utmost in an endeavor to keep abreast of Director James Whale's shooting schedule.

Historic old Stage Twelve is housing the interior of the Mississippi sidewheeler with its crudely-equipped pavillion, drafty combination dressing rooms and living quarters of the wandering troupe that is Cap'n Andy's "happy family." At one end is the old-fashioned galley. Along one entire side runs a reproduced river bank.

A great part of the action will take place on Stage Eight where the lobby of the famous old Palmer House of Chicago has been reconstructed with all of its plush and gold paint gaudiness of the '90s.

On still another stage, Le Roy Prinz, in charge of dance ensembles, is rehearsing 75 white and colored dancers for levee scenes, with 200 more subject to call when Director Whale enters the more modern phases of the story. Rehearsals are also in progress at another end of the lot where a Negro chorus of 200 voices practice under the supervision of Victor Baravalle, who acted as musical conductor for Florenz Ziegfeld when "Show Boat" was first presented as a hit on the New York stage in 1927.

Almost at dawn each morning for the past ten days, nearly 150 atmosphere players have been checked in by assistant director Joe McDonough to be turned over to a special crew of makeup artists and wardrobe workers who must have every player ready for the cameras at nine o'clock. Principals are not spared early calls, either. Irene Dunne, Allan Jones, Helen Morgan, Paul Robeson,

(Continued on Page 22)

"INVISIBLE RAY" in PUBLIC EYE ALREADY

The super-imposed silhouettes are shots from the "Invisible Ray," the moving picture which was supposed to be imaginative, but Science has already caught up with it.

The background of this cut is a reproduction of a two page story in the American Weekly, describing a ray, similar to "The Invisible Ray," which has already been invented and proven practical.

THE movies have got to move faster. Take the case of "The Invisible Ray," for example. When Universal bought this story from Howard Higgin and Douglas Hodges, it felt that it had a picture as far ahead of actuality as Jules Verne's "20,000 Leagues Under the Sea" was ahead of Simon Lake's submarine.

"The Invisible Ray" was supposed to be purely imaginary, a fascinating impossibility and a great dramatic brain twister. It has just been cut and viewed at the studio and everyone there is firmly convinced that it is a better picture even than "The Invisible Man" and a splendid box office property for exhibitors.

But what comes off now? Believe it or not, Science has caught up with the "Invisible Ray." What was supposed to be an impossibility has now turned into an actuality. Last week's American Weekly, the supplement which goes in all the Hearst papers and has a circulation of something like twelve millions, devoted the center two pages to an article entitled "The Death Ray and the Next War." Here is a ray described which has all the power which the authors of "The Invisible Ray" claim for their imaginative invention, with the one exception of the fact that it isn't invisible. If Universal doesn't hurry up and release this picture,—and it will be ready for release on the 15th of January—some scientist will come along and make the death ray invisible, too.

Yes, sir, the movies have got to move faster in order to keep ahead of Old Man Science, who just keeps rollin' along!

MARGARET SULLAVAN'S
GREATEST ROLE
in
Ursula Parrott's best story!
"NEXT TIME
WE LOVE"
th JAMES STEWART • RAY MILLAND
ant Mitchell • Robert McWade • Dickie Moore
Anna de Metrio
A PAUL KOHNER PRODUCTION
Directed by Edward H. Griffith from the
best-selling novel, "Next Time We Live"

Irene Dunne, starring in "Magnificent Obsession," which opens at the Music Hall on the 30th and in 127 first-run theatres during the next week, is now playing her original role of Magnolia in James Whale's production of "Show Boat."

* * *

"Show Boat" Cast Is Now Complete

(Continued from Page 18)

Charles Winninger, Helen Westley, Queenie Smith, Sammy White, Hattie McDaniels, Donald Cook, Francis X. Mahoney, Charles Middleton, Arthur Hohl and others have instructions to be ready for the makeup men promptly at seven o'clock.

J. Farrell McDonald has just been cast for windy.

At the present rate of shooting, Carl Laemmle, Jr. estimates that it will take ten weeks, barring unforeseen difficulties, to complete the screen version of "Show Boat." With "Sutter's Gold," the Carole Lombard picture "Love Before Breakfast," Margaret Sullavan's "Next Time We Love" and the Eilers-Dunn picture, "Tomorrow is a Better Day" all in production at the same time, Universal City studios are crowded to the guards.

Sullavan Completes "Next Time We Love"

EDWARD H. GRIFFITH has completed Margaret Sullavan's next picture, "Next Time We Love," adapted from the Ursula Parrott story, "Say Goodbye Again." In spite of the fact that Mr. Griffith strove mightily all last week to finish the picture by Monday, he had to reshoot a number of important scenes. The re-shooting was required because little Ronnie Cosbey had to be substituted for Dickie Moore, and the scenes in which Dickie Moore appeared had to be made over. "Next Time We Love" is Margaret Sullavan's best picture to date, according to Hollywood, and has already been booked into the Music Hall starting January 30th.

The cast of "Next Time We Love" includes James Stewart, Ray Milland, Grant Mitchell, Robert McWade, Anna Dimetrio and Charles Niepple, Jr., as well as Ronnie Crosby.

It's Tough On the News Cameraman

LAST week's Universal Weekly had a graphic exclusive of the meningitis epidemic in Kiowa County, Oklahoma, and now comes the pay-off. This exclusive was made by Ennis C. Helm, one of Charles Ford's most intrepid news cameramen. He took these pictures in a quarantined and thoroughly policed town at the risk of contracting the dread disease or being quarantined himself.

Here are Mr. Helm's own words in describing the danger in which he now finds himself:

"As a result of my two trips over there, I am about as popular as a Baptist Preacher at a Bootlegger's Convention. Everyone is afraid of me and the City Health Inspector made a request a few minutes ago of a fumigation on my house and maybe a ten day Quarantine—now is'nt that something. You see a new epidemic has broke out just 18 miles west of Oklahoma City at the town of Yukon and two have already died, so everyone down here is scared and very cautious, as the sick ones only last from five to seven hours before they kick off.

"If I get under a quarantine, I will wire you and tell you how long.

"Yours very truly,

(Signed) Ennis C. Helm."

This is the first still of "Show Boat." It shows Irene Dunne asking Paul Robeson who was the handsome man who passed as he was singing "Ole Man River."

"Silver Spurs" Full of Action

MYSTERY, romance and thrilling action are skillfully combined to make "Silver Spurs" the most exciting and action-ful adventure film Buck Jones has ever made.

A clatter of hoofs—a volley of shots—terror reigns—"Silver Spurs" is raiding again!

A hidden, secret canyon—a perfect setting for the sinister crimes of a ruthless gang of outlaws operating under the guise of the law.

And a cowboy who risks all to uphold the ideals of honor and decency and is hunted as an outlaw for his trouble!

As is always the case with Buck Jones pictures, practically the entire picture was made on location, including those made in and around an authentic ranch now actually being worked. The only scenes ever made at the studio are those impractical to attempt elsewhere.

Extended location trips were made to Vasquez Rocks, an unusual and picturesque section of California, and to the famous Lasky Mesa, a colorful area fringed by lofty and awe-inspiring mountains in the San Fernando Valley. Both of these locations offer a never ending variety of scenes for the cameraman to capture as backgrounds for the stirring and breath-taking action of this outdoor film.

With "Silver," his famous white horse, Buck excells past achievements in daring feats of horsemanship, fighting and fast action. From the gifted pen of Charles Alden Seltzer, "Silver Spurs" is a breathtaking story of the real West and of Buck's single-handed fight against terrific odds to solve a baffling murder mystery and break up a deadly gang of outlaws.

Muriel Evans is featured as leading woman.

IT'LL LIGHT THE WAY

**NOT A HORROR PICTURE!
AND FAR GREATER THAN
THE RECORD-BREAKING
"THE INVISIBLE MAN"!**

TO YOUR BOX-OFFICE!

The INVISIBLE RAY

Starring

The Great KARLOFF
and BELA LUGOSI with
FRANCES DRAKE and
FRANK LAWTON

An Edmund Grainger Production. Directed by Lambert Hillyer.... Universal's Weird New Romance presented by Carl Laemmle.

Roll of Honor

The following exhibitors in the Atlanta Territory have used Universal Pictures continuously for

10 Years or Longer

EXHIBITOR	THEATRE	TOWN
Manning and Wink, Inc.	Crescent	Dalton, Ga.
Milton Starr	Bijou Amusement Co.	Nashville, Tenn.
Tony Sudekum	Crescent Amusement Co.	Nashville, Tenn.
Sam Borisky	Independent Theatres, Inc.	Chattanooga, Tenn.
Mose Lebowitz	Grand	Chattanooga, Tenn.
O. C. Lam	Lam Amusement Co.	Rome, Ga.
Violet Edwards	Cinderella	Commerce, Ga.
Earle Hendron	Princess	Greeneville, Tenn.
George L. Denton	Booth	Knoxville, Tenn.
R. J. Foster	Old Hickory	Old Hickory, Tenn.
J. A. Snider	Grand	Bessemer, Ala.
C. W. Wade	Wadesonian	Clanton, Ala.
T. D. McMinn	Lyric	Cullman, Ala.
Louis Rosenbaum Circuit	Four towns—Florence, Tuscumbia, Lyric	Sheffield, Athens, Ala. Huntsville, Ala.
C. A. Crute	Circuit of 20 Theatres in Ka. & Ala.	Columbus, Ga.
R. E. Martin	Majestic	
E. F. Boyd	Albany and Liberty	Albany, Ga.
A. C. Gortatowsky	Circuit of 4 Theatres	Atlanta, Ga.
L. S. Bach	Ritz and Five Points	Thomaston, Ga.
Odom and Hardy	National	McRae, Ga.
Mrs. F. L. Liggett	Princess	Millen, Ga.
C. H. Simpson	Fairview	Atlanta, Ga.
J. A. Rebb	Circuit	Atlanta, Ga., Carrollton, Ga. Douglasville, Ga.
Alfa Fowler		
E. J. Sparks	Sparks Theatres, covering about 65 theatres in Florida	Miami and Palm Beach, Fla.
Sidney Meyer, Mitchell Wolfson	Wometco Theatres (9 theatres)	
L. D. Joel	Casino	Jacksonville, Fla.
Juan Carbonell	Monroe	Key West, Fla.
Earl Fain	Palace	Leesburg, Fla.
N. T. Ragland	Regent	Miami, Fla.
George Porter	Temple	Perry, Fla.

Five Years

V. S. Golden	Acworth	Acworth, Ga.
Mrs. L. C. Smith	Morton	Athens, Ga.
P. C. Tallent	Lyric	Dayton, Tenn.
J. S. Browning	Bonnie Kate	Elizabethton, Tenn.
Ausmus-Parrott Co.	Novelty	LaFollette, Tenn.
S. C. Ware	Roosevelt	Jefferson, Ga.
Brichetto Bros.	Ritz	Knoxville, Tenn.
Frank Dowler	Volunteer	Chattanooga, Tenn.

C. T. JORDAN, Mgr.

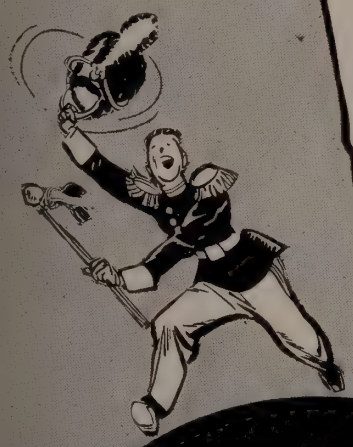
Even they HAD TO have it!

VARIETY December 18, 1935

Gov. Hoffman of N. J. Requisitions Bruno Trial Reels from U

At request of Governor Harold Hoffman, of New Jersey, Universal Newsreel has turned over approximately 20,000 feet of film covering virtually every phase of the Lindbergh kidnaping case and subsequent Bruno R. Hauptmann trial. Action in no way resembles that taken by defense counsel during progress of court trial when threat was made to withhold newsreel shots from public exhibition. Governor simply requested the reels so that be might study them.

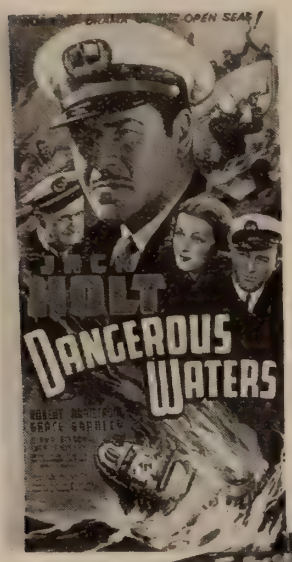
Whether or not the newsreel record will be unfolded before the Court of Pardons, in an effort to let members of that body pass on the probability of error in Hauptmann's trial was not revealed. Observers believe it unlikely that Governor Hoffman wants the newsreel shots for any personal use.

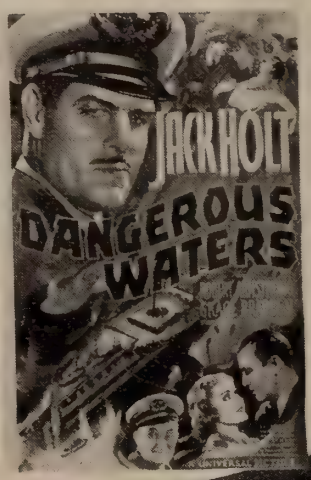


UNIVERSAL NEWSREEL

With GRAHAM McNAMEE

SCREAMING, TEEMING





PLASTER THE TOWN WITH ITS PAPER AND YOU'LL PLASTER YOUR HOUSE WITH PATRONS!

CARL LAEMMLE presents

JACK HOLT

Dangerous W

ROBERT ARMSTRONG · GRACE BRADLEY · CHARLIE MURRAY · DIANA GI

ED GARGAN - WALTER MILLER
WILLARD ROBERTSON-GUY USHER
DEWEY ROBINSON

FROM THE STORY "GLORY HOLE"
by THEODORE REEVES

WITH ACTION THRILLS!

Get up those 24's, 6's, 3's and 1's! It's strong, virile drama you're selling, with the star they love and the cast they know well!

Preview Audience Cheers and R

(Continued from Page 14)

"It's been a long time since my eyes have become misty. This picture did it. The direction was excellent. Performances of Miss Dunne and Mr. Morgan was superb—H.F."

* * *

"I enjoyed the book so much and the story was screened so well. Because of the excellent acting and sincerity of the players. The changes in the picture I felt added rather than detracted from the picture.—C.S."

* * *

"It is a fine story and was well acted by capable players. The cast was well chosen and felt fortunate in being able to see it.—Mrs. M. S."

* * *

"Nice Philosophy. Gave us something to think about. A grand change from the current gangland stories.—Mrs. R. O. S."

* * *

"Nothing vulgar—Edifying.—B."

"Laundry business increased hundredfold. 7486 handkerchiefs used in wiping tears away. My wife emerged 'worn-out" from crying—David L.I."

* * *

Irene Dunne had the best role of her career. Robert Taylor was grand. —E. B."

Carl Laemmle Thirtieth Anniversary Celebration Jan. 6 — April 4

"It holds you. Let's have more of this type.—G.T.B."

* * *

"Excellent cast and each one played part well, such a relief from many of the pictures we sit through—Mr. & Mrs. W. G. McM."

* * *

"Very inspiring. Audience applauded after picture ended. A picture well worth seeing and I await the final release to see it again. Congratulations to all.—C.W.B."

* * *

"A perfect story and an exceptional cast.—M. Q."

* * *

"You are to be congratulated on your courage in handling this type of picture. It is a serious topic and we need more such pictures. J. W. Lav.".

WATCH THE "MAGNIFICENT OBSESSION" PARADE OF BOOKINGS! WATCH IT START THE NEW YEAR BY BREAKING ALL ATTENDANCE RECORDS! GET IN LINE FOR A FORTUNE! FOLLOW The LEADERS!

ves Over "Magnificent Obsession"

"It was real, sheer drama from the first scene to the last. It could have happened.—E. DeG."

* * *

"Fine cast, fine acting, very good story. Should be one of the most outstanding pictures of the year.—Mrs. W. F. R."

* * *

"I am convinced that this picture will appreciably change the lives of millions of people.—W.L.L."

* * *

"The plot of the story was marvelous.—H.H."

* * *

"My Impression that the director has done the greatest job of all—R.P.C."

* * *

"Magnificent cast-marvelous acting.—J.M.T."

"It was human interest, fine acting and superb direction. Enough comedy to lighten its very serious theme makes it fine adult fare.—Miss M.F."

* * *

"'The Magnificent Obsession' was my idea of a fine picture. — Miss G. H."

Carl Laemmle Thirtieth Anniversary Celebration Jan. 6 — April 4

"Superb acting, wonderful story and plenty of action. This is the type of picture that the studios should make more of.—Mr. H. K."

* * *

"It had that heart appeal, and was acted so marvelously by every member of the cast.—H.N."

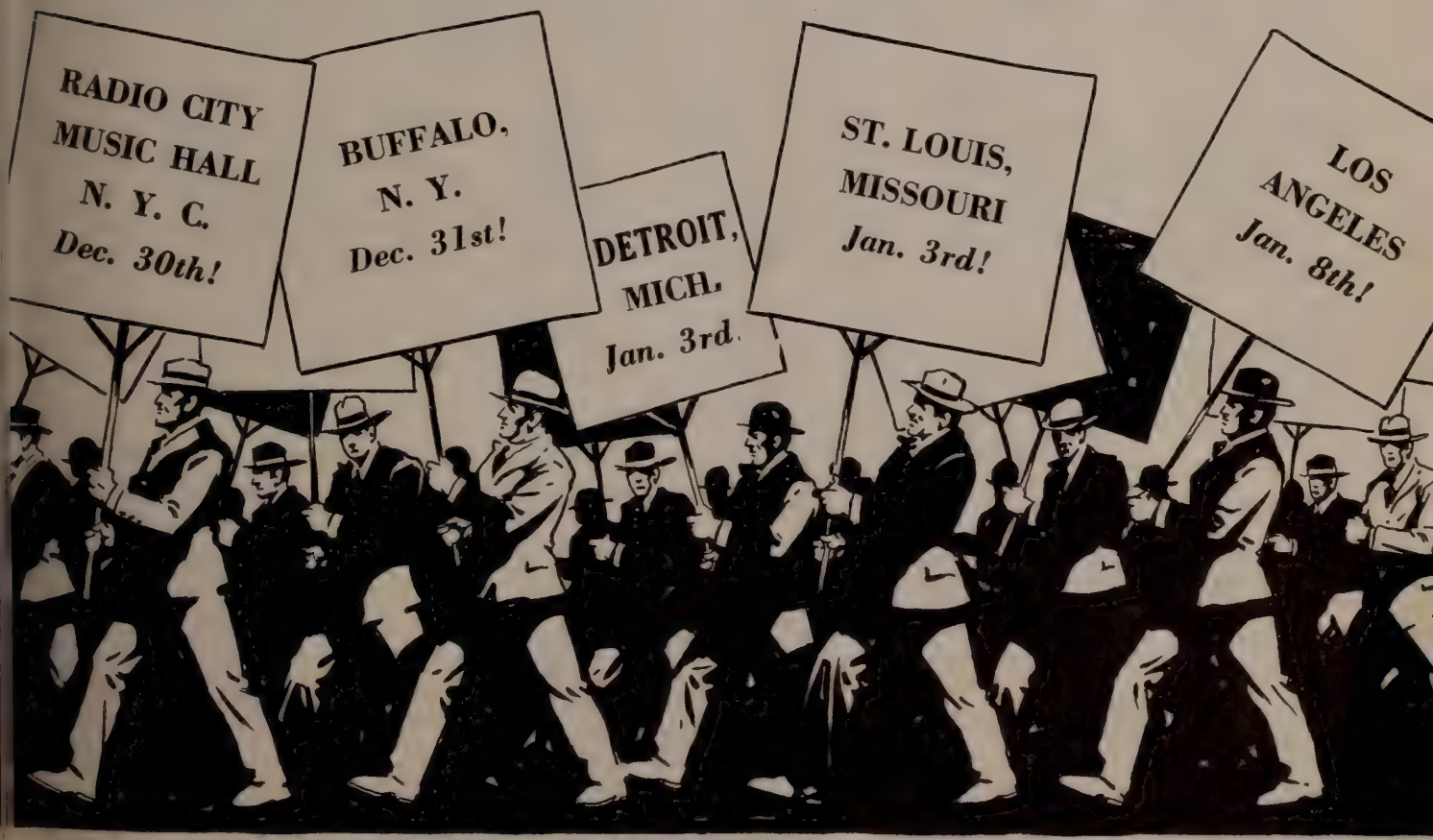
* * *

"Clean picture—well acted—unusual theme.—A. P."

* * *

"It was splendid—with enough amusing situations for relief."

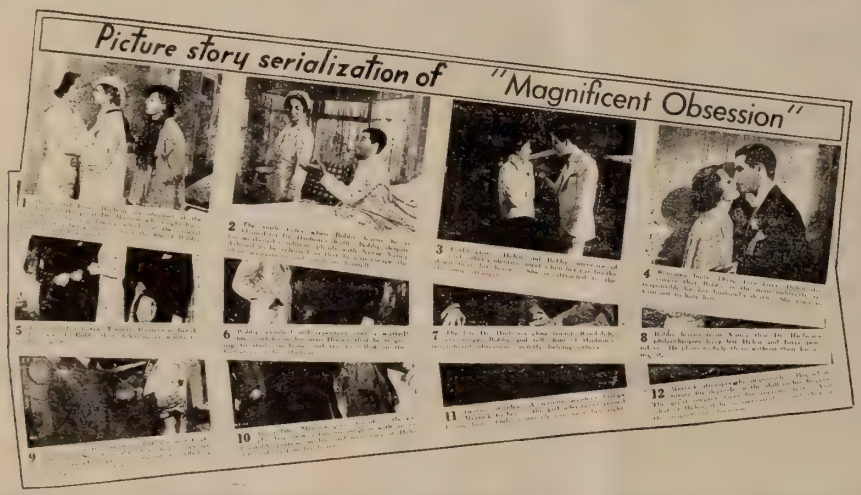
"It was a clean picture with real plot; well produced and acted; we left the show with a good taste in the mouth, if you get what we mean. —Mr. & Mrs. M. T. S.



THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

ADDITIONAL "MAGNIFICENT OBSESSION" IDEAS



SIX DAY NEWSPAPER PICTURE SERIALIZATION

PLANT this six-day picture strip serialization of the picture with one of the local papers for a week of extra advance publicity. It tells the story in a series of four dramatic pictures with captions, each day. There are six strips. Mats of the pictures and copy are available to newspapers upon definite assurance of placement. Mats are five columns by approximately 3½ inches, suitable for tabloid or standard size newspapers. Address your request to Exploitation Department, Universal Pictures, Rockefeller Centre, New York City, noting name of newspaper and time set for publication.

Post Card to Doctors

A GREAT part of the action of "MAGNIFICENT OBSESSION" takes place in hospitals and the principal characters are members of the medical profession. Send a post card carrying cut illustrated, and copy below, to the physicians of your town as they will undoubtedly be interested in seeing this picture which glorifies their profession.

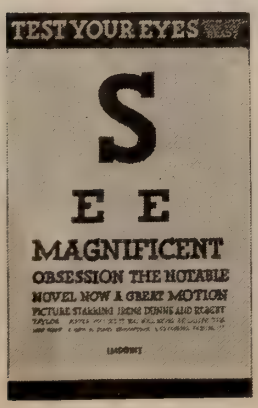
Dear Doctor:

What is the motivating force that makes some doctors world renowned physicians or surgeons, while others remain practitioners? This provocative question is dramatically answered in "MAGNIFICENT OBSESSION" starring Irene Dunne and Robert Taylor at the Strand, next week. You have already heard of the sensational book which has sold over 300,000 copies and in which a doctor running a great hospital sacrifices his life for a wastrel. This notable novel has now become the most discussed picture of the year. Doctors and others who help humanity will be especially interested in seeing this magnificent screen play not only because it sheds light on the ideals of the medical profession, but also because it is great, thrillingly dramatic entertainment.

Sincerely yours,

Eye Test Teaser Board

THIS eye chart stunt can be used as a throwaway and planted in your lobby and in stores for an effective advance teaser. People reading it will, naturally, have the title and catchline implanted in their minds. Print up a quantity on small cards and give them to optical store for distribution with their own ad imprinted on back or at bottom. Any good print shop can set this chart for you for the throwaways. Have your art department letter it for the lobby display.



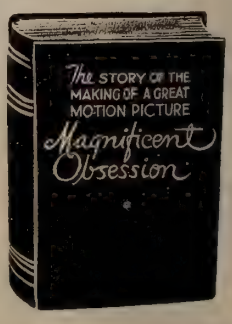
EYES OF HOLLYWOOD

USE this composite picture of the eyes of cast, for a tie-up with your local newspaper. It sells the title and cast as well as providing a good identification contest. Offer free tickets to people who correctly identify the greatest number of eyes and write the best ten word slogan for picture. You might also place this picture in your lobby as an advance teaser stunt. This picture may be obtained in mat form by asking your local Universal Branch for Exploitation Service Mat MO-3.

Identification: (1) Robert Taylor, (2) Irene Dunne, (3) Betty Furness, (4) Theodore von Eltz, (5) Henry Armetta, (6) Charles Butterworth, (7) Arthur Treacher, (8) Beryl Mercer, (9) Sara Haden, (10) Lucien Littlefield, (11) Cora Sue Collins, (12) Ralph Morgan.

Souvenir Booklets

THE dramatic story of the making of "Magnificent Obsession" illustrated with scenes and star heads. Twelve pages — 2⅞" x 3⅝" — printed in two colors throughout. A very handsome souvenir to distribute in advance of your opening, to use as a mailing piece or for distribution by local merchants, book stores and libraries. Imprint space provided on back.



Prices: 75c per hundred or $6.50 per thousand at Universal Branches.

WATCH UNIVERSAL STEP!

W. G. VAN SCHMUS, MANAGING DIRECTOR, RADIO CITY MUSIC HALL, AWARDS THE YEAR'S BEST PLAYING TIME TO UNIVERSAL'S

"MAGNIFICENT OBSESSION"

NEW YEAR'S WEEK! . . . AND WILL FOLLOW THIS GLORIOUS TRIUMPH WITH UNIVERSAL'S NEW MARGARET SULLAVAN SENSATION,

"NEXT TIME WE LOVE"

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

MANAGER
CLIFFORD THEATRE
5937 W ROOSEVELT RD
CHICAGO ILL

FOR THOSE SPECIAL MORNING SHOWS FOR THE KIDDIES ALL THIS HOLIDAY WEEK — — HOW ABOUT SEVERAL OSWALDS?

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 37, NO. 24

JAN. 11, 1936

ALLAN JONES
who plays Ravenal
in
"SHOW BOAT"

"THRILL PILED UPON THRILL"!

Camera Thrills
(Universal)
Great Entertainment

So spirited and rapid-fire is the movement of this two-reel production that it is immensely promising as entertainment. Critical, indeed, would be the patron who would discount the picture because he has seen some of the shots before in newsreels. Thrill is piled upon thrill in such speedy sequence that it all appears entirely fresh, and Graham McNamee is at his best as narrator with such material. Charles Ford produced the picture.—Running time, 21 minutes.

"CAMERA THRILLS"

1906 1936

IN TRIBUTE TO A MAN WHO HAS BEEN A LEADER

IN THE INDUSTRY FOR ALMOST A THIRD OF A CENTURY

Carl Laemmle

30TH ANNIVERSARY

GREAT PICTURES FOR A GREAT CELEBRATION

MAGNIFICENT OBSESSION . Irene Dunne
NEXT TIME WE LOVE . . Margaret Sullavan
LOVE BEFORE BREAKFAST . Carole Lombard
SUTTER'S GOLD . . . . Edward Arnold
DRACULA'S DAUGHTER . Bela Lugosi
GREAT IMPERSONATION . Edmund Lowe
STRANGERS AT THE FEAST . Margaret Sullavan
SHOW BOAT . . . . . Irene Dunne

BOOK TODAY DO IT NOW

THIS IS UNIVERSAL'S YEAR!

I REMEMBER

(A SALUTE TO

by R. H. Cochrane, Vice

Now that we are celebrating Mr. Laemmle's Thirtieth Anniversary, let's look at his record, take him apart and see what makes him tick.

I have been associated with him all of the thirty years.

I remember him when he was much older than he is today. I mean older.

I remember him when he worked, fought and worried—and now he works, fights and grins.

I remember the first time I ever saw him. He walked into my office in Chicago, held up one finger like old Doctor Munyon and said, "I've got an idea." And he had. And he has been having them ever since. Many of them have been revolutionary and great, others good, and others still-born. He admits it when they are poor, but he glows with pride when he hits the nail on the head.

He's soft as mush in matters of heart interest. He has been worked by (literally) hundreds, possibly thousands. Anyone with a hard luck story has been able to tap his purse, even when the purse was lank and gaunt. He has been lied to and stolen from by the smoothies of the world — and he has always cooked up some excuse for forgiving them.

HIM WHEN—

CARL LAEMMLE)

President, Universal Pictures

He loves his work, in fact he's plain daffy over it. The only thing that keeps him from working all the time is his love for his family — and now and then a game of cards.

He likes people.

He suffers when his friends suffer, and he rejoices when something good happens to them. His suffering is just as keen as theirs, his rejoicing just as exuberant.

Believe it or not, he likes exhibitors! That's one thing no producer or distributor is supposed to do. But he does. He has never forgotten that he started as an exhibitor, and that exhibitors are just as human and fine as producers — and in some cases a darned sight more so.

He has never been blase one moment in his life. In his lighter hours he is as much of a kid as he was thirty years ago.

As a partner and associate of his for all these years, I salute one of the most human and humane men I ever hope to know.

That quality in him which got under my skin is the same quality which now causes thousands to join in celebrating his anniversary.

NOT EVEN

Kept them away!

READ WHAT THE WORLD'S FINEST THEATRE DID WITH UNIVERSAL'S MAGNIFICENT PRODUCTION!

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

WESTERN UNION

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

R. B. WHITE
PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

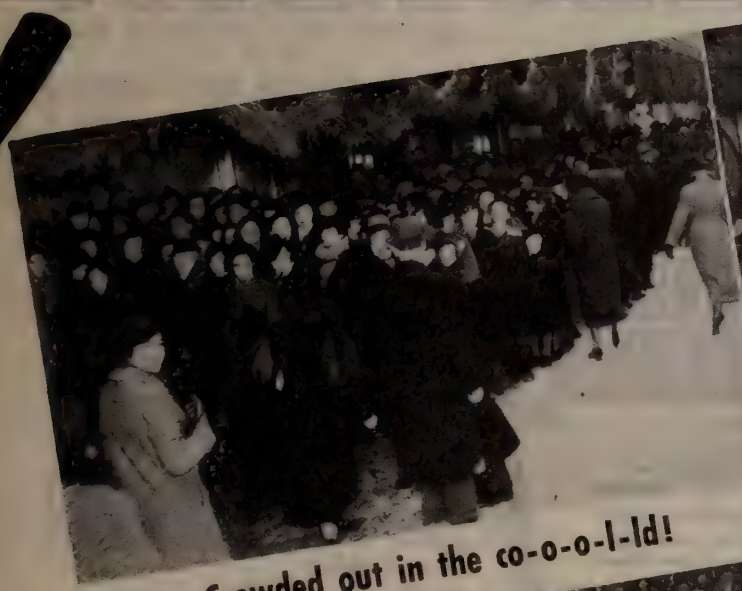
S14 PAID TWS 3 MINS=PRUV NEWYORK NY 508P DECEMBER 30 1935

CARL LAEMMLE=
UNIV PICT CORP UNIVERSALCITY CALIF=

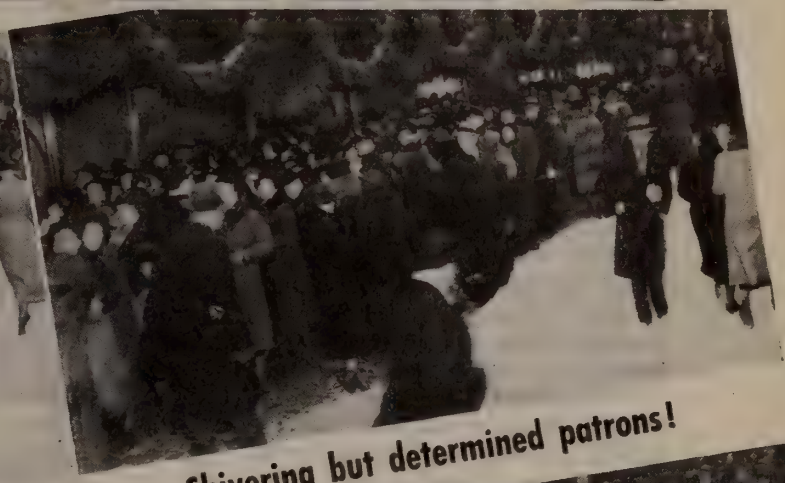
IN SPITE OF A RECORD BREAKING SNOWSTORM MAGNIFICENT OBSESSION HAS FILLED THE MUSIC HALL CONTINUOUSLY FROM OPENING PERFORMANCE WITH TWO THOUSAND STANDING INSIDE AND OUTSIDE AT ONE THIRTY STOP OUR PATRONS ARE GIVING THE PICTURE FINE PRAISE STOP THOUGHT YOU MIGHT LIKE TO KNOW HENCE THIS TELEGRAM WITH CONGRATULATIONS=
W G VAN SCHMUS MANAGING DIRECTOR
RADIO CITY MUSIC HALL.
238P

MAGNIFICE

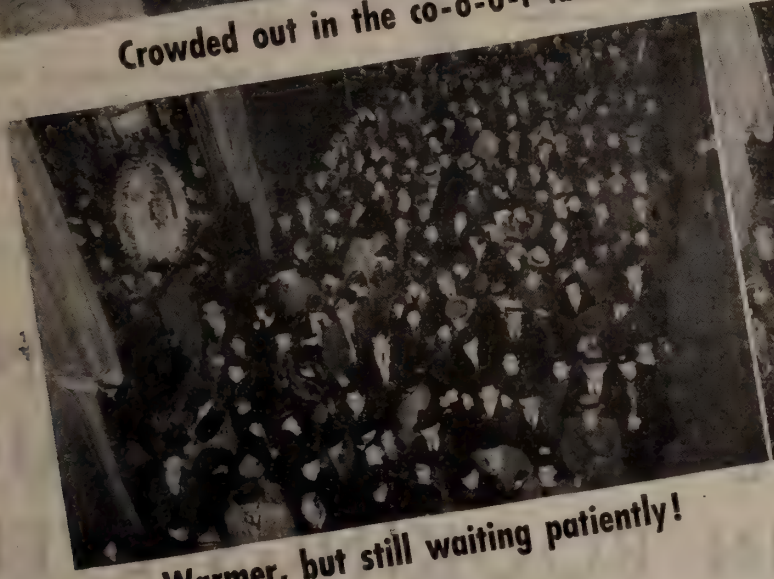
BLIZZARDS



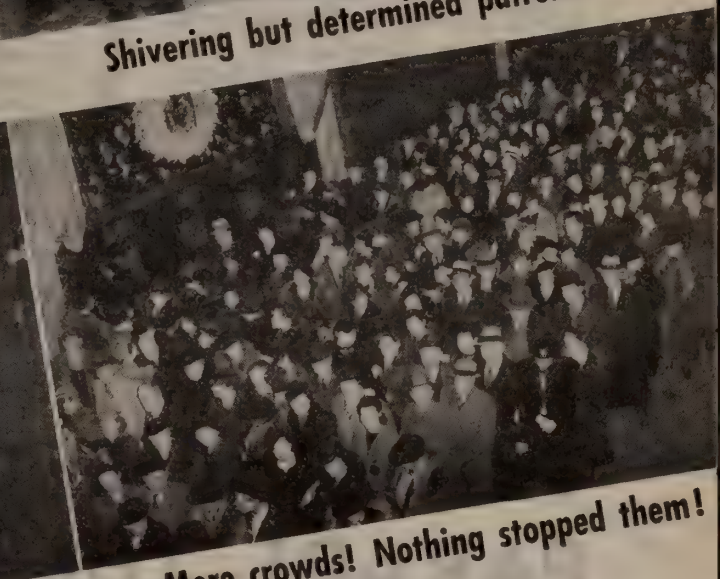
Crowded out in the co-o-o-l-ld!



Shivering but determined patrons!



Warmer, but still waiting patiently!



More crowds! Nothing stopped them!

UNIVERSAL'S FIRST GIFT OF 1936 TO THE WORLD'S BOX OFFICES!

NT OBSESSION

THE PICTURE WITH A HEART!

Right Off the Bat at Universal

The new year is opening gloriously for Universal. Production is boiling, pictures are hitting, the Carl Laemmle exploitation drive in connection with his 30th anniversary has begun! All in all it looks like a glorious year for Universal City.

* * *

Gregory LaCava, director of "She Married Her Boss," "Private Worlds," "Affairs of Cellini" and "Gallant Lady" has been signed by Universal to direct William Powell in "My Man Godfrey." The picture starts March 2nd.

* * *

"Magnificent Obsession" broke a one day record at the New York Music Hall and kept up a spanking admission pace all during New York's first bitter taste of winter. At Buffalo "Magnificent Obsession" hung up a five year record at the Lafayette. It's held over—of course!

* * *

The Jimmy Dunn-Sally Eilers picture with Pinky Tomlin, formerly referred to in the studio as "Tomorrow Is A Better Day," got a new title this week and a mighty good one. It will be released under the title of "Don't Get Personal."

* * *

Universal will release a new Mentone musical on January 22nd which is entitled "Carnival Time" with a cast including Jean Sargent, Jack Fulton, Russ Brown, Fred Sandborn, Sue Hastings' Marionettes, Washboard Serenaders, Mary Louise Harper, Biltmorettes and Eugenie Reed.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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JAN. 11, 1936
Vol. 37 No. 24

* * *

"Next Time We Love," just finished at the coast, will have as big a first run opening throughout the country during the weeks of February 3rd and 10th as "Magnificent Obsession" did on January 6th and 13th. It opens at the Music Hall on January 30th.

* * *

"Invisible Ray" opened yesterday at the Roxy and it looks like another big week at this big Universal first run house.

* * *

Cesar Romero and Betty Lawford have been added to the cast of Carole Lombard's picture "Love Before Breakfast."

* * *

Howard Winner, Universal Newsreel cameraman in Ethiopia is the first newsman in the world to go to the Ethiopian war front. Another Universal triumph.

THE "MAGNIFICENT OBSESSION" PARADE—THE BIGGEST LINE-UP OF FIRST-RUN BOOKINGS EVER AWARDED A SINGLE PRODUCTION! FOLLOW THE LEADERS! JOIN THE PARADE! GET IN LINE FOR A FORTUNE!—AND START YOUR ADVERTISING CAMPAIGN NOW!

First on the Railroads—

February, 1923, Chicago & Alton Railroad. First movies on moving train.

First in the Air—

October, 1929, T.A.T. between Columbus, O. and Pacific Coast. First movies on moving passenger plane.

First on the High Seas—

July, 1929, White-Star liner Majestic. First movies on moving transatlantic liner.

First Everywhere—

Including the latest Beat in a long career marked by enterprise. First movies in the N. Y. State CCC Camps on regular service, December 23, 1935, Camp Wawayanda.

"DIAMOND JIM"

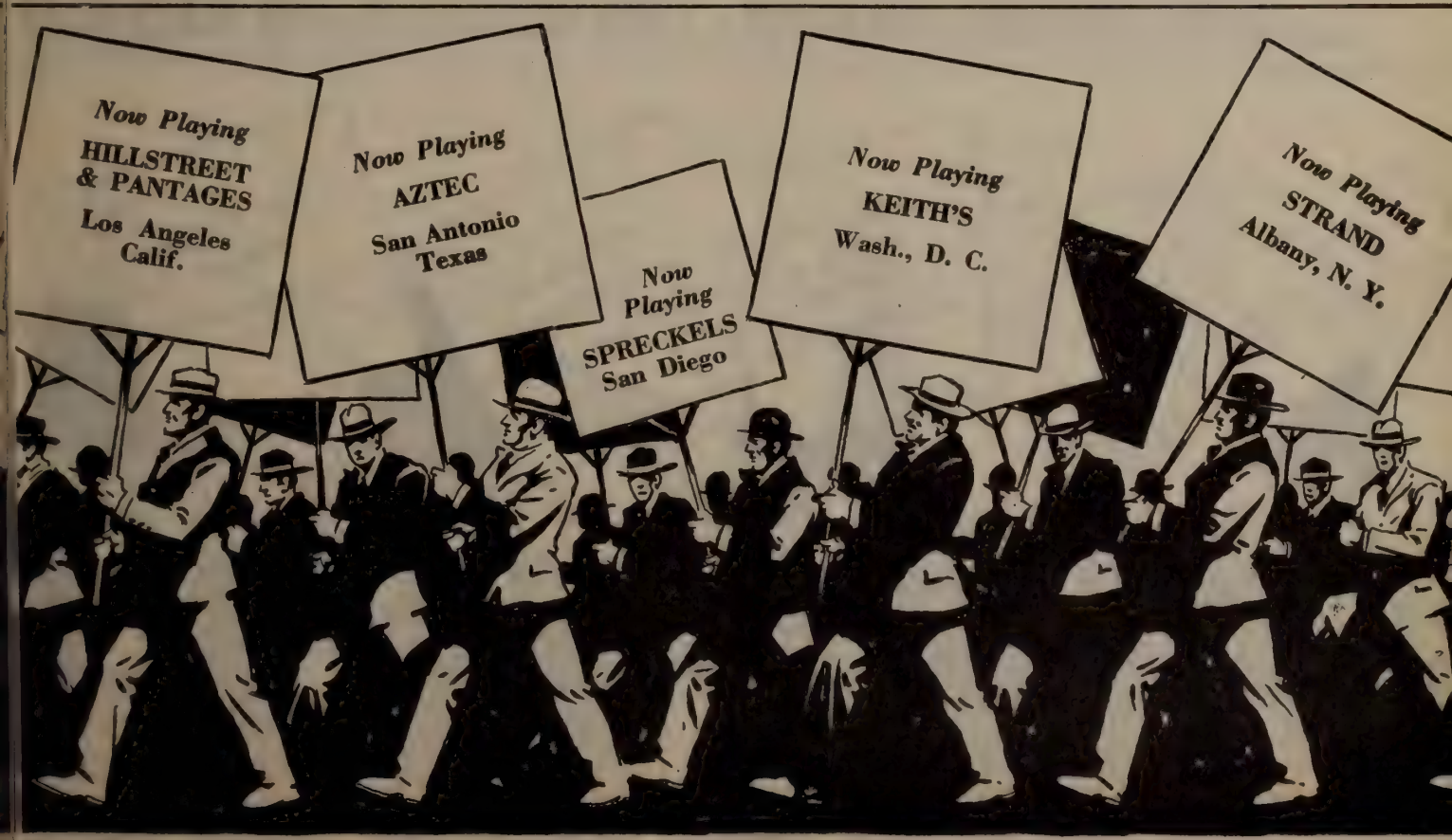
Is First CCC Program

UNIVERSAL has scored another beat in its long career of being first in everything.

"Diamond Jim" was selected for the initial program presented in C.C.C. Camps of New York State by the Motion Picture Division of W.P.A. This initial program had its first showing in Camp Wawayanda on December 23rd. Camp Wawayanda is one of the five Camps in Circuit No. 1 thru which picture will play. Up to the present time five Circuits have been organized, consisting of five Camps in each Circuit.

The occasion was made a gala affair signalizing this educational and amusement campaign initiated by the Motion Picture Division of the Federal Theatre Unit. A twelve piece orchestra entertained the enrollees in the recreation hall prior to the screening and there were a number of State notables present, including Lieut. Col. Giffen, Commanding Army Officer of the District, and Mr. Harold Dunn, Educational Director of the Second Corps Area.

The selection of the programs and the direction of the educational work in connection with them is in charge of Mrs. Marion Beaufait, Supervisor of the Motion Picture Division, Federal Theatre Project. These programs are being watched very carefully not only by other Works Progress Divisions but by educational organizations throughout the nation as they embody a new principle combining recreation and education.



THIRTY Y

WITH THIS ANNOUNCEMENT I
THOSE WHO PERSONIFY IT ENTER
UNIVERSAL IS PROUD OF BEING
INDUSTRY TODAY, IN POINT OF C
SERVICE. IT IS AN ENVIABLE HIS
WITH UNFORGETTABLE TRIUMPHS.

YOUNG, VITAL AND VIGOROUS IN ITS IDEAS AND ALSO ITS IDEALS. YOUTH
BE THE HERITAGES INSEPARABLE FROM UNIVERSAL'S LONG YEARS OF PR

EARS YOUNG!

)K, UNIVERSAL PICTURES CORPORATION AND

'ON THE 30TH ANNIVERSARY SEASON. NATURALLY,

HE OLDEST COMPANY IN THE MOTION PICTURE

TINUOUS EXISTENCE AS WELL AS UNINTERRUPTED

RY, RICH WITH MANY GLORIES AND RICHER STILL

UT FAR PROUDER IS UNIVERSAL OF HAVING KEPT

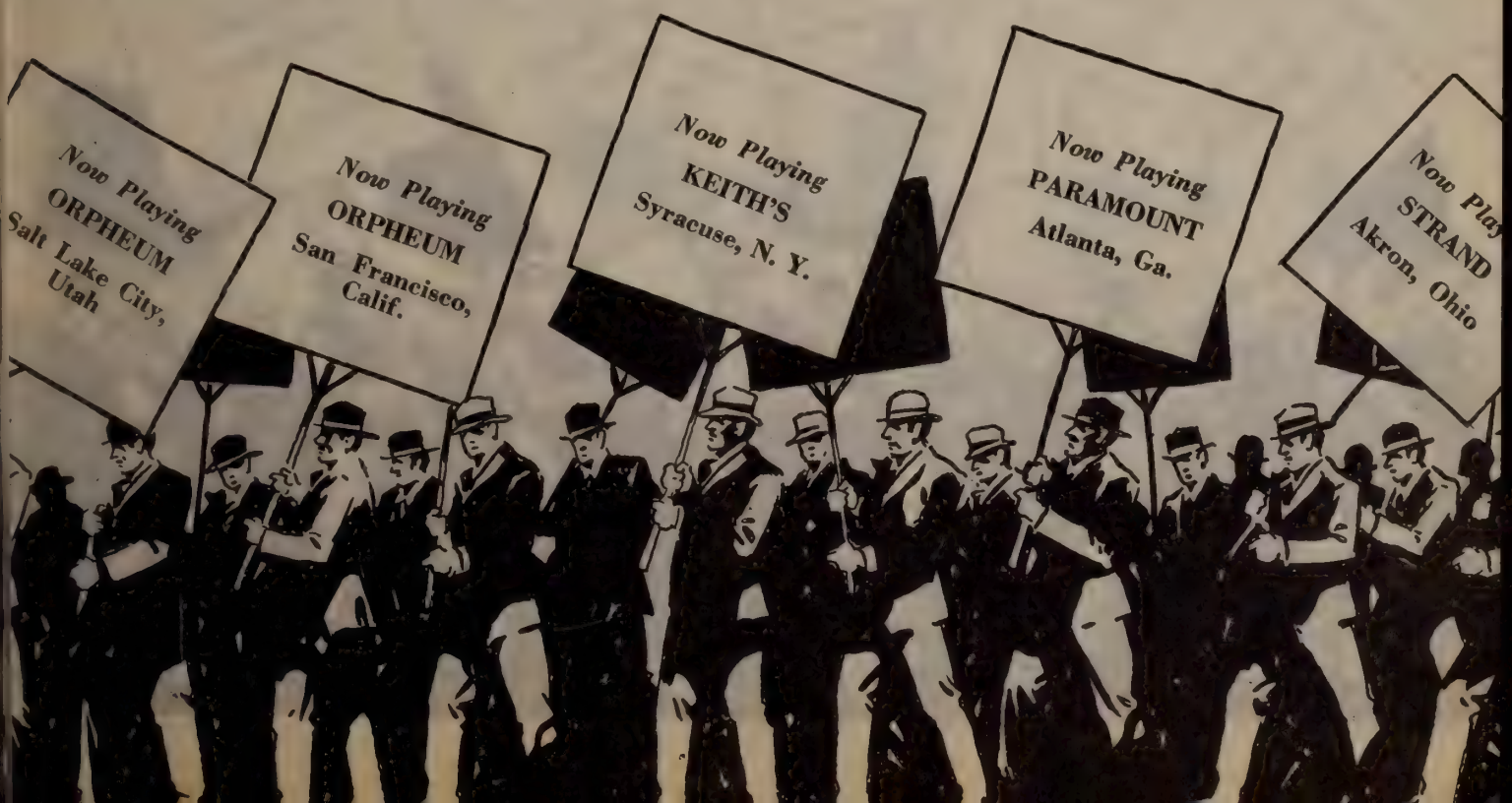
NESS AND CREATIVE ENERGY—THEY ALWAYS WILL

T-BRINGING LEADERSHIP . . . . CARL LAEMMLE

WHEN Universal's elaborate annual announcement book came out in July, its opening pages were the announcement by Carl Laemmle of the thirtieth year of the oldest moving picture company in the business.

These two pages have been reduced to the compass they now occupy here, but their message is more vital to exhibitors and more prophetic even than it was in July.

Read it again in the light of such pictures as Universal is now turning out, "Magnificent Obsession," "Great Impersonation," "Three Kids and a Queen," "Next Time We Love," "Sutter's Gold" and "Show Boat."



"Magnificent Obsession" Breaks

"MAGNIFICENT OBSESSION" is hitting on high in its first runs. The Music Hall in New York played to capacity during New York's first blizzard and wound up its week with the biggest gross in many weeks. The picture gave utmost satisfaction to the theatre and its patrons.

In Buffalo, the story was the same. A. C. Hyman the manager wired as follows to J. R. Grainger the moment he saw the first show in his Lafayette Theatre:

DEC 19

BUFFALO NY

J R GRAINGER

UNIVERSAL FILM EXCHANGES
ROCKEFELLER CENTER
JUST SCREENED MAGNIFICENT OBSESSION I THINK THIS IS THE GRANDEST PICTURE EVER TURNED OUT BY UNIVERSAL AND I HAVE IN MIND BACK STREET, IMITATION OF LIFE AND OTHER BIG PICTURES WHEN I SAY THIS IS A WOMANS PICTURE AND A WOMANS PICTURE IS A BOX OFFICE PICTURE I CONGRATULATE UNIVERSAL BECAUSE I FEEL SURE THAT MAGNIFICENT OBSESSION WILL RATE HIGH IN THE FIRST TEN PITURES OF THE YEAR REGARDS

A C HAYMAN
LAFAYETTE THEATRE
BUFFALO

$1,000.00 IN CASH PRIZES!
For the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

And then on January 6th Mr. Hayman wired to Mr. Grainger as follows:

MAGNIFICENT OBSESSION BREAKING ALL HOUSE RECORDS HOLDING OVER AFTER EIGHT DAY RUN FOR ANOTHER WEEK LOOKS THOUGH IT MAY RUN INTO THIRD WEEK STOP HAVE DATED MARGARET SULLAVAN PICTURE FEBRUARY SIXTH

A C HAYMAN

There were a lot of reasons for this wire but most of them are container in the report of Variety.

'OBSESSION' IN BUFFALO
A WOW $16,000

Records in New York and Buffalo

Buffalo, Jan. 7

(Best Exploitation: Shea Houses)

Picture business is emerging currently from the holiday mix-up of scrambled features and split weeks and looks to be okay and better for the present stanza. Special midnight showings helped increase the grosses and keep the figures above the water line. Majority of houses are feeling drop-off since the weekend.

"Magnificent Obsession" at the Lafayette has developed into a heavy sock. All records for the house are going by the boards, the nearest approach being "Sin Takes A Holiday" five years ago at 35c. top. Starting with New Year's Eve show the picture had been doing consistent turnaway business.

LAFAYETTE (Ind.) (3,400: 25) — "Magnificent Obsession" (U). Far and away the outstanding attraction of the town and best the house has had in years: near riot at probably over $16,000. Last week "Could Only Cook" (Col.) did pretty well despite the title and the switch from double feature to single; left little to complain about at over $7,000.

And this followed another smacking week during which the Lafayette, which has a grand week when it pulls Six G's, played another Universal bill. "Three Kids" and "East of Java" rolled up $8,500 according to Motion Picture Daily.

And this wasn't all. Here are words of praise for another Universal picture, this time a short, which played at the Lafayette in November. R. D. Walsh who is the publicity director for the house wrote Mr. Laemmle at Universay City about it. Here is his letter.

My dear Mr. Laemmle:

We have just completed an engagement with your cartoon "Monkey Wretches" on our program.

I personally think that this is one of the finest cartoons I have seen and compares favorably with Disney's "Three Little Pags." Our audience reaction on this short subject was wonderful.

Sincerely,

New Lafayette Theatre

(Signed) R. D. WALSH

Publicity Director

$1,000.00 IN CASH!

Prizes for the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

NOT SINCE "FRANKENSTEIN".

Not since FRANKENSTEIN have we advised you to use a teaser-trailer in advance of the regular trailer

Because . . .

Only the biggest pictures deserve teaser trailers!

Not until MAGNIFICENT OBSESSION has there been a show that will return at the box office every ounce of extra exploitation pressure you can give it

Use the teaser trailer on MAGNIFICENT OBSESSION

Because . . .

ONLY THE BIGGEST PICTURES DESERVE SPECIAL TEASER TRAILERS!

Sutter's Fort as it is today—It is surrounded by imposing buildings and beautiful parks and lakes in the city of Sacramento. It used to be on the bank of the river and Sutter used to unload his barges directly in the center lower part of this picture. The buildings in the rear are the Thursday Club, the Scottish Rite Temple and the Sutter Hospital.

Historic Fort Erected For "SUTTER'S GOLD"

THE most elaborate setting yet erected for scenes to form a part of "Sutter's Gold," the Universal saga of early California starring Edward Arnold, has just been completed in the San Fernando Valley.

The "set" represents Sutter's Fort at the settlement of New Helvetia in the days of '49, and is an exact reproduction of the structure which still stands at Sacramento, Calif. A heavy wall of adobe surrounds the compound, which covers nearly four acres, and the parapet supports several cannon, duplicates of those secured by General Sutter from the Russians, while the walls are slotted with apertures for firing from within.

Within the enclosure, entered by a single arched gateway, are stables, blacksmith shops, graneries, barbecue pit, well and all necessities for living within the Fort. Rudely fashioned carts and enormous casks of wine are ranged about the courtyard, and Indians sit at old fashioned handlooms, making rugs. A terrace leads to Sutter's mansion, ornately built in Spanish style, with tiled roof and wide arches, and shaded by a gigantic oak tree.

Sutter's Fort as it was in 1846 from an old print which was published in the interesting book "California in 1846"—It has just been made the capitol of New Helvetia, which was Sutter's subtle name for his empire in America.

The settlement of New Helvetia, the first definitely planned white colonization of the Great West, is springing into being on the famous "back ranch." This rudely constructed village, surrounding the fort and reproduced in exact duplication of the original through the medium of historical drawings, was established in 1840 by John Sutter. The settlement consists of a score of thatched dwellings constructed of nondescript materials, since in those days no lumber was at hand. The Los Angeles River flows past the spot on which

(Continued on Page 28)

ANOTHER UNIVERSAL SM

Margaret SULLA

Up to Greater Stardom with "C
What Now?," "The Good Fai
— Now at the Peak of He
URSULA PARROTT'S
JAMES STEWART, RA
Mitchell, Robert McWa
Ronald Cosbey. Dire
Griffith. Produced
A Universal Pictu
Carl Lae

in

NEXT TIM

SH FOR RADIO CITY MUSIC HALL!

VAN

y Yesterday," "Little Man,
and "So Red the Rose"
Box-Office Career in
atest Story! . . . With
MILLAND, Grant
, Anna deMetrio,
d by Edward H.
Paul Kohner.
presented by
ıle.

WE LOVE

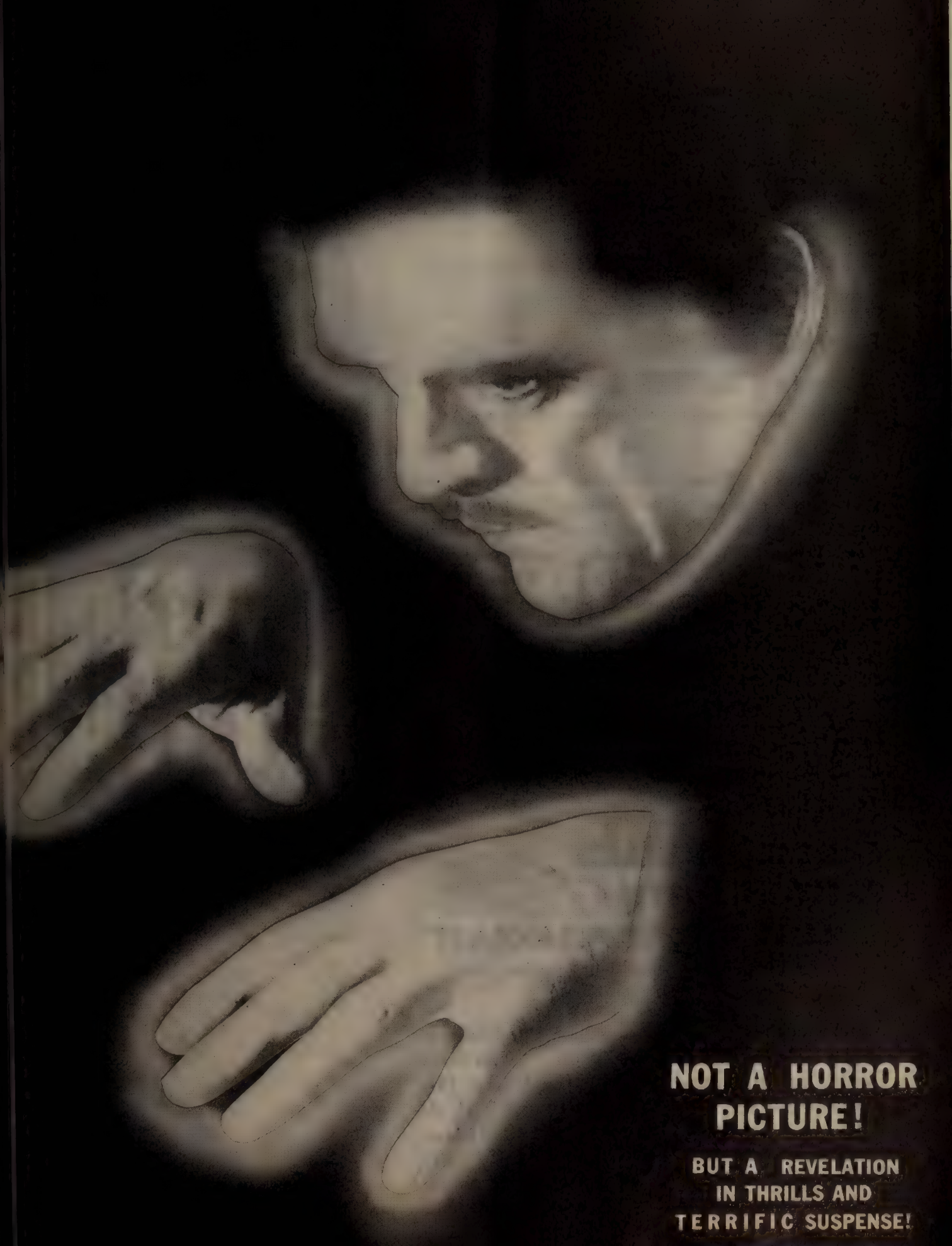
"THE INVISIBLE MAN" WAS AN EYE OPENER. THE FANS ARE STILL TALKING ABOUT IT... BUT THE "INVISIBLE MAN" WAS A PIKER COMPARED TO THE ASTOUNDING LUMINOUS MAN IN ...

The INVISIBLE RAY

starring **KARLOFF**
as the luminous man
and **BELA LUGOSI**
with **FRANCES DRAKE, FRANK LAWTON**
Walter Kingsford, Beulah Bondi, Violet Kemble Cooper, Nydia Westman

Story by Howard Higgin and Douglas Hodges
Screenplay by John Colton
AN EDMUND GRAINGER PRODUCTION
Directed by Lambert Hillyer

A UNIVERSAL PICTURE
PRESENTED BY CARL LAEMMLE


NOT A HORROR PICTURE!
BUT A REVELATION IN THRILLS AND TERRIFIC SUSPENSE!

HERE ARE THE PRODUCTI

....THE HITS YOU'LL SOO

EDWARD ARNOLD*
LEE TRACY
BINNIE BARNES
in "SUTTER'S GOLD"

From the epic novel by Blaise Cendrars

With

Harry Carey • Russell Hopton • Montagu Love C. Henry Gordon • Jim Thorpe • John Miljan Frank Reicher • Mitchell Lewis • Katherine Alexander • William Gould • Olaf Hytten Russ Powell • Henry Cording • Walter Long Robert Warwick • Bryant Washburn • William Janney. Adaptation by Gene Fowler. Directed by James Cruze. An Edmund Grainger Production. Presented by Carl Laemmle.

*By arrangement with B. P. Schulberg

CAROLE LOMBARD
PRESTON FOSTER
in "LOVE BEFORE BREAKFAST"

Faith Baldwin's Cosmopolitan Magazine story

With

Janet Beecher • Cesar Romero • Pat Flaherty Joyce Compton • Diana Gibson • Nan Gray David Worth • Douglas Blockley • Earl Eby Priscilla Lawson • Adamae Vaughan • Nick de Ruiz • Red Christie . . Directed by Walter Lang. Screenplay by Herbert Fields, author of "Fifty Million Frenchmen." An Edmund Grainger Production. Presented by Carl Laemmle.

UNIV

PROD

and

NS BEFORE THE CAMERAS

PLAY.... AS PROMISED!

ERSAL

UCING

IRENE DUNNE
ALLAN JONES
CHARLES WINNINGER
PAUL ROBESON
HELEN MORGAN
HELEN WESTLEY
in "SHOW BOAT" (Version of 1936)

Edna Ferber's Immortal Classic

With

QUEENIE SMITH • SAMMY WHITE • FRANCIS X. MAHONEY • MRS. HATTIE McDANIEL • MARILLYN KNOWLDEN • ARTHUR HOHL • CHARLES MIDDLETON • DONALD COOK • J. FARRELL MacDONALD . . . New music and lyrics by Jerome Kern and Oscar Hammerstein, II . . . A Carl Laemmle, Jr. Production . . . Directed by JAMES WHALE.

JAMES DUNN
SALLY EILERS
PINKY TOMLIN
in "DON'T GET PERSONAL"

With

Spencer Charters • Doris Lloyd • George Cleveland • Lillian Harmer • Charles Coleman Charles Judels • Mike Morita • Tom Dugan Frank Austin • Torben Meyer • Alene Carroll. Produced by David Diamond . . . Directed by William Nigh

low!

Paul Robeson Triumphs in "SHOW BOAT"

Paul Robeson, is not only a gentleman and a scholar, but one of the best collegiate athletes of his time, a splendid character and one of the greatest singers of a race noted for its musical genius. In this photograph Paul Robeson is shown singing "Ol' Man River" the way it will be dramatized in Carl Laemmle Junior's production of "Show Boat."

PAUL ROBESON has not only completed his role in "Show Boat" and entrained for London by way of New York but he has shown the entire sound recording end of the moving picture business a few new wrinkles.

If there is any treat in store for movie audiences greater than to hear Paul Robeson sing "Ol' Man River," Hollywood does not know what it is and the world does not know what it is. It is the tops! The whole technical crew of Carl Laemmle Junior's unit was on the "qui vive" to make this recording and the new song that Jerome Kern wrote especially for Robeson the very quintessence of recording art. This is the way the New York Times reports the accomplishment of this high purpose.

"Showboat," is progressing briskly at Universal, Paul Robeson is engaging the studio's attention at the moment so that he may complete his role and leave for his recitals in Albert Hall in London. New equipment has been installed in the Universal recording rooms to take care of his voice, which, it is indicated, will be something new to the screen, differing materially from the sound track of "Sanders of the River." If it may be revealed without threats of libel action, Mr. Robeson has become a crooner.

When he first appeared on the Universal lot, the singer had definite ideas about how his voice should be recorded for "Old Man River" and the other numbers he renders.

First the microphones were set up in the dubbing rom in the usual fa-l shion, some eight or ten feet from the singer. He recorded his numbers with his full voice, the sound mixer taking care of the volume that reached the light valves. After this was done they allowed Robeson to use his own method.

$

$1,000.00 IN CASH!

Prizes for the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

"Ol' Man River"

You an' me,
We sweat and strain,
Body all achin'
An' racked wid pain,
"Tote dat barge!"
"Lift dat bale",
Git a little drunk
An' you'll land in jail.

✚ ✚ ✚

Another Ethiopian Beat For Universal Newsreel Man

NEW YORK, Jan. 11—Monday Howard Winner, Universal Newsreel cameraman, will leave Addis Ababa on his way to get exclusive films by special arrangement in the Ethiopian front lines. One week ago he obtained explicit permission from Haile Selassie's government to make the trip. Winner is today flying southeastward as far as Nugelli, where he will place his camera equipment on a truck and ride for four more days, until he reaches the site of the Red Cross bombing which occurred two weeks ago, near Dolo on the southern front.

Winner was accompanied by Dr. Junos of the Red Cross.

This is the first time that the Ethiopian government has given any correspondent permission to visit the front lines.

It will require more than a week for Winner to return to Addis Ababa from Dolo. When he gets to Nugelli by truck, the plane will be waiting to hurry him back to the Ethiopian capital. The Universal cameraman is writing the details of his trip for release as a news feature.

STRANGER than FICTION

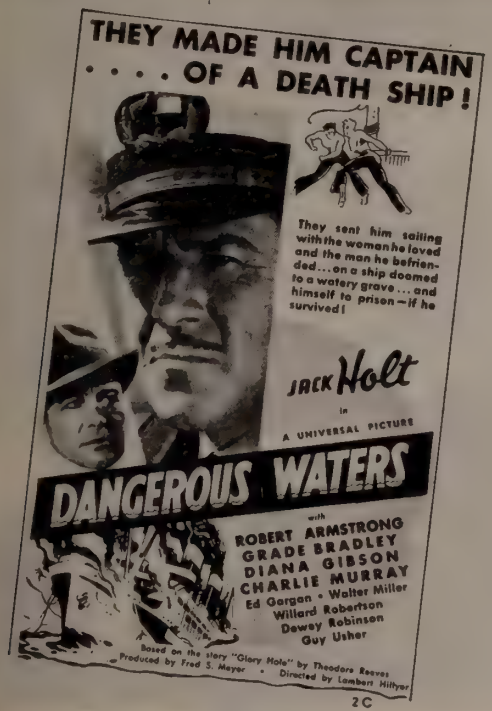
NO WONDER YOUR PATRONS HAVE FAITH IN THEM! . . . .

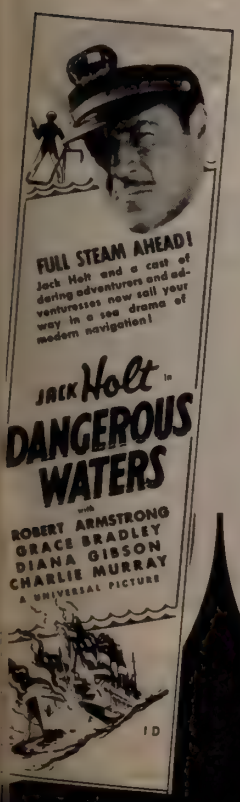
They have yet to see one that didn't thrill them, or fascinate them, or wasn't worth the price of admission alone!

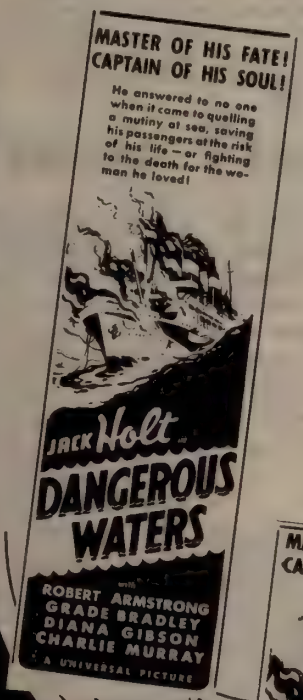
So tell them you're booking the newest of these amazing single-reelers! It's ready!

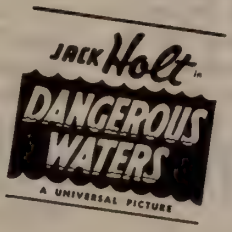
SELL 'EM ACTION LIKE THIS A

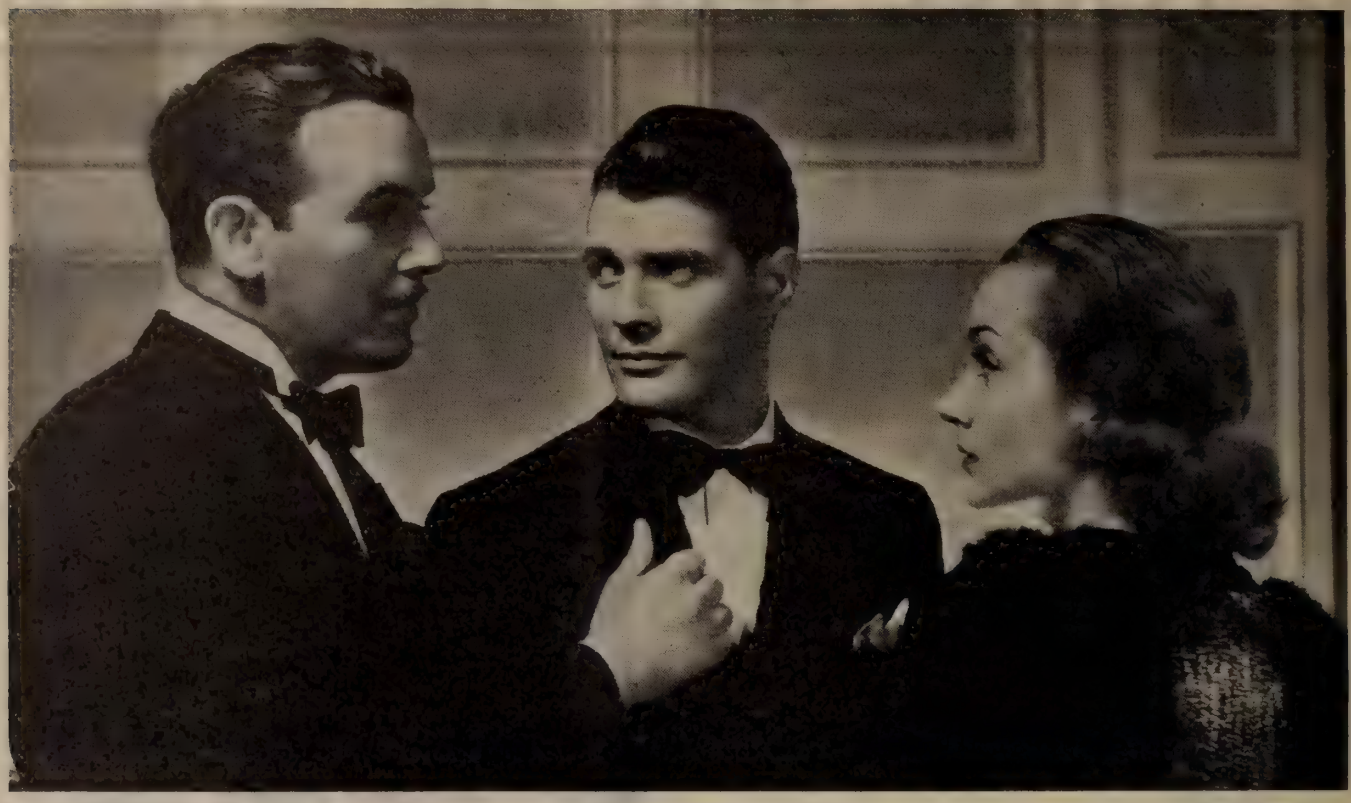
ND YOU'LL SELL 'EM SEATS!











"Love Before Breakfast" is getting under way splendidly at Universal City as a passage at arms between an actor and an actress who have proven to Hollywood time and again that they not only can dish it out but can take it,— Carole Lombard and Preston Foster. The argument here is over Douglas Blackley, a young football star, who has been chosen by his team to date up Carole Lombard. Preston Foster, who himself has been annoying Carole, objects to this new interference and in a jiffy there is a free for all fight in the coffee shop and a grand mixup, which resulted unfortunately in an honest-to-goodness black eye for the beauteous Carole.

"Love Before Breakfast" is a Riot

A MAGNIFICENT purple "shanty," the color and almost the size of an eggplant, is hanging on one of the most beautiful eyes in Hollywood as result of the funniest movie scene filmed in years. The eye decorated with the "shiner" belongs to Carole Lombard, and she acquired it from her leading man Preston Foster in a coffee-shop battle royal staged in "Love Before Breakfast" which she is making for Universal, from Faith Baldwin's popular tale, "Spinster Dinner."

This scene which is so funny that it left even hardboiled cameramen and electricians helpless with laughter comes about when a college football hero makes too much interference. He gets in the way of Preston Foster who is trying to make a hit with the fair Carole. Carole is annoyed by Foster's attentions. She tries to get away from him. In doing so she walks out of the frying pan into the fire; the fire being Douglas Blackley as a young football star who has been picked by his team to date up Miss Lombard.

The burly Foster objects to this, words get hot and bitter, Blackley's football henchmen rally round and the next moment the stars are seeing stars from a barrage of hooks and swings, Foster fighting against the field. One of his wild swings hits Carole on the eye, someone pulls the electric switch, the patrol wagon clangs up, everybody takes a ride and the next day Carole is in a beauty parlor getting cold cloth and raw beefsteak treatment for her "shiner."

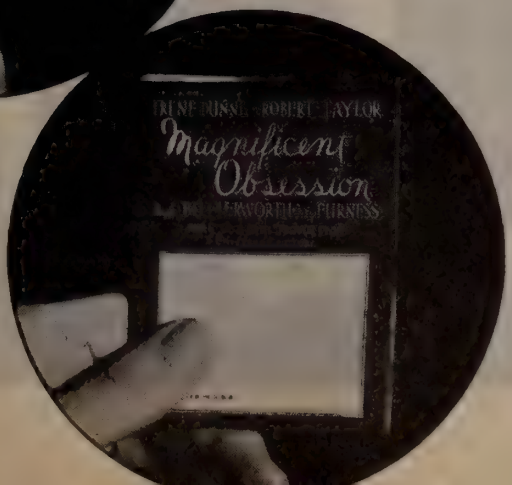
When director Walter Lang prepared to film this scene, he went in for realism. He picked eight of the huskiest football star on the extra list to match against Foster in the free for all. Instructions were to pull no punches. During rehearsals Miss Lombard was kept off the batlefield and the boys just shadowboxed to get the right pace and footwork.

Then Lang called "Camera!" and the fun began. Miss Lombard daringly walked into the fusilade of fists trying to separate the contestants and getting in an occasional slap herself as the script directed. Her black eye came unexpectedly. It was supposed to come merely from the pencil of the makeup man. Then Foster's wild swing accidently connected and no makeup man was needed.

$1,000.00 IN CASH PRIZES!
For the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

Above: Sample pages showing attractive style of layout, text and illustrations.

Above: Front cover of the booklet-herald.



Right: Back cover, showing space for theatre imprint.

A BOOKLET FOR A HERALD!

You won't have to hand them out to your patrons. They'll GRAB for them! . . . . These booklet-heralds cost more, but they'll bring easily five times the business an ordinary herald will! Order them now!

EAST OF JAVA

EAST OF JAVA

BOXOFFICE RATING

ADVENTURE MELODRAMA... Unusually strong on suspense and action . . . Will hold 'em on the edges of their seats . . . Bickford excellent . will please everywhere.

Universal

72 Minutes

Charles Bickford . . . Leslie Fenton . . .
Elizabeth Young . . . Frank Albertson . . .
Siegfried Rumann . . . Clarence Muse . . .

Directed by George Melford

Excellent action-adventure melodrama! This is the picture during the filming of which Charles Bickford was clawed by a lion, and when one watches some of the amazing scenes in which people are attacked by the animals, it becames evident that there was more fact than publicity to the newspaper stories of Bickford's encounter on the studio lot. For intense, violent action, I doubt that there has been a better picture of this type than "East of Java" for many months. In the early sequences, the story is engrossing enough, but from the time when a terrific typhoon wrecks the ship and casts the central characters upon a deserted island, down to the climax, the action is gripping, shocking and done so realistically that it fascinates the spectators. . . . . This is a natural for action houses. If played a second day, it should do better than the first on word-of-mouth plugging.

Universal's 1936 Baby Stars

Universal has selected its own baby stars for 1936 and Baby! here they are! Jean Rogers, who made such a hit in "Stormy" and "Frank Merriwell" starts the line on the left. Next is Diana Gibson who achieved the lead in one of the very first pictures in which she ever appeared, "Dangerous Waters," starring Jack Holt. Then Priscilla Lawson, the beauty who was discovered by the Universal Newsreel editor and who already has one good role to her credit in "Dangerous Waters" and who is now appearing in "Sutter's Gold." Last is Nan Gray who is playing the role of Sutter's daughter in "Sutter's Gold."

Rob Wagner Praises "Stormy"

(From Rob Wagner's Script)

SOMETIMES a 'B' picture without ballyhoo turns out to be far better than a more highly-touted 'A' production. "Stormy," with a simple, homely story of a boy who is crazy about horses, was meant for a program picture. But its camera portraits of the Arizona desert, the exciting scenes of the wild horses, and the naturalness of the acting lift it into the Three Star (Liberty!) class. Director Louis Friedlander found Big Production stuff waiting for him in the great herds of wild horses—you never saw so many!—and cameraman Dick Fryer certainly did his stuff by Mother Nature.

Noah Beery, Jr., in the title role, carries most of the picture with an ease which does credit to his years. His charm and intelligence give him a far more effective screen personality than a lot of Harry Handsomes. J. Farrell McDonald gives a warm, sympathetic characterization of Stormy's benefactor, while Fred Kohler is a very bad meanie, and Jean Rogers is quite lovely as the heart interest. Ray Hatton chalks up some laughs, and the direction is kept at a nice tempo. The picture is a credit to everyone connected with it, particularly to Producer-Writer Henry MacRae, who managed such a charming picture in spite of a small budget.

✚ ✚ ✚

Historic Fort Erected For "SUTTER'S GOLD"

(Continued from Page 13)

the five-acre village was built, but since it is only a tiny stream at this time of the year, the river was damned below the setting and its well filled banks now give an accurate representation of the Sacramento River as it existed in those early days. A rough pier of driftwood projects into the river, which also carries on its surface a number of cradle-like floats constructed of logs and smaller branches of trees.

Pigs and chickens wander through the "square" formed by the buildings, and the entire scene represents a triumph of the studio's technical departments on its very best.

Principal roles in the scenes filmed in this colorful setting are played by Arnold, Lee Tracy, Binnie Barnes, Harry Carey and Addison Richards, with an average of 200 extra players also appearing each day during the current week. These are mostly frontiersmen, trappers and employees of Sutter, and there are also Indians, Mexicans and Chinese. Of live stock, there are 75 horses, as well as many wide-horned steers, burros, sheep, goats, pigs and chickens. The entire scene is said to give a perfect picture of California just previous to the discovery of gold.

James Cruze is directing "Sutter's Gold," being produced by Edmund Grainger, and the picture is now in its seventh week of filming.

$

$1,000.00 IN CASH!

Prizes for the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

New Orleans Branch

The following exhibitors in the New Orleans Territory have used Universal Pictures continuously

For 10 Years (Records of this office do not go back further)

G. J. Dureau, Jr. (Buyer) Saenger Theatres Corporation—37 houses in Louisiana, Mississippa, Texas, Alabama, Florida
G. J. Dureau, Jr. (Buyer) Affiliated Theatres Corporation—31 houses in Louisiana and Mississippi.
M. H. Jacobs—United Theatres, Inc.—19 suburban houses in the City of New Orleans, La.

For 5 Years

Frank DeGraauw	Franks	Abbeville, La.
A. Sichtermann	U. S. V. Hospital	Alexandria, La.
V. Currier	Amite	Amite, La.
J. G. McPherson	Strand	Atmore, Ala.
J. G. McPherson	Vaudette	Brewton, Ala.
C. J. Goodwin	Rose	Bastrop, La.
J. Barcelona	Tivoli	Baton Rouge, La.
R. B. Vail	Rex	Bay Minette, Ala.
W. F. Kirkland	Southland	Bossier City, La.
A. J. Outlaw	Crestview	Crestview, Fla.
Mrs. W. Carmichael	Crystal	Crystal Springs, Miss.
J. McMahon	Realart	DeRidder, La.
J. C. Keller	Liberty	Eunice, La.
H. H. Hanna	Evergreen	Evergreen, Ala.
G. Fuller	Playhouse	Fairhope, Ala.
S. N. Jackson	Jackson	Flomaton, Ala.
G. H. Buley	Palm	Foley, Ala.
J. J. Rebstock	Golden Meadow	Golden Meadow, La.
Homer Rogers	U. S. V. Hospital	Gulfport, Miss.
R. Wright	Rosemont	Hartford, Ala.
A. H. Yeomans	Rose	Hattiesburg, Miss.
J. Heard	Milba	Haynesville, La.
Mr. W. Carmichael	Queen	Hazlehurst, Miss.
S. Cittadino	Liberty	Independence, La.
A. Lehmann	Alamo	Jackson, Miss.
A. O. Ott	Atherton	Kentwood, La.
J. Boudreaux	Royal	Labadieville, La.
Paul Blanchet	Royal	Lafayette, La.
W. W. Page, Jr.	Operating theatres in Leesville, Many, Winfield, Coushatta and Tallulah, La.	
J. Pizzuto	Lutcher	Lutcher, La.
C. H. King	Pike	Mobile, Ala.
W. Kreisle	Opera House	Morgan City, La.

NEW ORLEANS, LA.

W. Fonseca, Ashton; I. Harrelson, Bijou; Alsina Bros., Famous; A. E. Grosz, Cortez; W. Salles, Garden; R. Brunet, Imperial; J. Miller, Lafayette; J. Dicharry, Lincoln; F. Heiderich, Lyceum; M. Hemstreet, Queen; C. Chandler, Roxy.

P. Bylsma	Victory	Napoleonville, La.
Harry Suddath	Amusu	Burrwood, La.
D. B. Fiske	Fiske	Oak Grove, La.
E. Illings	Illings	Ocean Springs, Miss.
Paul Drake	Ideal	Ponchatoula, La.
Abraham Bros.	Happyland	Port Gibson, Miss.
S. McNiell	Majestic	Quitman, Miss.
H. Labat	Raceland and Lockport, La.	
W. Harvey Hurt	Princess	Waynesboro, Miss.
W. F. Straub	Palace	Wiggins, Miss.
G. B. Elam	Princess	Winnsboro, La.
B. B. Brown	Sumter	York, Ala.

PAUL H. TESSIER, Mgr.

THE UNIVERSAL WEEKLY
SHOWMANSHIP SECTION
A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Comprehensive Campaign Boosts "Magnificent Obsession" To Top Figures at Music Hall!

BACKED by a full week's advance posting throughout the city of both styles of twenty-four sheets, and unusually classy ads in the newspapers, "Magnificent Obsession" got away to a fine start in its World's Premiere engagement at New York's Radio City Music Hall. Radio breaks, special mailing pieces and hundreds of windows tied-in to boost the opening and run the engagement to top box-office figures.

Six weeks in advance of the opening members of the cast broadcast a scene from the production over the coast to coast hook up of the Columbia network during the Campbell's Soup hour. Repeated mention of the engagement was made on the coast to coast program of the Music Hall. Columnists had been carrying lines about the picture for some time and newspaper screen reporters had given it a fine build-up.

The special twenty-four sheet campaign was used to take advantage of the holiday shopping season when both pedestrian and vehicular traffic were at their peaks.

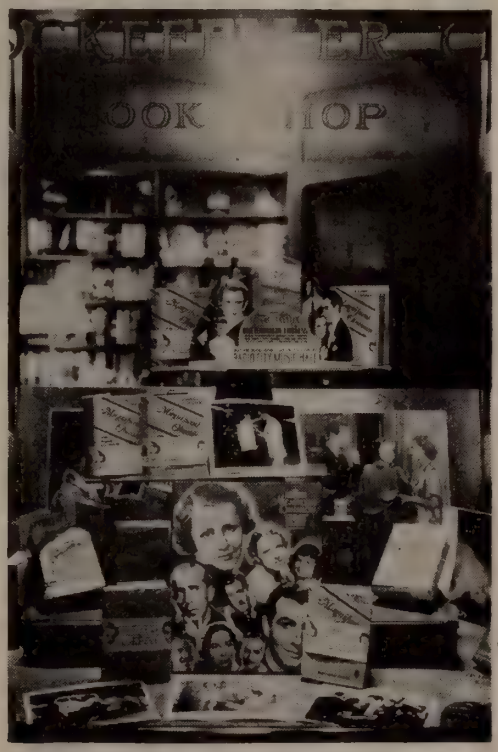
Above — Stand showing the pictorial twenty-four sheet as posted for the Music Hall engagement. Left above: the rainbow 24 sheet shared posting prominence with the pictorial. Right Crowd in the lobby of the Music Hall waiting for seats. Left: The early line-up waiting for doors to open. This scene was duplicated many times as the house filled up. Neither the stormy weather, nor the snowy streets daunted New Yorkers in their determination to see this great picture.

BOOK STORES, LIBRARIES, TELEGRAPH AGENCIES AND MAILMEN SPREAD THE WORD TO MILLIONS!

A TIE-up with Postal Telegraph resulted in two hundred and fifty window displays similar to the one shown below, and 25,000 special envelope stuffers in all New Year greeting wires delivered during the first three days of the run.

Book stores plugged the book with window displays featuring stills, deluxe 14 x 17s, hangers and copies of the book wrapped with the motion picture tie-up strip. Twenty Womrath book shops distributed 25,000 bookmarks in addition to putting displays in all windows. Brentano's, world famous book store, devoted their Fifth Avenue window to a tie-up display of the book and the twenty Doubleday-Doran shops also placed displays in their windows. Libraries found it necessary to provide extra copies of the book to supply the increased demand. The Rockefeller Book Shop window is shown at the right.

Eastman Kodak stores tied-up with the picture installing special displays in all their New York store windows.



Above: Display in Rockefeller Centre Book Shop for Music Hall engagement of "Magnificent Obsession." It is typical of the many other book windows. Left One of the 250 Postal Telegraph windows featuring picture.

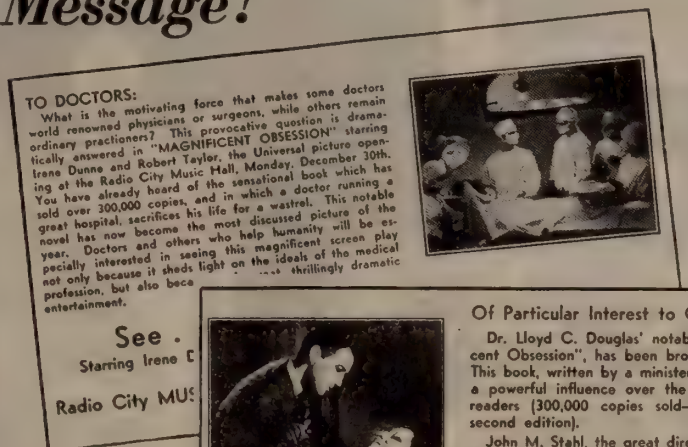
THE post cards illustrated at the right were used to reach a carefully selected list of four thousand ministers and ten thousand doctors with appeals directed particularly to them. A similar card was used to reach nurses in the larger hospitals. Because of the facts that the book was written by a minister, that its hero is a doctor and one of the principal characters is a nurse, these post cards, with their individual appeals, provide excellent campaign material. The copy used was similar to that given in the pressbook. Mats of the illustrations used are available at all Universal Branches.

Reproductions of the ads used in the Music Hall's newspaper campaign will be found on the next page.

Postal's Envelope Stuffer

The special enclosure used by Postal Telegraph in all New Year greeting messages delivered by the company's New York offices during the first three days of the run.

Post Cards Reach Ministers Doctors, Nurses With Special Message!



Mats of Illustration Available at Universal Branches

Of Particular Interest to Clergymen:

Dr. Lloyd C. Douglas' notable novel, "Magnificent Obsession", has been brought to the screen. This book, written by a minister, has been exerting a powerful influence over the lives of its million readers (300,000 copies sold—now in its forty-second edition).

John M. Stahl, the great director who gave you "Back Street", "Only Yesterday" and "Imitation of Life", has made of it a truly magnificent photoplay. Its basic theme of "secretly helping others" beautifully motivates the stirring drama of the unforgettable story. People who see it WILL NEVER BE THE SAME AGAIN.

See **"MAGNIFICENT OBSESSION"**

Starring Irene DUNNE - Robert TAYLOR - Charles Butterworth - Betty Furness

A Universal Picture presented by Carl Laemmle

RADIO CITY MUSIC HALL Starting MONDAY, DECEMBER 30th

Print on Regulation U. S. Gov. Post Cards

RADIO CITY MUSIC HALL ADS

1

RADIO CITY
MUSIC HALL
SHOWPLACE OF THE NATION · ROCKEFELLER CENTER

WORLD PREMIERE

After you see it you will never be quite the same again!

IRENE DUNNE
ROBERT TAYLOR
IN
MAGNIFICENT OBSESSION

From the Notable Novel by Lloyd C. Douglas
with
CHARLES BUTTERWORTH · BETTY FURNESS
A JOHN M. STAHL PRODUCTION · A Universal Picture

Starts TODAY
Doors Open 9:45 A. M.

ON THE GREAT STAGE
"LUCKY VEIN", a sparkling and tuneful frolic in three scenes produced by Leonidoff, settings by Albert Johnson, introducing the Three Wiere Brothers, with Gloria Gilbert, Eddie Miller, Hilda Eckler, Corps de Ballet, the Rockettes and the Glee Club. Symphony Orchestra under the direction of Erno Rapee.

Picture at 9:50, 12:21, 2:56, 5:31, 7:50, 10:20
Stage show at 11:43, 2:14, 4:43, 7:14, 9:43

First Mezzanine Seats Reserved in Advance · COlumbus 5-4838
Rockefeller Center Parking Space, Entrances 48th & 49th Sts.

MAGNIFICENT OBSESSION

2

RADIO CITY MUSIC HALL
SHOWPLACE OF THE NATION · ROCKEFELLER CENTER

WORLD PREMIERE

You will always treasure this deeply moving, beautifully acted, completely thrilling story of love and suffering in this bewildering world of ours.

IRENE DUNNE
ROBERT TAYLOR
IN
MAGNIFICENT OBSESSION

From the Notable Novel by Lloyd C. Douglas
with CHARLES BUTTERWORTH · BETTY FURNESS
A John M. Stahl Production · A Universal Picture

Starts TODAY
Doors Open 9:45 A. M.

ON THE GREAT STAGE
"LUCKY VEIN", a sparkling and tuneful frolic in three scenes produced by Leonidoff, settings by Albert Johnson, introducing the Three Wiere Brothers, with Gloria Gilbert, Eddie Miller, Hilda Eckler, Corps de Ballet, the Rockettes and Glee Club. Symphony Orchestra direction of Erno Rapee.

Picture at 9:50, 12:21, 2:56, 5:21, 7:50, 10:20
Stage show at 11:43, 2:14, 4:43, 7:14, 9:43

First Mezzanine Seats Reserved · Phone COlumbus 5-4838
Rockefeller Center Parking Space, 48th and 49th Streets

MAGNIFICENT OBSESSION

3

RADIO CITY MUSIC HALL
SHOWPLACE OF THE NATION · ROCKEFELLER CENTER

WORLD PREMIERE

In this strangely beautiful love story lies a richly emotional experience . . . and a treasure for those who are looking for hope in this confused, weary world.

IRENE DUNNE
ROBERT TAYLOR
IN
MAGNIFICENT OBSESSION

From the Notable Novel by Lloyd C. Douglas
with
CHARLES BUTTERWORTH · BETTY FURNESS
A JOHN M. STAHL PRODUCTION · A Universal Picture

Starts TOMORROW
Doors Open 9:45 A. M.

ON THE GREAT STAGE
"LUCKY VEIN", a sparkling and tuneful frolic in three scenes produced by Leonidoff, settings by Albert Johnson, introducing the Three Wiere Brothers, with Gloria Gilbert, Eddie Miller, Hilda Eckler, Corps de Ballet, Rockettes and Glee Club. Symphony Orchestra under direction Erno Rapee.

Last Times Today, "THE LITTLEST REBEL"
Doors open at 12:00 Noon. Picture at 12:20, 2:56, 5:27, 7:58, 10:29
Stage show at 1:43, 4:09, 6:40, 9:13

First Mezzanine Seats Reserved in Advance · Phone COlumbus 5-4838
Rockefeller Center Parking Space, Entrances on 48th and 49th Sts.

MAGNIFICENT OBSESSION

4

RADIO CITY MUSIC HALL
SHOWPLACE OF THE NATION · ROCKEFELLER CENTER

"Sure to delight feminine picture fans . . . a satisfying emotional experience."
—Bland Johaneson, Mirror

IRENE DUNNE
ROBERT TAYLOR
IN
MAGNIFICENT OBSESSION
with CHARLES BUTTERWORTH · BETTY FURNESS · A John M. Stahl Production · A Universal Picture

ON THE GREAT STAGE
"LUCKY VEIN", Leonidoff's sparkling and tuneful frolic in three scenes with Music Hall cast and augmented ensembles. Symphony Orchestra under the direction of Erno Rapee.

1st Mezz. Reserved · Phone CO. 5-4838

Doors Open 9:45 A. M.
Pictures at 10:00, 12:36, 2:52, 5:32, 7:51, 10:20
Stage Show at 11:38, 2:16, 4:45, 7:34, 9:43

MAGNIFICENT OBSESSION

5

RADIO CITY MUSIC HALL
ROCKEFELLER CENTER

A picture whose haunting beauty and warm humanity will forever leave their mark on your heart. The story of a love that rose above tragedy to glorious happiness.

WORLD PREMIERE, MONDAY, 9:45 A. M.
IRENE DUNNE
ROBERT TAYLOR
IN
MAGNIFICENT OBSESSION

From the Notable Novel by Lloyd C. Douglas with CHARLES BUTTERWORTH
BETTY FURNESS · A John M. Stahl Production · A Universal Picture

ON THE GREAT STAGE
"LUCKY VEIN", a sparkling and tuneful frolic in three scenes produced by Leonidoff, settings by Albert Johnson, introducing Three Wiere Brothers, with Gloria Gilbert, Eddie Miller, Hilda Eckler, Corps de Ballet, Rockettes and Glee Club. Symphony Orchestra under the direction of Erno Rapee.

LAST TWO DAYS, Shirley Temple in "THE LITTLEST REBEL". Doors Open 9:30 A. M.
Picture at 9:50, 12:20, 2:25, 5:25, 7:55, 10:25, extra midnight performances at 11:55
Stage Show at 11:03, 1:33, 4:08, 6:38, 9:08 Doors Open Sunday 12:00 Noon

1st Mezz. Seats Reserved in Advance · Phone COlumbus 5-4838

MAGNIFICENT OBSESSION

(1) *Two column x 11″* (2) *Double column x 7″* (3) *Two column x 11″* (4) *Double column x 3½″*
(5) *Three column x 5″*

ACES! ACES! ALL ACES!

BRONCO BUSTER: Oswald Cartoon—One of the best black and white cartoons on the market. Give this preferred time. Our house in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TWO LITTLE LAMBS: Oswald Cartoon—Above the average cartoon, concerning the two little lambs who borrow Oswald's aeroplane and do stunts at the air circus.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

TWO LITTLE LAMBS: Oswald Cartoons—A funny little cartoon with good music.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOWNE HALL FOLLIES: Oswald Cartoons—My, how these cartoons are improving. This one is a dandy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OSWALD
The LUCKY RABBIT

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

MANAGER
CLIFFORD THEATRE
5937 W ROOSEVELT RD
CHICAGO ILL

Sec. 562 P. L. & R.
U. S. POSTAGE
Paid
Permit No. 949
New York, N. Y.

MOST PUBLICIZED
MOST ADVERTISED
MOST RECOGNIZED

of all the newsreels in the world
—because it has more scoops
to its credit than all the
others put together!

UNIVERSAL NEWSREEL

WITH GRAHAM McNAMEE

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 37, NO. 25
JAN. 18, 1936

NOTHING LIKE THEM—EVER OR NOW! . . . .

The whole vaudeville bill on the screen—and better than vaudeville at its best. For instance: When you play Universal's new Mentone release, "CARNIVAL TIME," you will get such stars as JEAN SARGENT, JACK FULTON, RUSS BROWN, FRED SANDBORN, SUE HASTING'S MARIONETTES, WASHBOARD SERENADERS, MARY LOUISE HARPER, THE BILTMORETTES AND EUGENIE REED.

MENTONE MUSICALS

Minneapolis Roll of Honor

The following exhibitors in the Minneapolis and Sioux Falls Territories have used Universal Pictures continuously for

EXHIBITOR	THEATRE	TOWN & STATE
	21 Years	
Archie Miller	Grand & State	Devils Lake, N. Dak.
	20 Years	
John Piller	Piller	Valley City, N. Dak.
Herman Jochims	Palace	Luverne, Minn.
	19 Years	
J. P. Reichling	Sun	Emery, S. Dak.
J. L. Anderson	Anjune	Plankinton, S. Dak.
	18 Years	
Minnesota Amuse. Co. (Formerly F & R Circuit)		Minneapolis, Minn.
Woempner & Frank	Franklin Amuse. Co.	Minneapolis, Minn.
	17 Years	
J. J. Campbell	Wonderland	Minneapolis, Minn.
	15 Years	
Ben Friedman	Broadway & Rivoli	Albert Lea, Minn.
Will J. Glaser	Paradise	Faribault, Minn.
S. J. Blackmore	Granada	Duluth, Minn.
E. A. Blackmore	Lake	Duluth, Minn.
J. C. Webster	Playhouse	Harrold, S. Dak.
P. E. Casey	Rex	Kennebec, S. Dak.
Harry Dryer	Bijou & Savoy	Minneapolis, Minn.
	14 Years	
Henry Greene	Lake Amuse. Co.	Minneapolis, Minn.
H. A. Rolbiecki	Broadway	Winona, Minn.
George Carisch	Mohawk	St. Paul, Minn.
	12 Years	
Theodore Weisman	Crystal	Minneapolis, Minn.
Nathan Fisher	University	Minneapolis, Minn.
Frank Koppelberger	LaCrosse Theatres Co.	LaCrosse, Wisc.
Hessen Brothers	Electric	Osseo, Minn.
Roy McMinn	Capitol	Superior, Wisc.
Louis Rubenstein	Dale & Faust	St. Paul, Minn.
Oliver Rowe	New State	St. Paul, Minn.
W. L. Nicholas	Strand	Fairmont, Minn.
M. L. Marshall	Strand	Bridgewater, S. Dak.
R. R. Duba	Royal	Kimball, S. Dak.
W. F. Mailand	Mascot	Mobridge, S. Dak.

(Continued on Page 25)

THE BOX OFFICE GOES 'ROUN

$ WHOA HO LISTEN TO

VARIETY

Fancy B'way B.O. 'Obsession,' 10 Days, $135,000;

Radio City Music Hall (5,

VARIETY

Auto City Vibrates Beaucoup B. O., 'Obsession' 29G

Behind good exploitation with strong local angle on author of book, 'Magnificent Obsession,' is pulling in a terrific $29,000 this stanza at Fox.

MUSIC and AROUND

HO O-O-O THE GROSSES SING!

VARIETY

'OBSESSION' IN BUFFALO A WOW $16,000

'Magnificent Obsession' at the Lafayette has developed into a heavy sock. All records for the house are going by the boards, the nearest approach being 'Sin Takes a Holiday' five years ago at 35c. top. Starting with New Year's Eve show the picture had been doing consistent turnaway business.

Lafayette (Ind.) (3,406; 25)—'Magnificent Obsession' (U). Far and away the outstanding attraction of the town and the best the house has had in years; near riot at probably over $16,000. Last week.

VARIETY

ST. L. CHEERFUL, 'OBSESH' $14,000,

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—'Magnificent Obsession' (U). Can't miss $14,000 for a very good week.

NEW LIFE IN

No. 846 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

After vexatious and costly delays—

After meeting obstacles face to face—

After fighting for months to keep our promises to you—

After all this, the Universal hits are now beginning to stream in.

Our releases during the next few months will include one of the most remarkable series of fine box-office pictures ever released in rapid succession by any company in any year.

"Magnificent Obsession" led the parade with a list of first-run bookings which startled the whole trade.

"Invisible Ray" followed on the heels of this superb picture and the first returns indicate that even the huge records established by "Invisible Man" will be smashed.

"Next Time We Love," based on an Ursula Parrott novel, and giving Margaret Sullavan easily the best opportunity of her career will be the next to build up new sensations and new Universal fame.

THE OLD DOG

"Sutter's Gold" will come next and the parts already finished and cut are an indication that Universal will have one of the finest productions of ten years to deliver to you. The sweep of its story and the extravagance of its production values will set a dizzy pace for all producers to follow.

"Show Boat" is going to be one grand and glorious triumph. The superb music of Jerome Kern (including the new numbers for this production); the heart-throb of Arthur Hammerstein II; and the ever-living story written by Edna Ferber—these combined with the beautiful Irene Dunne, the popular Charles Winninger, and the unforgettable voice of Paul Robeson will furnish the very last word in entertainment.

The music of "Showboat" has never been treated with such technical perfection and it will establish a new high in sound-recording.

Universal goes on to glory in spite of hell and high water and rumors and rumblings.

There's new life in the old dog!

Carl Laemmle

THE BOOKING

BY PHONE BY RADIOGI

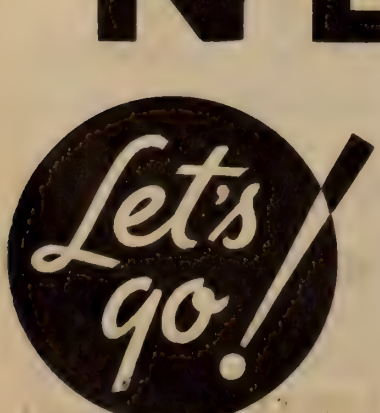
BY SPECIAL DELIVERY A

CLAMORING FOR UNIVERSAL'

"MAGNIFICENT OBSESSION"!..MAI

IN URSULA PARROTT'S BES

"NEXT TIME



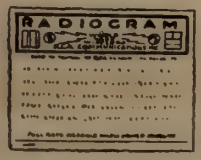
NEW YORK CITY, MUSIC HALL, Jan. 30 • CHICAGO, PA

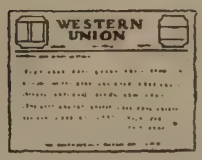
BALTIMORE, KEITH'S, Feb. 6 • RICHMOND, CAPIT

ST. LOUIS, FOX, Feb. 7 • KANSAS CITY, TOWER, F

ATLANTA, PARAMOUNT, Feb. 7 • WICHITA, MILL

RUSH IS ON!

AM 

BY TELEGRAM 

D IN PERSON THEY ARE

BOX-OFFICE SUCCESSOR TO

GARET SULLAVAN

SELLING STORY AND NOVEL

WE LOVE"

, Jan. 30 • WASHINGTON, KEITH'S, Jan. 30 • BUFFALO, LAFAYETTE, Feb. 6
Feb. 6 • PROVIDENCE, ALBEE, Feb. 6 • BOSTON, MEMORIAL, Feb. 7
• SAN FRANCISCO, ORPHEUM, Feb. 7 • SALT LAKE, ORPHEUM, Feb. 7
March 1 • LOS ANGELES, PANTAGES AND HILL STREET, Feb. 5-12

A 2,235,877 Cover

THE beautiful colored cover of New York's Sunday News for December was Irene Dunne in "Magnificent Obsession." The illustration above is the black and white reproduction of this colored cover, which was photographed especially for the News by Eldo Mario Ermini, the leading art photographer of Italy. Ermini came to this country several years ago to make camera studies of notable American personalities. He has been decorated by King Victor Emanuel for his outstanding work in portraiture, color and moving picture photography.

The Sunday News has a circulation of 2,235,877.

The following week the magazine section of the Sunday Mirror also had a colored photograph of Irene Dunne.

BEN JACKSEN-
HAROLD LEYTON, Inc.
9168 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA
January 9, 1936

My dear Mr. Laemmle:

Please accept my sincerest congratulations upon Universal's latest picture, "THE MAGNIFICENT OBSESSION." It is one of the most beautiful things I have ever seen on the screen. To me it is a magnificent objective for all studios to emulate.

With very best wishes to you always, I am

Very sincerely yours,
(Signed) EDGAR MacGREGOR

What Variety Says

When one picture release dominates the four reporting pages in Variety, as "Magnificent Obsession" does in the weekly Variety of January 15, it is a matter that should concern every exhibitor in the United States. After all, the thing that exhibit-

"Obsession" Strong At $25,000.00

Los Angeles, Jan. 14.

Pantages (Pan) (2,700; 25-35-40)—"Magnificent Obsession" (U). With two previews thrown in on first three nights, this one, though not needing that aid, is headed for close to $13,000. on first week. Last week "I Dream" (RK) ran to expected pace and showed big profit with windup of $10,500.

RKO (2,950; 25-35-40-55)—"Magnificent Obsession" (U). Though running bit behind Pantages on this one, business is unusually heavy, and it's headed for the $12,000. mark. Last week "I Dream" (RKO) little shy of what was expected, but no complaints at $9,400.

"Obsesh", 13 G, Frisco OK

San Francisco, JJan. 14.

Orpheum (F&M) (2,440; 30-35-40) "Obsession" (U). Looks like a smash week for this house; ought to hit better than $13,000. Last week (2d) "Could Only Cook" (Col.) about $5,000.

Mpls. Orph. Ups 40c to 55c for 'Obsesh" and They Love It, $14,000

Minneapolis, Jan. 14.

(Best Exploitation: Minn. Orph.)

A pair of sock films, "Magnificent Obsession" and "Tale of Two Cities," is greasing the turnstiles and putting a punch into loop box-office statements currently. These two pictures are copping most of the downtown takings and lifting the theatre housing them, the Orpheum and Minnesota, well above the profit line.

For the first time the Orpheum has upped its top from 40c to 55c for a screen offering sans stage entertainment and the public response to "Obsession" seems to justify the procedure.

The Orpheum and Minnesota shared exploitation honors. The former put out 50 24-sheets and 5,000 bookmarks in libraries and book stores, distributed 10,000 Irene Dunne photos, sent telegrams to clubs and society leaders and had 20 special window displays and various tieups.

Orpheum (Singer) (2,890; 25-35-55) "Magnificent Obsession" (U)—Swell exploitation campaign and picture's own superlative merits bringing 'em in, plenty of feminine patronage for this one and advanced prices not keeping 'em away, en route to fine $14,000.

Boston Evening Transcript
BOSTON MASS.

Jan. 11, 1935

My Dear Mr. Laemmle:

May I extend through your my congratulations to whoever was responsible for the press book for 'Magnificent Obsession." It is the most compact, convenient and attractive thing of the kind that I have seen.

Sincerely yours,

(Signed) Edwin F. Melvin
Motion Picture Editor

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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JAN. 18, 1936
Vol. 37 No. 25

'About Magnificent Obsession"

ors are interested in, so far as pictures are concerned, is making money with them. "Magnificent Obsession," as anyone can see from these reports on this page, is making money for exhibitors hand over fist. Don't miss this money making picture.

"Obsesh" "Cities" 2 H.O. In St. Louis A Record

St. Louis, Jan. 14.

It's been ages since two St. Louis cinema palaces had celluloid features of sufficient b.o. at same time to hold 'em over for a second week but that is situation here this week, Fox, F & M's big first runner in midtown, is showing "Obsession" for second week to swell business and downtown Loew's with opening hour advanced to $:30 A. M. is still packing 'em in for "Tale of Two Cities," held over.

Fox (F & M) (5,038; 25-35-55)—"Magnificent Obsession" (U) (2nd week). First week was a surprise to town and word of mouth got b. o. $17,600 to count; second week is still going strong and should finish for a nice $11,000.

"Obsession" At $20,000 In Hub Magnificent

Boston, Jan. 14.

For straight film strength "Magnificent Obsession" at the Keith Memorial seems to have edge on town at $20,000 pace. Getting ace play from women on matinees, but plenty femmes are dragging in escorts for night shows to swell the take to that very satisfactory figure.

Keith Memorial (RKO) (2,900; 25-35-50)—"Magnificent Obsession" (U). Very attractive here and heading towards dandy $20,000.

$1,000.00 IN CASH PRIZES!

For the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

Pitsbg's $10,000 "Obsession" Is Magnif

Pittsburgh, Jan. 14.

"Magnificent Obsession" got away to great Sunday opening at Alvin, with smash proportions indicated, and certain to work into h. o. For opening session, pretty close to $10,000, best here in months, with or without stage shows, looked for and with breaks may hit beyond that.

Alvin promoted brisk campaign on "Magnificent Obsession," selling it wisely from tear-jerking angle and started getting customers conscious of it weeks ahead of time. Sold on the idea of being another "Back Street" and "Imitation of Life," both of which did swell here in past.

Alvin (Harris) (2,000; 25-35-40)—"Magnificent Obsession" (U). Got away on Sunday, first time house has had Sunday opening, and started out like a smash. Continued vigorous trade indicates at least $10,000, great and better than some weeks in which house has had stage show as well. That also means probably h. o.

K. C.'s B. O. Bally, "Obsesh" $12,000

Kansas City, Jan. 14.

Tower (Rewot) (2,200; 25-35) —"Obsession" (U) and "Black and White Revue." Management went on the billboards for the picture, and gave it extra newspaper space; better than normal, headed for near $12,000, big.

"Obsession" $17,500

Cincinnati, Jan. 14.

(Best Exploitation Albee)

Only two fresh releases at the major stands currently, and they're real b. o. "Magnificent Obsession" at the Albee, is the acer at a $17,500 tempo.

Publicity splurge of the week on "Obsession," the campaign including extra ad space.

Albee (RKO) (1,600; 35-42)—"Magnificent Obsession" (U). Irene Dunne the heavy noise, ticketed for $17,500. Fine.

"Obsession" $9,500

Baltimore, Jan. 14.

Keith's (Schanberger) (2,500; 15-25-30-35-40)—"Obsession" (U). A veritable blaze at the b. o. for the best week house has had all this season. Smashing $9,500 and will hold on for a while.

"Obsesh" $8,300, Indpls.

Indianapolis, Jan. 14.

The Indiana is in the money on "Magnificent Obsession" with a probable take of $8,300.

Indiana (Katz-Feld) (3,100; 25-40) —"Magnificent Obsession" (U). Word of mouth and reviews helping this one build along to a very good $8,300.

RIVOLI THEATRE
430 N. ST. CLAIR STREET
TOLEDO, OHIO

Mr. Dave Miller,
Universal Film Exchange,
Cleveland, Ohio.

Dear Friend Dave:

"Magnificent Obsession" should stand out as the leading picture of the year, for it has an appeal that you will not find in one out of a thousand pictures.

This letter sounds like I am trying to sell you the picture, but honestly, I think it one of the best I ever saw.

Sincerely yours,
(Signed) Howard Feigley, Mgr.

One of the most dramatic and poignant scenes ever portrayed by an author and one of the high spots of Edna Ferber's "Show Boat." The sheriff, Vallon (Charles Middleton), is accusing Julie (Helen Morgan) of having negro blood, and Steve (Donald Cook) of having married a girl with negro blood. Steve lies like a trooper and says that he has negro blood himself. In the background are Parthenia (Helen Westley), Magnolia (Irene Dunne), and Captain Andy (Charles Winninger).

Paul Robeson Tells How He Recor

By Edward Eustace

PAUL ROBESON, the giant negro actor who sings baritone and looks it, is back from his first trip to Universal City with nothing but good words for the cinema city. He went there six weeks ago to sing his famous part of Joe, the roustabout, in Universal's talkie version of Edna Ferber's "Show Boat," starring Irene Dunne. Now although filming is still going on, his role is finished and he is on his way to a European concert tour which will keep him occupied till late spring but he wants to go back to Hollywood as soon as it can be arranged. He likes everything about the place. He finds movie acting and singing the most stimulating of all the art forms he has tried and that includes playing "Emperor Jones" for Eugene O'Neill and "Othello" for the British aristocracy.

Robeson and his charming, diminutive wife, dropped into the Universal home office in Rockefeller Center to meet film executives and the press at the close of their short New York stop en route to England. He is one of the few mortals large enough to look at home among the towering Center monoliths. The average human hand disappears without trace into his gargantuan handshake. but his grip is surprisingly light and gentle. He autographs photos in a tiny copperplate script. He is very animated and entirely without self consciousness. He acted and sang as he explained how he played his "Show Boat" role for director James Whale, his enormous hands gesticulating and fingers counting the beat of the song, while thrilled stenographers peeped through the publicity office door.

This impromptu concert which would have cost $4.40 a ticket at Carnegie Hall was staged to explain how Robeson, a comparative novice in films was able to astonish Universal technicians by synchronizing his songs perfectly with the action of his "Show Boat" scenes. This is not the simple marvel is may appear to be. Singing and acting in a movie scene are not done at the same time. The songs that Robeson will sing on the screen in the completed picture, were sung by him in a little sound room, a mile from the film showboat Cotton Blossom, floating on the Los Angeles River which is doubling for the Father of Waters. It was days later when Robeson

Paul Robeson in all the glory of the major-domo of "Show Boat" in Universal's 1936 Version.

Next Week: "NEXT TIME WE LOVE"

NEXT week's Universal Weekly will be devoted largely to that great production, "Next Time We Love." All reports from the coast are to the effect that "Next Time We Love" is Margaret Sullavan's most interesting and most moving picture. Not since "Only Yesterday" has she been given a story and a role which afforded such a unique opportunity for acting. Furthermore, this remarkable actress who burst on the world as a new genius for the films, has developed in every way as an actress, a woman and a screen star. By diligent application to the mechanics of moving pictures, Miss Sullavan, who insists on finding out everything about her life work for herself, has discovered more tricks of the trade of movie acting than most cameramen and directors will ever know. When she was dissatisfied with some of the rushes in this picture, she insisted on Edward H. Griffith re-shooting them, and she knew exactly what was the matter and how to fix it.

Watch next week's Weekly for full details of "Next Time We Love."

Margaret Sullavan and James Stewart in the final scenes of Ursula Parrott's "Next Time We Love."

ed for "Show Boat"

boarded the showboat and acted the scenes that go with the songs. When the music was fitted or "dubbed" in afterward, it was found that Robeson had timed his songs to the action perfectly, sight unseen and ear unheard.

This was done partly by plan, partly by natural instinct for timing, the actor explained.

"I first studied the entire script all the way through," he said,' before we started shooting at all. Then each time I sang, I talked it over with Whale what the action called for me to do while I was singing. Then I sang with that in my mind. The rest was counting out the beat to match this mental acting and how well you do that depends on your natural sense of rythm."

To illustrate, he sang a bar from "Old Man River" as it is commonly sung in a rigid, unvarying rythm. Then he sang it as he interprets it. It sounded very different but he counted the quantities on his fingers, showing his version was in exact time with the orthodox score. He sang "Tote dat barge; lift dat bale" acting out the lyrics to show how action lengthens and shortens the notes. Following this system at the studio he sang one song in the film twenty-five times for the sound track and sang it the same every time. He sang at every distance from two feet from the microphone to ten feet from it. The tests proved his voice came over best at the two foot distance and he sang there throughout "Show Boat."

Robeson sang when he acted his scenes on the Cotton Blossom also, but these notes will never be heard on the screen.

"Too bad, too," he chuckled, "Because many a time I think I sang better right there on the showboat stage than I did in the studio."

Synchronizing was again the reason for wasting these golden notes on a microphoneless set. Many singers, Robeson explained, pantomime their songs when they are acting without the microphone, just moving their lips soundlessly. These lip movements always lack something in timing and realistic expression when fitted to the tunes and that is why Robeson sings microphone or no microphone.

He enjoyed working with Jerome Kern who came to Hollywood to supervise the music and found James Whale even more enjoyable. An honor student at Rutgers as well as an All American football star, Robeson was astonished at Whales' knowledge of American history.

"Whale told me that all educated Englishmen were deeply interested in American history up to the period around the Civil War in which "Show Boat" is laid," said the actor. "The reason for this is that they believe we patterned our life on the English model up to then, especially the Southern planters and it wasn't till later that any change set in."

(See Page 27)

PS-S-ST!

DON'T PER'S

SH-H-H!

GET ONAL

is the swell, grand title of the new comedy starring

JAMES DUNN + SALLY EILERS with PINKY TOMLIN

With Spencer Charters • Doris Lloyd • George Cleveland • Lillian Harmer • Charles Coleman • Charles Judels • Mike Morita • Tom Dugan • Frank Austin • Torben Meyer • Alene Carroll. Produced by David Diamond . . . Directed by William Nigh.

A Universal Picture.

CHECK *these* *hits* NOW!

EDWARD ARNOLD*
in "SUTTER'S GOLD"

From the epic novel by Blaise Cendrars

With LEE TRACY, BINNIE BARNES, Katherine Alexander, Harry Carey, Montagu Love, C. Henry Gordon, John Miljan, Mitchell Lewis, William Gould, Jim Thorpe, Addison Richards, Olaf Hytten, Russ Powell, Henry Cording, Walter Long, Gaston Glass, Robert Warwick, Billy Gilbert, Bryant Washburn, Morgan Wallace, William Janney. Adaptation by Gene Fowler. Directed by James Cruze. An Edmund Grainger Production. Presented by Carl Laemmle.

*By arrangement with B. P. Schulberg

BELA LUGOSI and JANE WYATT
in "DRACULA'S DAUGHTER"

With Edward Van Sloan (of the original "Dracula" cast). Screenplay by R. C. Sherriff. Directed by A. Edward Sutherland. Produced by E. M. Asher. Presented by Carl Laemmle.

IRENE DUNNE and ALLAN JONES

In Edna Ferber's Immortal Classic

"SHOW BOAT" (Version of 1936)

With PAUL ROBESON, CHARLES WINNINGER, HELEN MORGAN, HELEN WESTLEY, QUEENIE SMITH, SAMMY WHITE, Donald Cook, Francis X. Mahoney, Hattie McDaniel, Marilyn Knowlden, Arthur Hohl, Charles Middleton, J. Farrell MacDonald . . . New music and lyrics by Jerome Kern and Oscar Hammerstein II . . . A Carl Laemmle, Jr. Production. Directed by JAMES WHALE. Presented by Carl Laemmle.

THE WHOLE CITY IS AT HIS

Catch him at all costs! He's the
LUMINOUS MAN with the

"INVISIBLE RAY"

starring K A R L O F F
and B E L A L U G O S I with
FRANCES DRAKE, FRANK LAWTON
Walter Kingsford, Beulah Bondi, Violet
Kemble Cooper, Nydia Westman
Story by Howard Higgin and Douglas Hodges
Screenplay by John Colton
AN EDMUND GRAINGER PRODUCTION
Directed by Lambert Hillyer

A UNIVERSAL PICTURE
PRESENTED BY CARL LAEMMLE

**NOT A HORROR PICTURE!
BUT A REVELATION IN
THRILLS AND TERRIFIC
SUSPENSE!**

ERCY!
$1,000.00 IN CASH!
Prizes for the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

BOX OFFICES WILL CRY FOR IT!

Carole LOMBARD

In Faith Baldwin's Cosmopolitan Magazine Story

"LOVE BEFORE BREAKFAST"

With PRESTON FOSTER, Janet Beecher, Cesar Romero, Pat Flaherty, Joyce Compton, Diana Gibson, Nan Gray, David Worth, Douglas Blockley, Earl Eby, Priscilla Lawson, Adamae Vaughan, Nick de Ruiz. Red Christie. Directed by Walter Lang. Screenplay by Herbert Fields. author of "Fifty Million Frenchmen." Presented by Carl Laemmle. An Edmund Grainger Production.

A UNIVERSAL PICTURE

"Don't Get Personal," A Laugh Sock

The first still of "Don't Get Personal" with the reunited Sally Eilers-Jimmy Dunn team starring.

The Eilers-Dunn-Pinky Tomlin Feature which William Nigh Has Just Completed at Universal City Is Regarded as One of the Finest Comedy - Dramas Turned Out there This Year. It Is Chock-Full of Laughs and Surprises.

"DON'T GET PERSONALL," the picture which re-unites that popular team, Jimmy Dunn and Sally Eilers, with Pinky Tomlin and his guitar thrown in, has just been completed at Universal City by William Nigh. The underground wireless, which seldom is wrong, rates this picture very high, indeed. Hollywood is getting to regard William Nigh as a sure-fire director who wastes no time, who gets the utmost out of a story and who can be relied upon for maximum results. He's been that way for years, but Hollywood is just discovering it.

In "Don't Get Personal" he had a lot of good material to work with. In the first place, there was a story by William Thiele and Edmund L. Hartman, which fairly sizzled with interesting situations and breath-taking surprises. Then he had Sally Eilers and Jimmy Dunn, who made such box-office records in "Bad Girl" and "Dance Team" and he had the inimitable Pinky Tomlin and three of his songs, with a unique song-writing contest which is likely to be mighty interesting exploitation angle in connection with the picture. All these elements were fused beautifully into a fast-moving, wise-cracking, side-splitting comedy which is guaranteed to jerk any audience up on its hind legs with a finale which could never be predicted.

The cast of "Don't Get Personal" includes such clever players as Spencer Charters, George Cleveland, Lillian Harmer, Doris Lloyd, George Meeker and Charles Coleman.

La Cava to Direct William Powell in Universal's "My Man Godfrey"

UNIVERSAL has signed clever Gregory LaCava to direct its William Powell production, "My Man Godfrey." Present engagements of the star have been arranged to permit his starting this picture at Universal City on March 2nd. "My Man Godfrey" is a story by Eric Hatch, which was published as a novel by Little Brown in October. It had previously run as a Liberty serial under the title "Irene, The Stubborn Girl." However, Universal purchased the picture before it had been published in either medium under the title "1011 Fifth."

Zoe Akins, author of "The Greeks Had A Word For It" made the adaptation. Gregory LaCava has recently directed such pictures as "Private Worlds," "She Married Her Boss," "Gallant Lady," and "Affairs of Cellini."

Though "My Man Godfrey" is essentially a comedy and one of the funniest in years it offers such novel situations and so much real drama that it promises to be the best Powell subject yet. The role of Irene is also a very fat role which will do much to advance the popularity of the one who plays it. Binnie Barnes would be the type.

$1,000.00 IN CASH!
Prizes for the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

EDWARD ARNOLD HURT in "SUTTER'S GOLD" SCENE

GENERAL JOHN SUTTER tried to halt the California Gold Rush the other day and as a result Edward Arnold is limping about on a cane. Arnold, who has the title role in Universal's "Sutter's Gold," now in its sixth week of production, received painful injuries and narrowly escaped being trampled to death when he was flung under the hooves of his horse in a riot scene staged at the gate of the reproduction of Sutter's Fort which has been built on the Universal lot. Although terribly bruised and battered, X-Ray photographs revealed no broken bones in Arnold's body, but everyone was badly scared by the star's close call, including director James Cruze who was personally in charge of filming the sequence.

The scene which almost put a fatal end to production on "Sutter's Gold" required Arnold as Sutter to gallop to the gate of the Fort and try to halt the stampede of his workers for the new gold fields which have been opened on his enormous land holdings. The original gold nugget has been discovered by Sutter's own mill foreman, John Marshall, but the secret has leaked out and now all the world is headed for the Golden Gate. The great rush of 1849 is on. Sutter's men hurl him aside, drag him from his horse, beat him insensible when he tries to stop them from reaching the new El Dorado.

When the horde of extras and character men hauled Arnold to the ground, the blooded horse he was riding took fright. As the star lay helpless the excited animal pranced back over his body, the steel shod hooves crashing against his legs and body. He managed to crawl to safety as horse wranglers subdued the frightened steed. That ended shooting for the day, while Arnold rested and had his wounds dressed.

Next day, he was up and about heavily bandaged. With the assistance of Lee Tracy and a cane he was able to hobble to the projection room and look at the rushes of his accident. Then it was seen how narrow his escape had been. The cameraman George Robinson had kept on grinding and actually got one closeup, (Scene 417-1) showing Arnold's face convulsed with real pain as the steel shoes batter him. This scene and the other, (416-1) showing the complete trampling will be part of the picture when it is released.

Edward Arnold, photographed a few minutes before he was severely injured in the Gold Rush scenes.

Part of the village of New Helvetia which General John Sutter built on the Sacramento River here is reproduced on the Los Angeles River on the back lot at Universal City for scenes in "Sutter's Gold."

Carl Laemmle presents

JACK HOLT

in a Universal Adventure Sensation

DANGEROU

With ROBERT ARMSTRONG, GRACE BRADLEY, DIANA GIBSON, CHARLIE MURRAY, Ed Gargan, Walter Miller, Willard Robertson, Guy Usher, Dewey Robinson. Based on the story "Glory Hole" by Theodore Reeves. Produced by Fred S. Meyer and directed by Lambert Hillyer.

Entertainment!

S WATERS

Completing "Love Before Breakfast"

Andre Beranger, in the role of beautician, recommends treatment for Carole Lombard's black eye. The eye was a perfectly genuine article, too, and not put on by the make-up man. It was acquired in a hot scene in her picture, "Love Before Breakfast." See last week's Universal Weekly for the gay details.

SO utterly sophisticated and yet so unobjectionable and funny is "Love Before Breakfast" that a New York stage producer, William A. Brady, has already bought the play rights from Faith Baldwin. The unusual spectacle of a play and a picture from the same novel playing side by side may be the result. There is still a week of shooting to be done at Universal City before it will be laughingly finished.

The original novel is by Faith Baldwin and ran as a novelette, "Spinster Dinner," in Cosmopolitan Magazine. Its screenplay is by Herbert Fields. well known Broadway playwright, with additional dialogue by Gertrude Purcell. It was about this picture that Carole Lombard took so long to make up her mind and caused so many changes of script writers, directors, costumers, electricians and cinematographers. When it was all ironed out, however, the result was a script that was so funny that the whole of Universal studio is in uproars about it.

The cast in support of Carole Lombard includes Preston Foster, Janet Beecher, Cesar Romero, Betty Lawford, Richard Carle, Joyce Compton, Andre Beranger, John King and Bert Roach and is being made at Universal City under the direction of Walter Lang.

The plot revolves about a spritely modern young lady who knew how to protect herself in the clinches, no matter how tough the going got, and who finally was forced to make up her mind by a man who was even more sophisticated and handy in the verbal infighting than she was.

Will Certainly Get Academy Award

REGENT-STATE CORPORATION

REGENT STATE — **Phil Chakeres** Director and General Manager — FAIRBANKS MAJESTIC

Springfield, Ohio.

Mr. J. Weil, Director of Exploitation,
Universal Pictures Corp.,
New York, N. Y.
Dear Mr. Weil:

May I at this time congratulate first Mr. Carl Laemmle for producing a sure winner for the Academy Award for 1936. In "Magnificent Obsession" he has produced a picture that certainly will appeal to all classes.

Congratulations are also in order for you too, for the splendid press book facilities you have provided us to put this picture over.

In my particular city I am taking advantage of the fact that the author, Mr. L. C. Douglas, was a graduate of Wittenberg college, class of 1908, a local institution. I have the cooperation of the college and faculty in helping put this picture over. Hoping that Universal may continue to produce just as big and successful pictures in the coming year as she has in the past,

With kindest personal regards,

Very truly yours,
(Signed) Michael H. Chakeres

JACK HOLT TO STAR IN "INTERNATIONAL TEAM"

JACK HOLT will start on January 20th on his third Universal production. It is entitled "International Team," a spy story with a polo background, by F. Van Wyck Mason. The screenplay is by Scott Darling and George Waggner. "International Team" will be directed by Nick Grinde. Jack Holt's second picture, "Dangerous Waters," was completed last week at Universal City and will be released nationally during the week of February 24th.

Universal Newsreel Gets Exclusive War Shots

This week's Variety tells how Haile Selassie was dared into allowing Howard Winner to take the only front line shots ever permitted. This is Variety's story:

A DARE flung at Haile Selassie's government got the first newsreel cameraman to the Ethiopian front. Howard Winner, Universal cameraman, is now in Dolo, near Italian Somaliland, recently reported bombed by Italian aviators. The cryptic question, 'How do we know the Italians are bombing these hospitals?' transmitted to Haile Selassie by Charles Ford, U's newsreel editor, prompted the Ethiopian government to allow the newsreel grinder to visit the front.

He was flown from Addis Ababa, far to the north of Dolo, in the government's lone plane. Not known just what pictures Winner has obtained thus far, but significance of his visit is indicated by London Daily Mail offer, already made to Universal for 20c per word for first-hand story by newsreel cameraman. No deal made thus far by U, but company plans to sell story (probably to the N. Y. Times).

Winner, worn out with routine picture-taking in and about Addis Ababa, was getting ready to leave for Aden, in Arabia, to shoot the concentration of 35,000 British troops there when Emperor Selassie granted permission for him to visit the southern front. It's first time any newsreel cameraman got up to the Ethiopian front. No other cameraman or newspaper correspondent went with Winner.

New Mentone Is "Carnival Time"

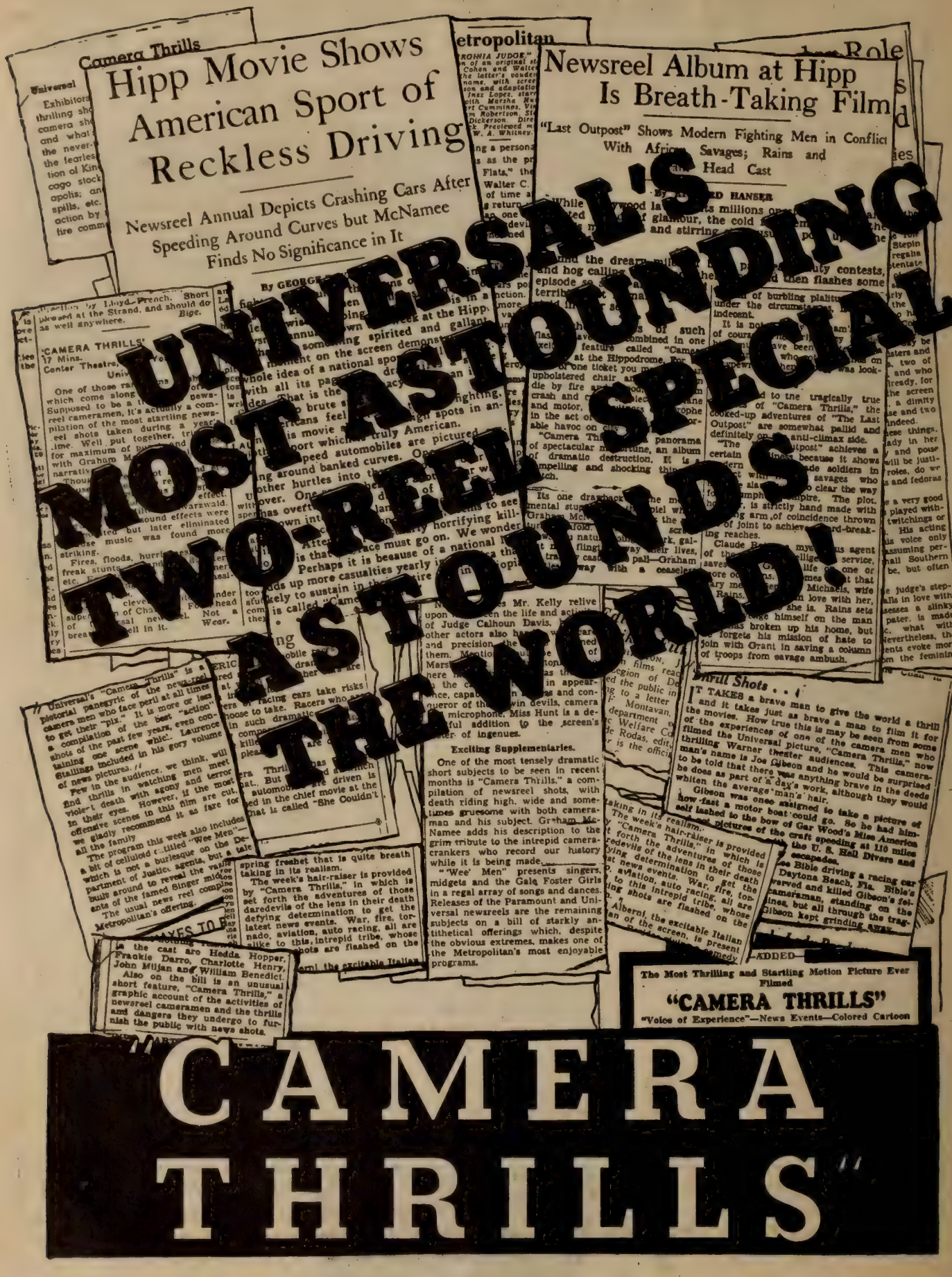
MENTONE Productions has just completed another of its two-reel musicals for Universal release on January 22nd. This one is entitled "Carnival Time. It has a cast including Jean Sargent, Jack Fulton, Russ Brown, Fred Sandborn, Sue Hastings' Marionettes, Washboard Serenaders, Mary Louise Harper, Biltmorettes and Eugenie Reed.

Roll of Honor *(Continued from Page 1)*

EXHIBITOR	THEATRE	TOWN & STATE
11 Years		
Max Torador	Ritz	Minneapolis, Minn.
Hiller Hoffman	Bluebird	St. Paul, Minn.
E. L. Dilley	Grand	Northfield, Minn.
10 Years		
D. W. Buckley	Redwood	Redwood Falls, Minn.
J. C. Quincer	Cozy	Wadena, Minn.
George Baker	Strand	Britton, S. Dak.
La Barr & Green	Stockholm	Minneapolis, Minn.
9 Years		
P. H. Lund	Dreamland	Alpena, S. Dak.
8 Years		
Harry Dickerman	Alhambra	Minneapolis, Minn.
Smith Brothers	Orpheum & Grand	Menominie, Wisc.
George W. Johnson	Auditorium	Red Wing, Minn.
George Miner	Miner Amuse. Co.	Chippewa Falls, Ladysmith, Rice Lake, Wisc.
Harvey Thorpe	Peoples	Crosby, Minn.
F. J. McCarthy	State & Fad	Brookings, S. Dak.
Davis & Davis	Strand	Eagle Butte, S. Dak.
Levi F. Roberts	New	Faulkton, S. Dak.
O. L. Viste		Murray Slayton, Minn.

FRANK MANTZKE, Mgr.

$1,000.00 IN CASH!
Prizes for the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.


Hipp Movie Shows American Sport of Reckless Driving
Newsreel Annual Depicts Crashing Cars After Speeding Around Curves but McNamee Finds No Significance in It
Newsreel Album at Hipp Is Breath-Taking Film
"Last Outpost" Shows Modern Fighting Men in Conflict With African Savages; Rains and Head Cast
UNIVERSAL'S MOST ASTOUNDING TWO-REEL SPECIAL
ASTOUNDS THE WORLD!
"CAMERA THRILLS"
"CAMERA THRILLS"
The Most Thrilling and Startling Motion Picture Ever Filmed
"Voice of Experience"—News Events—Colored Cartoon

Meet "Flash Gordon"

Oh, Oh, look who it is—
BUSTER CRABBE

HENRY McRAE, associate producer at Universal City in charge of serials has signed Buster Crabbe, blond swimming collegiate and Olympic champion, to the much-coveted role of "Flash Gordon." Next week Universal will put this serial, from the colored newspaper strip by Alex Raymond, into production at Universal City under the direction of Frederick Stephani.

Alex Raymond is a New Rochelle artist who won the right to draw "Flash Gordon" for King Features in competition with ten of the country's best-known cartoonists. The story of "Flash Gordon" deals with the adventures of a youth who sets out on a plane to save the world from a new planet which is threatening to destroy it. A scientist has invented this plane, which he believes will deflect the enemy planet. With Flash goes a beautiful girl, Dale Arden. They land on the planet and encounter a race of super-men armed with weapons, consisting of light rays, gasses and other devices which have not as yet been invented on the earth. The king of this planet falls for the charms of Dale Arden and a sorceress Azura, mistress of Syk Castle, endeavors to entrap the handsome Flash.

The role of Dale will be played by Jean Rogers, who has just completed her third role at Universal City. The role of Azura, the sorceress queen, will be played by Priscilla Lawson, the girl who was discovered by the Universal Newsreel. Fredrick Stephani has adapted the serial to the screen, with continuity by Ella O'Neill. The cast includes Richard Alexander, Stanley Sanford, James Pierce, Duke Ford, Jr., Frank Shannon, and Lon Poff.

Buster Crabbe is an ideal selection for the role of Flash, drawn by Raymond as a physical Adonis. Crabbe is a graduate of the University of Southern California, but he spent his entire boyhood in Hawaii and has the physique which his devotion to swimming inevitably produced. He first came to the screen as "King of the Jungle" and has specialized in Tarzan roles, though he has played with distinction in such pictures as "The Sweetheart of Sigma Chi," "You're Telling Me" and "The Search for Beauty."

Buster Crabbe Who Will Play "Flash Gordon"

"Only Yesterday" Fourth Repeat

UNIVERSAL'S "Only Yesterday," according to the Hollywood Reporter, is getting its fourth repeat booking this week at the Hollywood Boulevard Theatre in Hollywood, California. Other cities have brought it back for the third time, but this is the first instance of a fourth repeat booking in the United States.

The New Songs in "Show Boat" *(Continued from Page 11)*

Robeson was enthusiastic about the new numbers Kern and Oscar Hammerstein have written for the movie "Show Boat." He sings four songs, "Old Man River" of course and "I Can't Help Loving That Man" with Helen Morgan. His new songs are "Ah Still Suits Me" and "Negro Peanut Vender's Street Cry."

His concert tour takes him through Great Britain and Ireland until March and he expects to do a play, "Dessalines" about the Haitian rebel king for a London theatrical society. He is also going to the Scandinavian countries and will revisit the Soviet Union. He speaks Russian which he learned right here in New York.

"It's a great language for bass singers," he boomed, applying that steamshovel handshake to all present as the interview ended.

TOWNE HALL FOLLIES: Oswald Cartoons—My, how these cartoons are improving. This one is a dandy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ELMER THE GREAT D
A very good black and wh
Niles Theatre, Anamosa, Io

TWO LITTLE LAMBS: Oswald Cartoons—A funny little cartoon with good music.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BRONCO
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I'M TELLING YOU! . . .

I've never heard so many boosts in my young life as I've heard during the last three months. They tell me that for real laughs Oswald (that's me) has spurted ahead of every cartoon on the market—and believe, folks, it's true. Look at any one of my recent comedies—look at "Monkey Wretches," "Doctor Oswald," "Softball Game"—and you'll put your name on the dotted line for every Oswald on the line-up!

Joyfully yours

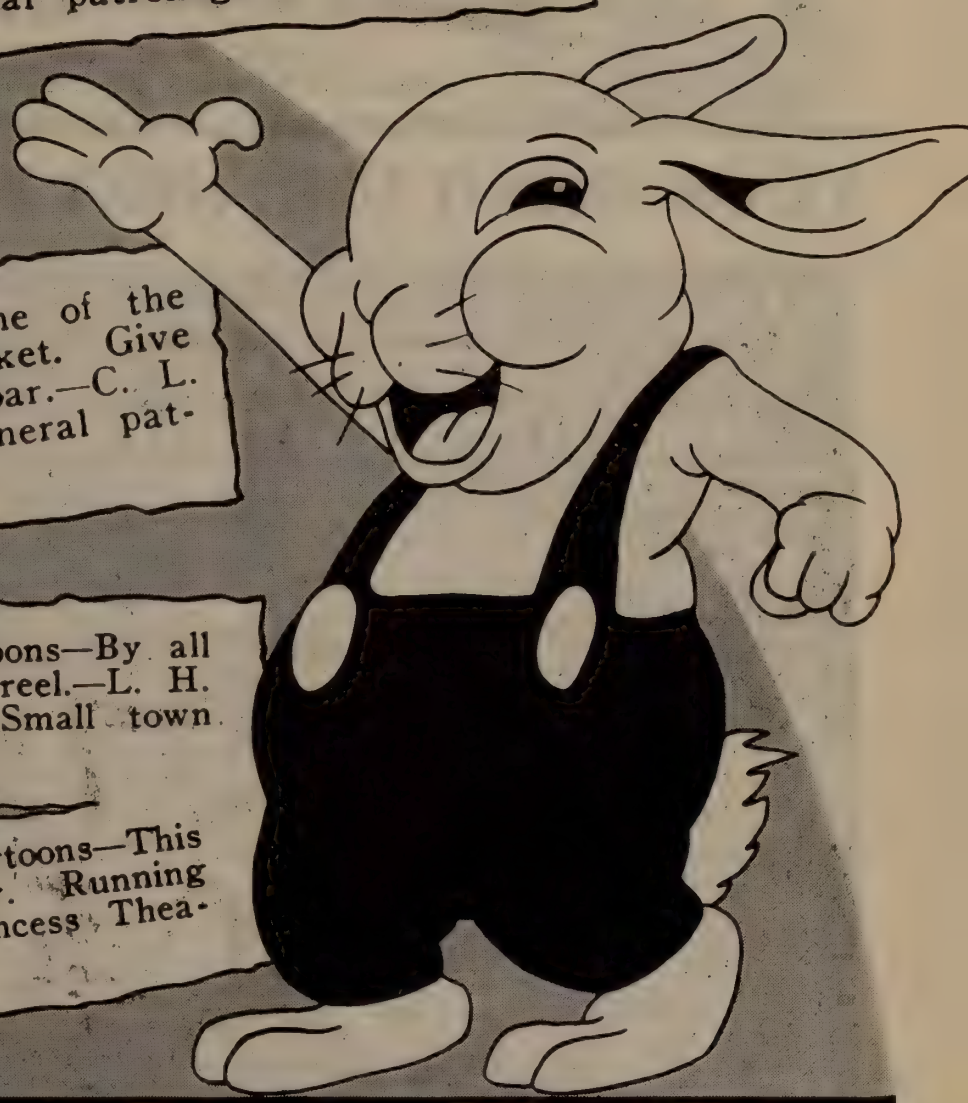
AT YOUR SERVICE: Oswald Cartoon—A good subject. These "Oswalds" can be relied on for plenty of good fun.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

E: Oswald Cartoon—
cartoon.—C. L. Niles,
General patronage.

TER: Oswald Cartoon—One of the
white cartoons on the market. Give
me. Our house in an uproar.—C. L.
eatre, Anamosa, Iowa. General pat-

WRETCHES: Oswald Cartoons—By all
his one. Running time, one reel.—L. H.
Theatre, Olive Hill, Ky. Small town
tronage.

WRETCHES: Oswald Cartoons—This
ves a report. It's a honey. Running
inutes.—E. C. Arehart, Princess Thea-
Iowa. General patronage.



OSWALD

The LUCKY RABBIT

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

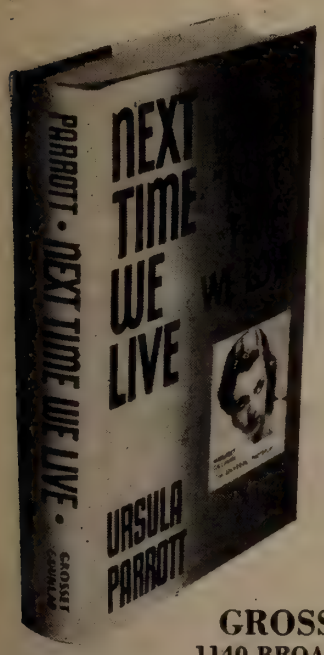
A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

YOUR FRONT FOR "NEXT TIME WE LOVE"

PLENTY of catchy angles to sell on your front. The brilliant Margaret Sullavan in a hand picked, very popular story that fits her like a glove. The authoress, Ursula Parrott—a box-office name in itself! The screen's new leading man—James Stewart. And Ray Milland and Grant Mitchell in a tip-top cast!

Sell the novel—and sell the story with peppy catch-lines that stress the love problem many young people are wrestling with today. Here are sample lines: Youngsters caught in a Career vs Marriage whirlpool — too bewildered to fight their way out! . . . He, a crack foreign correspondent, roaming the world for tomorrow's headline—she, a brilliant young stage star sky-rocketing to fame—tangling their lives in reckless romance! Just two kids, tipsy with love and utterly blind to the realities of life! etc. See other dialogue catch-lines in pressbook.)

CAMPAIGN THE POPULAR PRICE EDITION OF URSULLA PARROTT BOOK



CONTACT local book stores and libraries and arrange for campaign cooperation on the popular priced edition. Print up book marks for them to distribute. Provide material for window displays. Promtoe two or three copies to use as contest prizes. Donate a copy or two to library for extra cooperation. Use giant book as truck or walking ballyhoo. Use replicas of book in your front and lobby displays.

Sketch at right illustrates new twist to book ballyhoo stunt. Make up replica of book as large as possible. Letter the title, author, catchline and playdate information on the covers. Engage an attractive young girl to carry it around town and pretend to read it on street cars, in waiting rooms, libraries and other places where crowds collect. Provide book stores with quantity of heralds for distribution in connection with sale of book. Give them a line about book in imprint space in return for cooperation. For information re tie-up address:

GROSSET & DUNLAP
1140 BROADWAY, NEW YORK CITY

DISPLAY LINES

"He travels fastest who travels alone!" . . . But what of two young people who seek different careers and are desperately in love with each other?

* * *

They couldn't afford to get married—but they did! They shouldn't have tried to lead separate lives—but they did! No one dared believe they could stay in love—but they did . . . even though oceans separated them, temptations dogged their paths and fate smashed their careers!

* * *

He, a crack foreign correspondent roaming the world for tomorrow's headlines—she, a brilliant young stage star skyrocketing to fame—tangling their lives in reckless romance!

* * *

Just two crazy kids, tipsy with love and utterly blind to the realities of life!

* * *

Ursula Parrott's exciting, romantic novel of two young people caught in the career vs. marriage whirlpool and too bewildered to fight heir way out.

* * *

Poignant story of two reckless young desperately in love, forced to live separate lives!

Orchid Lobby Board

SKETCH illustrates attractive "class" advance lobby board to play up Margaret Sullavan. Use white and gray lettering on black ground. Presentation card attached to flowers is white with black lettering. Attach two or three imitation orchids as indicated You can secure orchids in department store or novelty imitation flower store. Put plenty of "class" into the board as that is what will sell Margaret Sullavan, a class star in an important picture.

INQUIRING PHOTOGRAPHER QUERIES COUPLES

THE inquiring photographer is an old stunt, but here is a twist that should give it freshness and effectiveness. Arrange tie-up with newspaper to have a reporter and photographer interview couples around town. Have them ask questions along the following line:

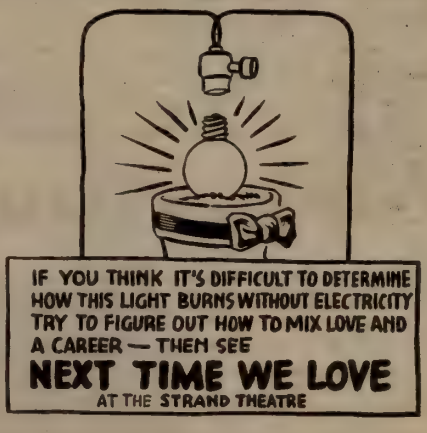
Can you have love and a career—or must you be satisfied with one or the other?

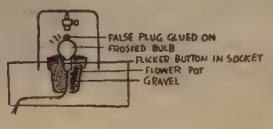
"In 'NEXT TIME WE LOVE' now at the Strand Theatre, Margaret Sullavan and James Stewart are torn between love and a career. So many modern day couples face this same problem that the Blank City Times is interviewing local couples in an effort to find out what their decisions would be.

Run picture of couple together with their answers. Try to get pictures of couples on park benches, on front porches in parked cars, etc. You might even fake an amusing picture to add to others by snapping a couple on a park bench with their arms around each other and their backs to the camera. Do not run names of this couple with answer, simply designate them as "He" and "She." If you thoroughly sell newspaper on this idea you should obtain some very effective results from it.

Store Window Displays Mystery Flicker Light For

TAKE an ordinary flower pot and run an electric wire through hole in bottom. Attach flicker button and frosted electric light bulb to wire. Fill pot with sand or colored pebbles until plug and socket are entirely covered. Take plug end from used bulb and remove all glass and filaments. Glue this on top of bulb in pot so as to give the appearance of an inverted bulb. Hang an electric light socket above pot at a distance of several inches to divert attention of those trying to figure it out. Tie a ribbon around pot and place card carrying copy given nearby. This stunt will keep people guessing and plant title and theme in their minds. Great for store window displays.





Park Bench Shadow Box

SKETCH shows advance shadow box in miniature that should attract attention and comment. Your artist can make the background, lamp-post, figures, bench, billboard, etc., our of painted cardboard. Small shrubs, foliage and grass mat can be used to add realism. Dolls can be used for the figures. Use small Christmas tree bulb in lamp post. Mount photograph of twenty-four sheet on billboard. Cut crescent moon out of background and cover with yellow transparency. Hook-up flasher light behind.

Business Girls Breakfast

EXHIBITORS have, on occasion, found this "Breakfast Show for Business Girls" a profitable stunt for important picture campaigns. Tie-up with a neighboring restaurant to supply a light breakfast in return for the publicity and a small part of the cost. Announce showing in regular ads, stating business girls can see Margaret Sullavan in Ursula Parrott's "Next Time We Love" and enjoy a delightful breakfast for the ordinary price of admission to the show. The time of the showing will be determined by the working hours in your city. Give newspapers advance stories and photographs of girls at breakfast and entering the theatre. Plug stunt in lobby in advance.

"Next Time We Love" Newspaper Contest

THE following newspaper announcement, explains details of contest to play up career vs. love angle.

NEXT TIME WE LOVE
WILL IT BE A CAREER AND LOVE—
OR LOVE ALONE?
PRIZES FOR BEST OPINIONS

In "NEXT TIME WE LOVE," coming to the Strand Theatre next week, Cicely Tyler (Margaret Sullavan) and Chris Tyler (James Stewart) both want careers, with the result that she becomes a famous actress and he a globe girdling newspaper correspondent. Both make great strides in their respective professions until they are faced with the problem: "Love or a career?" Which would you choose? In cooperation with the Strand Theatre, the Blank City Times is offering prizes for the best letters of not more than 100 words that give the best reasons for choosing either love or a career or giving solution to the problem of retaining both. Letters must reach the "NEXT TIME WE LOVE" editor not later than Thursday. Send in your letter now, then see Ursula Parrot's "NEXT TIME WE LOVE" with Margaret Sullavan and James Stewart at the Strand and learn how they decide this exciting question.

UMBRELLA STREET STUNT

This bally plugs title and romantic angle. Paint copy on giant umbrella as indicated and have attractive couple carry it through the streets. Tie hands of couple together with colored ribbon to further eye appeal when seen from front.

News Reporting Contest

ONE of the leading characters in "NEXT TIME WE LOVE" is a globe girdling newspaper correspondent and much of the footage describes his exciting adventures. You can play up this angle by contacting English and journalism classes in your local schools to sponsor, with the newspaper, a news reporting contest. Offer ticket prizes, in various groups: (1) the best news stories, (2) reviews of the picture, (3) interviews or editorials written in the theme of "love vs. a career," etc. You might induce a local journalism school to offer a discount on the terms of their course as a prize or the newspaper to offer a one-day cub-reporter's job to the winner of all three divisions.

Invite Reporters

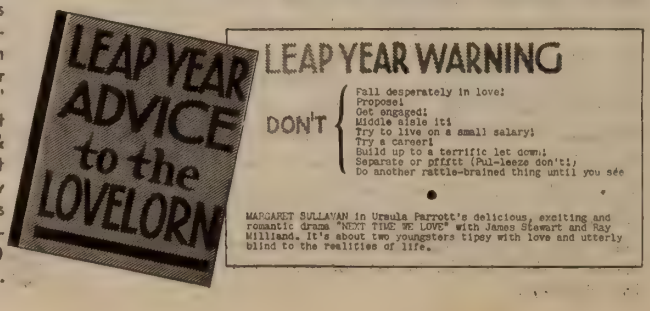
INASMUCH as James Stewart plays the part of a reporter and later a foreign newspaper correspondent, and as many of the scenes are laid in a newspaper office, you will find the local reporters and other newspaper men interested in seeing the picture. Arrange to have them presnt at a spcial party showing, as your guests. Get as many as possible to comment on the picture in their papers. A good time to hold this showing would be after the last regular showing on the first day of the run.

Baby Carriage Bally

HERE is a novel light comedy street bally that will arrest attention. Place copy shown on top and sides of perambulator. Dress "Frenchy" looking young girl like a nurse with black dress and white head piece. Have her push carriage through main streets. She might stop from time to time and pass out heralds or the leap year throwaways shown at left.

LEAP YEAR TEASER THROWAWAY

The sketch illustrates gag to use in capitalizing on Leap Year in your campaign for "Next Time We Love." Send your order direct to Economy Novelty & Printing Company at 225 West 39th St., New York City. The price is $6.00 per thousand including imprint. $5.50 in lots of five thousand.



Safety Pin Throwaway

The amusing teaser card shown here plants title and sells light comedy angle. Order direct from Economy Novelty & Printing C., 225 W. 39th St., New York City. Price is $6.00 per thousand, including pin and imprint. $5.50 per thousand in lots of 5 thousand or more.

WORLD'S OF ENTERTAINMENT!

GOING PLACES

with

Lowell Thomas

Literally brings the world to the eyes and ears of your patrons in this amazing series that combines travel, thrills, wonders and enchanting beauty!

From
UNIVERSAL PICTURES CORP.
ROCKEFELLER CENTER
NEW YORK CITY

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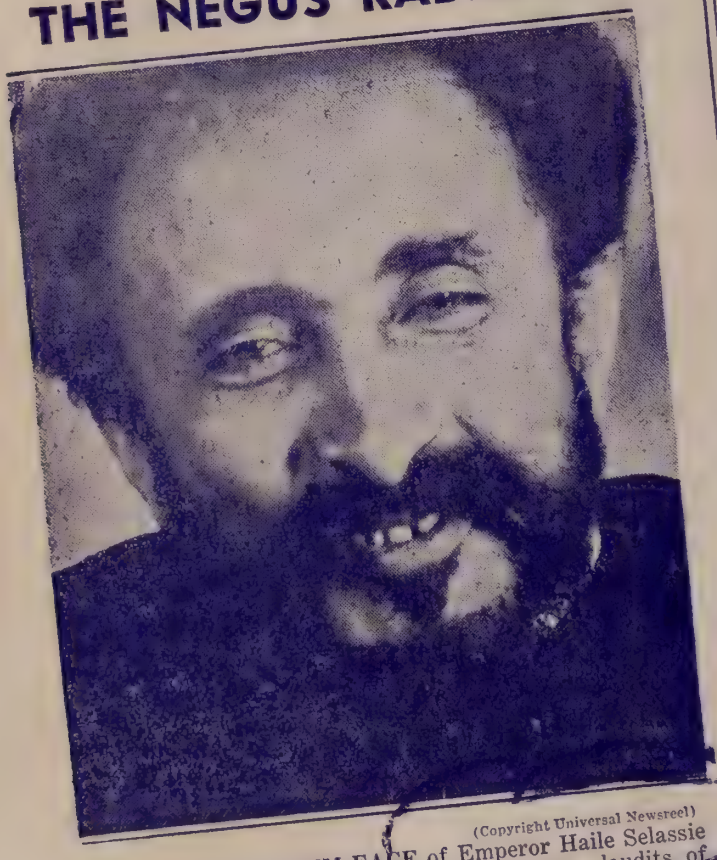
Paid
Permit No. 949
New York, N. Y.

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

THE NEGUS RADIATES



(Copyright Universal Newsreel)

THE USUALLY GRIM FACE of Emperor Haile Selassie breaks out in a smile as he acknowledges plaudits of crowds outside his palace at Addis Ababa. Occasion was fifth anniversary of his accession to the throne. Selassie has had something to smile about in past week, with his troops throwing back the invaders.

Even the New York Daily News, the tabloid with the largest reader circulation of any newspaper in America, relies on Universal Newsreel to get the news in the way people like it!

UNIVERSAL NEWSREEL

With GRAHAM McNAMEE

Larry Edmunds Bookshop
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Hollywood, Calif. 90028
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World's Largest Collection
Of Books on Motion Picture

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 37, NO. 26 JAN. 25, 1936

Special!

Margaret
SULLAVAN
in
URSULA PARROTT'S
"NEXT TIME
WE LOVE"

Read about Ursula Parrott's greatest Heroine- Margaret Sullavan

URSULA PARROTT'S

Gentlemen, meet URSULA PARROTT via the only photograph of her in existence! She wrote such phenomenal best-sellers as "Ex-Wife," "Strangers May Kiss" and "Breadwinner" . . . And now Universal brings you the most vital and the most famous of all her sensational stories!

NEXT TIME

GREATEST OF HIS CAREER!

Hit after hit is the enviable reputation of EDWARD H. GRIFFITH, who made such memorable pictures as "Holiday," "Another Language," "Animal Kingdom" and "No More Ladies." Now he tops them all with his biggest knockout, and a knockout of a cast headed by

MARGARET SULLAVAN

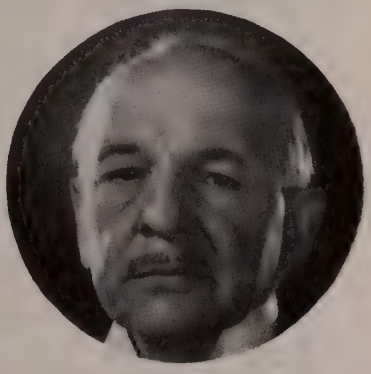
JAMES STEWART • RAY MILLAND

GRANT MITCHELL and ROBERT McWADE

JAMES STEWART

RAY MILLAND

GRANT MITCHELL



ROBERT McWADE

WE LOVE

UNIVERSAL PROMISED

No. 847 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Although Universal is months and months late in delivering some of the best pictures it sold last Fall, not one single exhibitor so far has held it against us!

Regardless of the fact that up to date we have not delivered all that we sold, they are all signing up for 1935-1936 even faster than they did a year ago.

This very day we have signed up more exhibitors for our whole product than we had ever signed up before at the same date.

This is true in spite of the fact that we have still not carried out last year's promises in full.

It probably never has happened to any other producing company.

Universal has proof of your good will. Perhaps we have not always earned it on performance, but for some reason you seem to know that we have tried in good faith to give you more than you paid for.

This means confidence. And confidence means good will. And good will comes from nothing on earth but satisfactory performance in past years.

Thanks for this most remarkable exhibition of confidence.

We don't carry your good will on our books at a value of fifty million dollars. In our statement we list cameras,

UNIVERSAL DELIVERS

sound equipment, unused film, plant and equipment of various kinds — but the real truth of it is that your belief is worth more to us than anything we've got.

The fact that you believe in Universal puts me on a spot. It means that I've got to be as decent as you are and meet you more than half way.

I shall! I intend to make sure that Universal delivers more to you than you expected — whether late or not. I'd rather deliver a great picture late than a rotten picture on time.

That is exactly what we are doing.

You all know the story on "Magnificent Obsession." It is sweeping the country like wild-fire. It is breaking records and making money for exhibitors hand over fist. It is being held over almost everywhere it is playing. You took that picture in a big way because you had faith in Universal. We delivered. Now I am giving you Margaret Sullavan in "Next Time We Love" by Ursula Parrott. The booking records show that you are taking that picture also on the confidence you have in Universal. I assure you it will not be misplaced. Margaret Sullavan, great as she is, is a new Margaret Sullavan in this picture, and "Next Time We Love" I predict will be another splendid box office winner for you.

Thanks again for your confidence in Universal.

Carl Laemmle

100 First Runs for "NEXT TIME WE LOVE"

THE simultaneous booking of "Next Time We Love," following its triangular world premiere in New York, Chicago and Washington, promises to equal the tremendous simultaneous booking of "Magnificent Obsession." Already there are 100 bookings in the key cities and dates in subordinate runs are coming in every day now.

The first showing of Margaret Sullavan's picture, "Next Time We Love," will take place in three cities at the same time. W. G. Van Schmus, who was in Universal City when "Next Time We Love" was half completed, booked it on the strength of the part he had seen, into the Music Hall on January 30th, and that booking is being sedulously prepared for by the exploitation staff of the theatre, which has already had the honor of presenting Margaret Sullavan in three of her four pictures.

At the same time, "Next Time We Love" will open at the Palace Theatre in Chicago, where "Magnificent Obsession" played such a memorable engagement. It also opens on January 30th in Keith's Theatre in Washington, where "Magnificent Obsession" was held for a third week.

It's next opening is at the Hippodrome in Cleveland, on February 1.

In Los Angeles, the picture will follow the same course as "Mangificent Obsession," playing da yand date at the Hill Street and the Pantages, where "Magnificent Obsession" is still running to tremendous business.

The holding over of "Magnificent Obsession" has thrown the dating at the Lafayette in Buffalo back a week and it will not open there until February 13th. The same thing happened at the Paramount in Atlanta, where the picture will open on the same day.

The Circle Theatre in Indianapolis is also thrown back one week on account of the holding over of "Magnificent Obsession."

In Baltimore, "Next Time We Love," opens on February 6th at Keith's in Providence at the Albee, in Boston at the Memorial, in Kansas City at the Tower, in Salt Lake City

(Continued on Page 23)

$1,000.00 IN CASH PRIZES!

For the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

Back Home Again

William Koenig

WILLIAM KOENIG, for the last ten years studio manager of Warner Brothers, was appointed general studio manager of Universal City last week by Carl Laemmle. He assumed his duties on Monday, superseding Fred S. Meyer, who will be given another executive studio position. Mr. Koenig has had a unique experience in motion picture business. He started as an usher in a theatre in Milwaukee, and eventually became its treasurer, stage director, and manager. He eventually represented a circuit of theatres and then became exchange manager, after which he went to Universal City. His rise here was rapid and he eventually became studio manager.

Universal is happy to welcome Koenig back to the fold.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published Weekly by the Motion Picture Weekly Publishing Co.

Rockefeller Center, N. Y. City

Universal Pictures Corp.

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JAN. 25, 1936

Vol. 37 No. 26

Hold-Overs Feature "Magnificent Obsession" in Opening Weeks

A LOOK at the last two weeks of Variety and every day of Motion Picture Daily confirms the impression that "Magnificent Obsession" is the season's box-office giant. It is bowling over records in every part of the country and it is being held over so consistently that it promises to be the biggest grosser of the year.

A number of theatres are already holding "Magnificent Obsession" for the third week. Third weeks are being marked up in the double run in Los Angeles at the Pantages and the Hill Street Theatres. In Buffalo the Lafayette Theatre is holding it for the third week, and Variety says "contines to pack 'em in after two weeks of capacity business."

In Detroit, after two big weeks at the Fox, the picture was brought back to the Adams, and Variety says: "is endangering the house record—excellent."

In Baltimore, Variety says: "Second week talk of the town. Splendid $6,000 after socko $9,000 on first lap. Will go third." In Washington, the picture enjoyed a second tremendous week and will probably go a third. In Philadelphia, the Boyd was building rapidly and is being held over a second week.

In Portland, Oregon, "Captain Blood" had just broken the record of the house with $8,000 for ten days, whereas "Magnificent Obsession" in one week had already taken in $10,000 in a week.

Hold-overs are also recorded at the Albee in Brooklyn, the Bradford

(Continued on Page 23)

BACK-OF-THE-SCENES

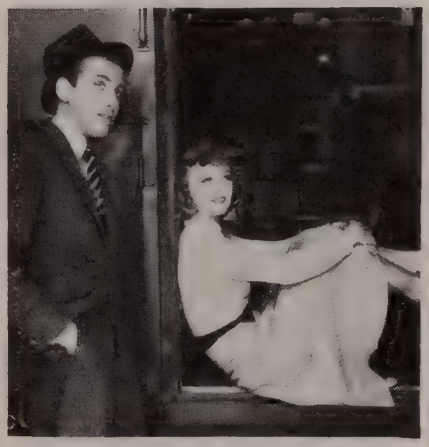
While Universal Was Photographing

"NEXT TIME WE LOVE"

● ● *When "Next Time We Love" was only half completed at Universal City, W. G. Van Schmus, the managing director of the Music Hall, New York, came to Hollywood with his stage director, Leon Leonidoff. He not only met Margaret Sullavan, as this illustration shows, but he asked Edward H. Griffith, director of "Next Time We Love," to put the film together for him as far as it had gone and permit him to see it. The result was that "Next Time We Love" was booked into the Music Hall for the week of January 30th at least two months before that date rolled around.*

•

● ● *Margaret Sullavan has a trick of crowding herself into strange places during the filming of one of her pictures. Here she is, sitting in the doorway of the sound room listening with her leading man, James Stewart, to the sound going round and round and coming out here.*



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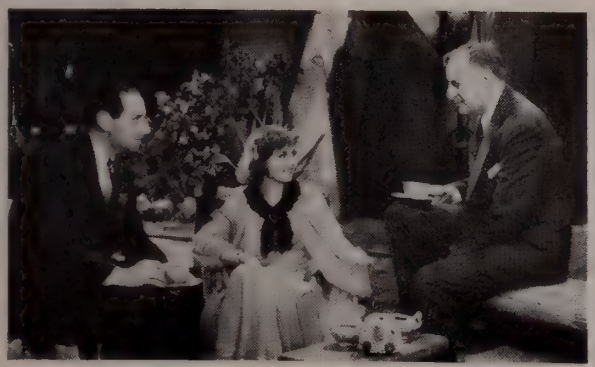
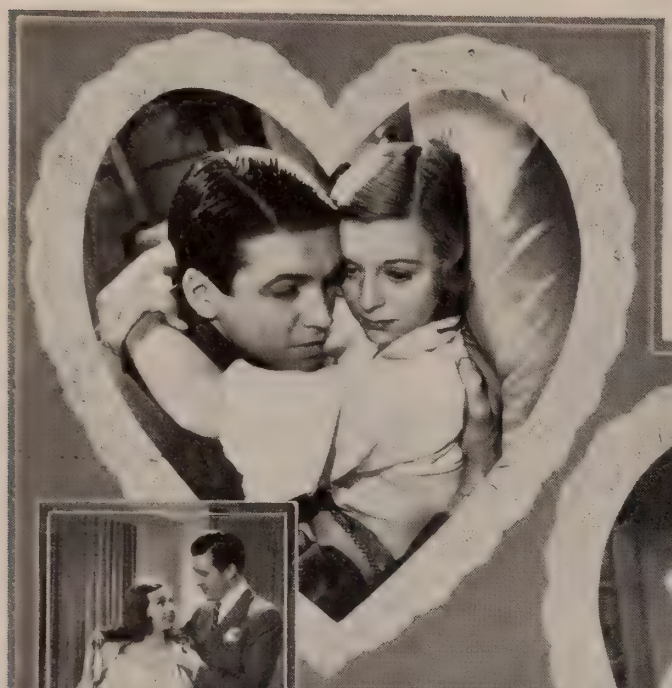
● ● *At the right, below, Edward H. Griffith, the director, has joined Margaret Sullavan in this favorite retreat of hers and they discuss with James Stewart the next scene to be taken.*

•

● ● *Both Margaret Sullavan and her director were born in Virginia. Nevertheless, they are easy victims to the Continental tea habit which is one of producer Paul Kohner's innovations on the set. In the shot below, the trio is drinking to the success of "Next Time We Love" in tea cups.*



"NEXT TIM



Below, an interesting expression of Margaret Sullavan's many-sided personality, a scene from "Next Time We Love."

Margaret Sullavan and James Stewart

Margaret Sullavan and Ray Milland

Another inte... lavan express... her leading ... "Next T...

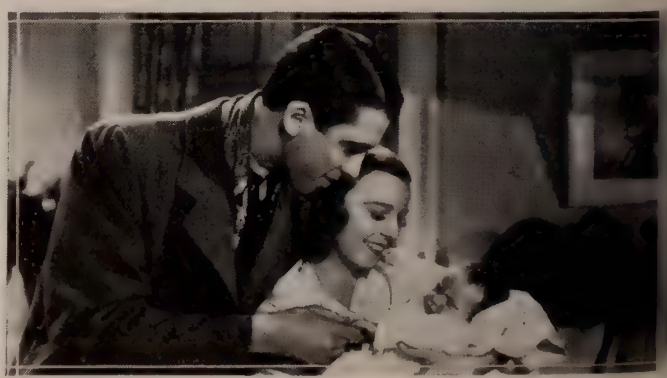
"NEXT TIME WE LOVE" is a remarkable combination of the actual experiences of two women. It started out to be the life story of only one, its author, Ursula Parrott. Miss Parrott, who wrote such stories as "Ex-Wife" and "Strangers May Kiss," married a newspaper man. Miss Parrott envisioned a career on the stage, and had every reason to believe from her initial success that acting would be her life work. Their careers clashed and it was only the most drastic of moves that saved them both.

The story of "Next Time We Love" is the story of two careers which clashed and endangered the happiness of two people who should have been ideally happy. One was a newspaper man, the other an actress. The story works itself out in a way that the true story should have taken but didn't.

Into "Next Time We Love," there-

The binding link which ties this love story together.

Margaret Sullavan and James Stewart in a dramatic scene from "Next Time We Love."



WE LOVE"

In the cut below Still another personality shows in the face of this remarkable actress, Margaret Sullavan

Margaret Sul- a scene with nes Stewart, in Love."

Margaret Sullavan and James Stewart

A scene in Margaret Sullavan's studio home.

fore Ursula Parrott has poured more of her actual experience, more of her heart and soul than in any of her other stories. It is true to life.

But "Next Time We Love" is almost as much a life story for Margaret Sullavan, its star, although there was no thought of such a thing when Ursula Parrott wrote the story. It just happens that Margaret Sullavan's life story in many particulars, has followed the pattern of Cicely Tyler. The clashing of temperaments was almost as violent in Margaret's own life story and resulted in more drastic separation than the separation of Cicely and Chris in the picture.

No wonder Hollywood is bubbling over with the idea that "Next Time We Love" is the real thing in love stories! Everyone who has seen it from Carl Laemmle, W. G. Van Schmus, J. R. Grainger and the film cutters, rate "Next Time We Love" as the best love story of the year.

A scene from "Next Time We Love."

"Next Time We Love" required an actress of infinite variety of expression, as this and other pictures show.

Ursula Parrott Approves Change In "Next Time We Love" Title

Ursula Parrott, author of "Next Time We Love," one of the most personable of all the authors. Yet this is the only portrait that Longmans-Green, her publishers, have.

THE changing of an "i" to an "o" and its amazing change of meaning in the title of her book is okeh with Ursula Parrott. So far from sticking up her pretty nose at the change and crying to high heaven, "That's just like the movies," Miss Parrott quietly approved Universal's acute change.

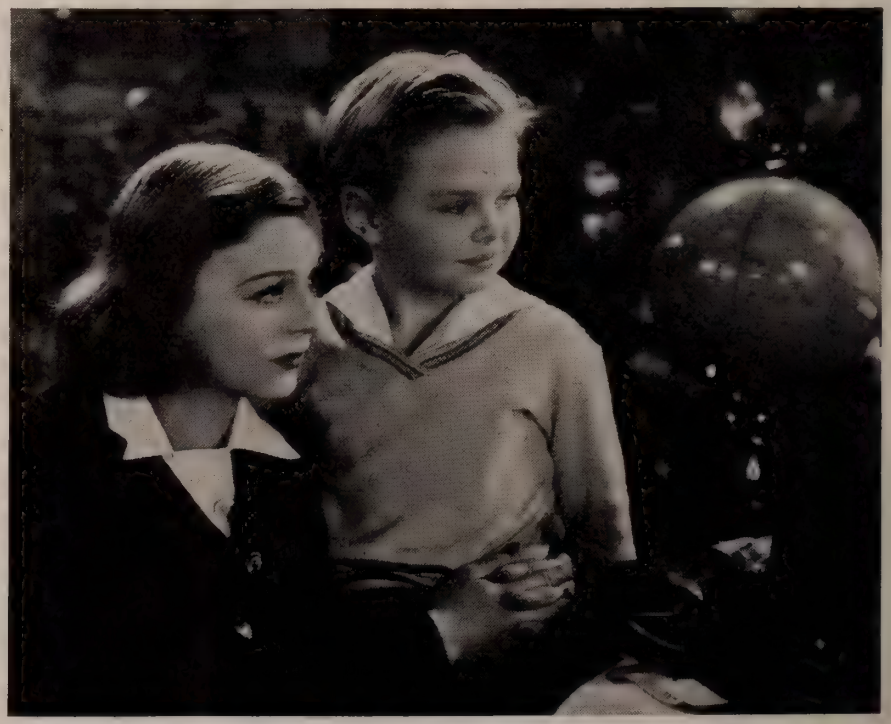
She believes that the cinema magnate who signs a fat check for an author's work and then risks some hundreds of thousands of dollars in converting that story into a film, besides the subsequent expenses of selling and publicizing it, has a right to add or subtract in finding what she terms its "common denominator of audience appeal."

Besides being the author of nine successful books and innumerable short stories, Miss Parrott has made several trips to Hollywood to work on scenario treatments, both of her own stories and of the books of other writers. "Like most authors," she says, "who sell the screen rights of their brain children, I suffered agonies the first time liberties were taken with my characters or plot situations. But after I learned the technique of transferring a story from one metier to another, while working adaptations at various studios in the film colony, I realized that the men who make pictures have put as much sincere effort and study into them, as the creators of stories put into the writing of their books. I am not one who pooh-poohs the poor producer. I find the average studio executive, instead of an ogre who bites the hand that feeds him, a level-headed business man who has something to sell and makes a comprehensive study of his market. My Hollywood experience has taught me that generally he knows fairly definitely what he is about,—and why,—and though I've had my share of heated arguments in fighting for my convictions, I've come around to understanding the reasons for certain changes in boiling down a story of 100,000 words, or more, to an hour and a half of visual entertainment which necessarily must be told in rapid action.

"When Universal altered the original name of my book, "Next Time We Live," to "Next Time We Love," frankly, I was quite distressed. The word love has been dragged into so many titles as a box-office lure. Then Carl Laemmle proceeded to explain to me why he held out for the 'o' in place of the 'i'. He maintained that the film audiences, on the whole, do not react favorably to pictures which deals with flights of fancy into spiritual realms or the hereafter. In this stark age of realism, he insisted, people are chiefly concerned with what happens here and now and they like their screen fare to reflect situations, emotions and aspirations, if not necessarily within their own experiences, at least within their own understanding.

"As my book is not a tale of reincarnation but deals with contemporary life, Mr. Laemmle feared the former title might mislead audiences into expecting—or suspecting—something quite apart from a domestic drama set in the 20the century, so I withdrew my objections. When I

(Continued on Page 23)



Margaret Sullavan and the splendid young actor, Ronnie Cosbey, who plays her son in "Next Time We Love."

Margaret Sullavan

Comes Into Her Own

THERE is a sureness of touch, a versatility of technique, and a simplicity of method in the acting of Margaret Sullavan in "Next Time We Love" that proves beyond a doubt that this brilliant actress has come into her own. She has arrived.

"Next Time We Love" is only her fifth picture. All of the others were, to a certain extent, experimental, and it is a matter of record that none of them has reached the exacting standard which Margaret Sullavan has set for herself. Miss Sullavan has always been afraid to see her own pictures. She has had most amazing doubts, the most cruel criticisms and the most topsy-turvy notions about them imaginable.

When "Only Yesterday" went into the Music Hall, she sent her negro maid to look at the picture before she would go and see it. She said to her, "If you like it, I know I won't. If you think it is terrible, I will go and see it." The maid was so enthusiastic, that it was weeks before Miss Sullavan would see her own picture, and then she wouldn't go to the Music Hall to see it.

Those who have followed Miss Sullavan's career have noted an increasing breadth of power in all but one of her pictures, and in certain sequences of this all her beauty and allure diverted attention from its short-comings. But in "Next Time We Love," the real actress, Margaret Sullavan, has been given an opportunity such as few roles offer to any actress and Miss Sullavan's experience and increased versatility have given to the role of Cicely a perfection and an artistry and a beauty of face and form that reveal for the first time the full extent of the dramatic powers of this remarkable actress, Margaret Sullavan.

The new Margaret Sullavan in her latest Universal picture, "Next Time We Love," by Ursula Parrott, an opportunity of which the talented Margaret takes full advantage.

One of the extraordinary settings in "Next Time We Love" against which the movies' greatest love story is being thrown under the guiding hand of Edward H. Griffith, the director.

Heretofore Margaret Sullavan has been the most talked of woman in Hollywood because of her independence of Hollywood life and star worship. Now she will be the most talked of actress because of her triumph in "Next Time We Love."

This production opens at the New York Music Hall on January 30th and will be in first run theatres throughout the country during the next two weeks.

Margaret Sullavan, star of "Next Time We Love," the fifth production in the meteoric career of this unpredictable screen personality.

A NEW MARGARET SULLAVAN

IF you can imagine a day into which would be compressed all the seasons of the year, then you are capable of imagining Margaret Sullavan. For she is as varied as the seasons, and changes far more swiftly. She is the one star of Hollywood whom nobody knows, for the Margaret of one hour is not the Margaret of another hour.

In all the study of the question, "What makes an actress great?" perhaps not enough attention has been given to the inner nature of the actress herself. Certainly only a woman of varied and flexible temperament could portray the range of moods required by Margaret Sullavan's role of Cicely Tyler in "Next Time We Love," in which James Stewart, Ray Milland and Grant Mitchell are featured.

"It isn't necessary that any girl wanting to be an actress should study variety of moods," said Miss Sullavan when the picture was in the making. "Every girl is so a creature of mood that any man would be amazed could he see into the heart of even the calmest-appearing girl. Therefore a girl needs only to be herself in order to have emotional resources of depth and variety.

"But people seem to object when a star is herself. People actually seem to think that my own naturalness is some form of unnaturalness. By what twisted reasoning they arrive at that conclusion, I don't know. But one think I do know—and that is I refuse to mold myself into whatever Hollywood thinks I ought to be. If people like me, I hope it is for my naturalness. And natural I will continue to be, even though it shocks people.'

Not Hard to Handle

EDWARD H. GRIFFITH rises to take issue with the rumors that have sifted out of Hollywood pronouncing Margaret Sullavan "difficult," "untamed," "willful" and "upstage." He maintains he has never been affiliated with any film luminary who gave herself more cheerfully and whole-heartedly to her work.

RAY MILLAND, one of Margaret Sullavan's leading men in "Next Time We Love," is remarkable for many reasons and in many directions.

Ray Milland, one of the leading men in "Next Time We Love," with its heroine and star, Margaret Sullavan.

In the first place, he is the "other man" in the picture, but a less villainous and snake-in-the-grass character has never been drawn on the screen than his Tommy Abbott. In the second place, he is coming into a certain amount of notoriety at the present time because of the fact that he was a member of the late King George's personal bodyguard.

In addition to being a splendid actor, he is a professional marksman with rifle and revolver. He was a sailor, a tap dancer, a champion boxer, and a fencer. There is a strange story in Hollywood that the role which made him famous on the English screen before he was brought to America was obtained at the point of a pistol. At any rate, he handles the role of Tommy Abbott with an aplomb and discretion that tremendously pleased director Edward H. Griffith and Miss Sullavan, fully bearing out the promise of his former pictures, "The Glass Key," "Four Hours to Knll," "The Gilded Lily" and "Alias Mary Dow."

The latest picture of Margaret Sullavan, taken just upon the completion of her picture, "Next Time We Love" by Ursula Parrott.

FROM thrills to tears, from laughter to tragedy, from girlish delight to mature sophistication passes Margaret Sullavan in "Next Time We Love," under the direction of Edward H. Griffith. Only a girl of Miss Sullavan's emotional capacity could have brought to life the Cicely Tyler created by Ursula Parrott's novel. She is seen first as a schoolgirl whose escapade leads to a sudden marriage. She turns toward the stage in order to suppliement the small salary her husband earns as a reporter. Complications arise when success comes and her earning capacity far exceeds that of her husband.

The characterization of the actress is colorful and one of the great screen performances of all time. It is a success comparatively easy for Margaret Sullavan to achieve, for she needed only to be herself. The real achievement lies in the star's ability to be herself in spite of all the forces which tend to lead a popular actress into artificiality.

Producer Paul Kohner has given Miss Sullavan a worthy supporting cast—in James Stewart, Ray Milland, Anne Demetrio, Robert McWade, Grant Mitchell, Florence Roberts, Christian Rub and Ronnie Cosbey, among others.

New Leading Man Lives With Ex-Hubby

ONE of th emost praisworthy characteristics of Margaret Sullavan, one of the most generous persons in Hollywood, is her desire to help anyone with whom she has come in contact. She doesn't always get credit for it, but she doesn't care about that. Two summers ago she invited her ex-husband, Henry Fonda, to play opposite her in "Coquette" at the Mt. Kisco stock company and now she is going to play opposite him in a film.

Now she is doing the same thing for another promising young man. This young man is James Stewart, her leading man in "Next Time We Love," who lives in an apartment in Hollywood with Margaret Sullavan's ex-husband, who recommended him.

AND TWO LEADING MEN

JAMES STEWART who plays opposite Margaret Sullavan in Universal's "Next Time We Love," was born in Indiana and in Pennsylvania. This "Believe It Or Not" is explained by the fact that he was born in the town of Indiana, Pa. It happened on a May 20th, and eight years later Stewart was producing and directing plays—utilizing the family basement and the children of Indiana.

So Stewart had plenty of experience by the time he directed a class play at Princeton. Strangely enough, he saw Margaret Sullavan play in Princeton. From college he went to the Falmouth Stock Company, on Cape Cod. Margaret also played on Cape Cod. His first New York break came in "Goodbye Again," This was the original name of "Next Time We Love." To Boston he went as stage manager for "Camille," with Jane Cowl.

There followed appearances in numerous stage hits—finally leading to his first screen appearance, in "Murder Man." Next came "Rose-Marie." Tested for "Next Time We Love," he has fully demonstrated his genius. He has fully justified the faith of Universal executives and of Miss Sullavan and Edward H. Griffith, his director in "Next Time We Love."

James Stewart, the other leading man of "Next Time We Love," in a scene with its star, Margaret Sullavan.

WHEREVER THERE ARE HEAR

Success made strangers of these two lovers!

In adversity they braved the whole world for each other, dared life's hardships to separate them! . . In prosperity they sought to live for themselves alone! The innermost secrets of woman's soul, tenderly and compassionately revealed by a woman, for every woman!

Carl Laemmle presents

margaret SULLAVAN

in URSULA PARROTT'S

NEXT TIME WE LOVE

with JAMES STEWART
RAY MILLAND

Grant Mitchell · Robert McWade
Ronald Cosbey · Anna de Metrio
Directed by Edward H Griffith

A UNIVERSAL PICTURE

3B

Written for the Women of Today!

Ursula Parrott's most vital character in her tenderest story! Now on the screen with all the great love and humanness that stirred the hearts of women the world over!

Carl Laemmle presents

margaret SULLAVAN

in URSULA PARROTT'S *great story*

NEXT TIME WE LOVE

with JAMES STEWART
RAY MILLAND

Grant Mitchell · Robert McWade
Ronald Cosbey · Anna de Metrio
Directed by Edward H. Griffith

A UNIVERSAL PICTURE

2A

It will take you into the secret corners of lovers hearts!

Carl Laemmle presents

margaret SULLAVAN

in her greatest triumph
URSULA PARROTT'S *famous story*

NEXT TIME WE LOVE

with JAMES STEWART
RAY MILLAND
GRANT MITCHELL

Directed by Edward H. Griffith
A Universal Picture

1C

A love story you'll cherish!

A tender drama you'll store away in the secret corners of your heart!

Carl Laemmle presents

margaret SULLAVAN

in her greatest triumph
URSULA PARROTT'S *famous story*

NEXT TIME WE LOVE

with JAMES STEWART
RAY MILLAND
GRANT MITCHELL

Directed by Edward H. Griffith
A Universal Picture

MARGARET SULLAVAN'S *Greatest Role!*

Carl Laemmle presents

margaret SULLAVAN

in her greatest triumph
URSULA PARROTT'S *famous story*

NEXT TIME WE LOVE

A Universal Picture

2Y

All-Human! Compelling!

Vivid! Vital! Tender!

Carl Laemmle presents

margaret SULLAVAN

in URSULA PARROTT'S *great story*

NEXT TIME WE LOVE

with JAMES STEWART
RAY MILLAND
GRANT MITCHELL

Directed by Edward H. Griffith
A Universal Picture

Ursula Parrott's BEST STORY!

Carl Laemmle presents

margaret SULLAVAN

in her most glorious triumph

NEXT TIME WE LOVE

From Ursula Parrott's best-seller, "Next Time We Love"

A Universal Picture

1Y

Written for the Women of Today

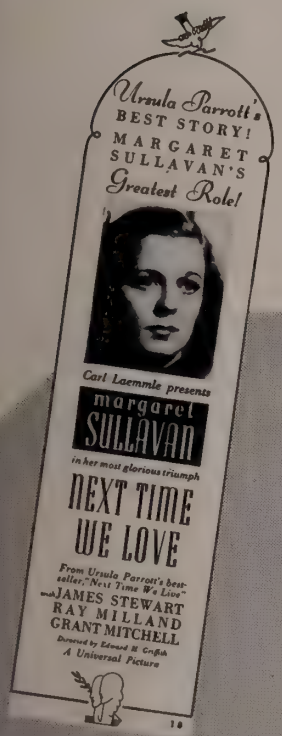
Carl Laemmle presents A UNIVERSAL PICTURE

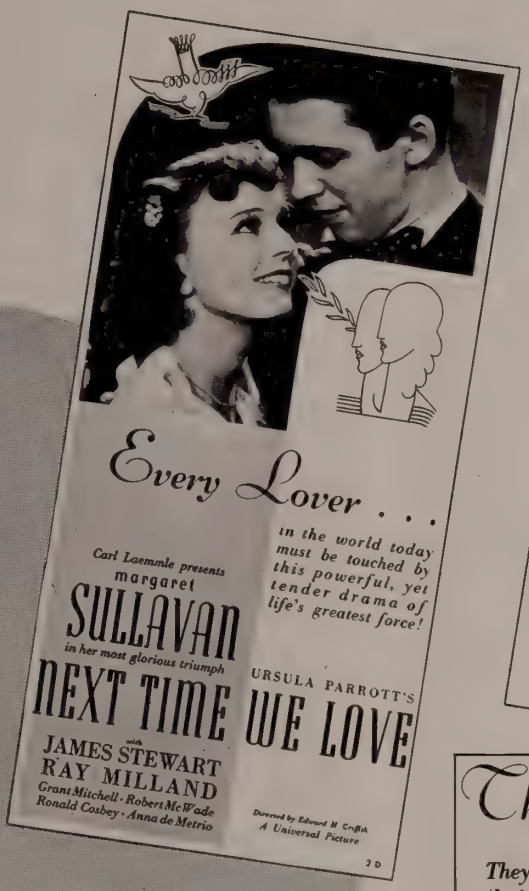
margaret SULLAVAN in NEXT TIME WE LOVE

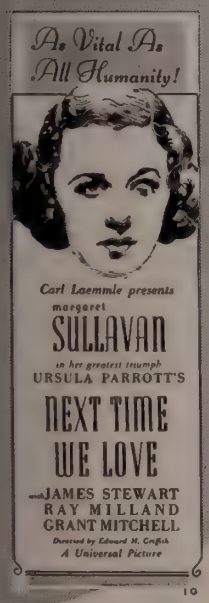
From URSULA PARROTT'S best selling novel "Next Time We Love"

3B

S—THESE WILL REACH THEM!







CARL LAEMMLE PRESENTS
MARGARET SULLAVAN
in Her Greatest Triumph
URSULA PARROTT'S
Most Famous Best-Seller
NEXT TIME WE LOVE
with
JAMES STEWART
RAY MILLAND
GRANT MITCHELL
ROBERT McWADE · ANNA DE METRIO · RONALD COSBEY
Produced by
PAUL KOHNER
Directed by
EDWARD H. GRIFFITH
A UNIVERSAL PICTURE

ORDER THE BEST LOCATIO

S NOW! THEY'RE WORTH IT!

UNIVERSA

RADIO

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SCR

Published Weekly at 154 West 46th St
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COPYRIG
NEW Y

Vol. 121 No. 5

Mpls. Orph Ups 40c to 55c for 'Obse And They Love It, $14,000;

For the first time the Orpheum has upped its top from 40c to 55c for a screen offering sans stage entertainment and the public response to 'Obsession' seems to justify the procedure.

Orpheum (Singer) (2,890; 25-35-55) 'Magnificent Obsession' (U).—Swell exploitation campaign and picture's own superlative merits bringing 'em in, plenty of feminine patronage for this one and advanced prices not keeping 'em away, en route to fine $14,000. Last week, 'Dream Too Much' (RKO), $6,700, fair.

'OBSESSION' BIG $12,000 2D WK. BUFFALO

Lafayette (Ind.) (3,400; 25)—'Obsession' (U) (2d week). Still running close to top speed. With second stanza satisfactory in every way. Around $12,000. Another hot week. Last week, all attendance records for house broken; high $17,000.

PTSBG'S 'OBES IS M

'Magnific to great S with sma and certa opening $10,000, or with and w yond into

'Obsession' 29

ADD TO THESE THE MOST PHENOMENAL RECORD OF HOLDOVERS AND EXTENDED RUNS EVER CHALKED UP BY A SINGLE PICTURE!

AND KEEP YOUR EYE ON MARGARET SULLAVAN IN URSULA PARROTT'S "NEXT TIME WE LOVE"!

L STEALS

IETY

PR... 15¢

64 PAGES

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EDNESDAY, JANUARY 15, 1936

'OBSESSION' AT $20,000 IN HUB, MAGNIFICENT

Boston, Jan. 14.

(Best Exploitation: Keith's)

For straight film strength 'Magnificent Obsession' at the Keith Memorial seems to have edge on town at $20,000 pace. Getting ace play from women on matinees, but plenty femmes are dragging in escorts for night shows to swell the take to that very satisfactory figure.

Keith Memorial (RKO) (2,900; 25-35-50) — 'Magnificent Obsession' (U). Very attractive here and heading towards dandy $20,000.

K.C.'S B.O. BALLY, 'OBSESH' $12,000

Tower (Rewot) (2,200; 25-35)—'Obsession' (U) and 'Black and White' revue. Management went on the billboards for the picture, and gave it extra newspaper space; better than normal, headed for near $12,000, big.

'OBSESH,' 13G, FRISCO OK

Orpheum (F&M) (2,440; 30-35-40) —'Obsession' (U). Looks like a smash week for this house, ought to hit better than $13,000

Chi $50,000 with 'Obsesh' Magnif at $27,000,

In two other spots the pictures are the heavy money-makers. 'Magnificent Obsession' heads into the high water figures at the Palace and from indications on its opening days, it looks a cinch for at least a two or three weeks' gallop.

Palace (RKO) (2,500; 25-35-55-65)—'Obsession' (U), and vaude. Weaver Bros. heading the vaude. Picture is packing 'em, crowding the register to its biggest slice of money in many weeks. Looks like a holdover at $27,000, on almost completely adult draw

For L. A. 'Obsession' Strong at $25,000.

Pantages (Pan) (2,700; 25-35-40) —'Magnificent Obsession' (U). With two previews thrown in on first three nights, this one, though not needing that aid, is headed for close to $13,000 on first week.

'OBSESH,' 'CITIES' 2 H.O. IN ST. L. A RECORD

St. Louis, Jan 14

(Best Exploitation: Fox)

It's been ages since two St. Louis cinema palaces had celluloid features of sufficient b.o. at same time to hold 'em over for a second week but that is situation here this week Fox. F&M's big first runner in midtown, is showing 'Obsession' for second week to swell business.

Fox (F&M) (5,038; 25-35-55)—'Magnificent Obsession' (U) (2d wk). First week was a surprise to town and word of mouth got b.o. $17,600 to count; second week is still going strong and should finish for a nice $11,000.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65) — 'Magnificent Obsession' (U) and stage show. Dec. 30 for 10-day run and ... around $135,000, ex... six shows New ... ction, 'Lit... days,

'Obsesh' $8,300, Indpls.

The Indiana is in the money on 'Magnificent Obsession' with a probable take of $8,300.

Indiana (Katz-Feld) (3,100; 25-40)—'Magnificent Obsession' (U). Word of mouth and reviews helping this one build along to a very good $8,300.

'Obsession' $17,500, Cincy

Cincinnati, Jan. 14.

(Best Exploitation: Albee)

Only two fresh releases at the major stands currently, and they're real b.o. 'Magnificent Obsession,' at the Albee, is the acer at a $17,500 tempo.

Albee (RKO) (3,300; 35-42)—'Magnificent Obsession' (U). Irene Dunne the heavy noise, ticketed for $17,500, fine.

'Obsession' $9,500,, Balto

Baltimore, Jan. 14.

Keith's (Schanberger) (2,500; 15-25-30-35-40) — 'Obsession' (U). A veritable blaze at the b.o. for the best week house has had all this season. Smashing $9,500 and will hold on for a while.

'Obsession,' 10 Days, $135,000: ...un B. O.,

Behind good exploitation ... strong local angle on autho... book, 'Magnificent Obsession' pulling in a terrific $29,000 stanza at Fox, while Paul ...pled with 'Bride Comes ... good for about $28,00... ...ch. Latter flic...

...0

got away ...g at Alvin, ...s indicated, ...nto h.o. For ...ty close to ... months, with ...ws, looked for ...y even hit be... too, keeping up ...h 'Splendor' and

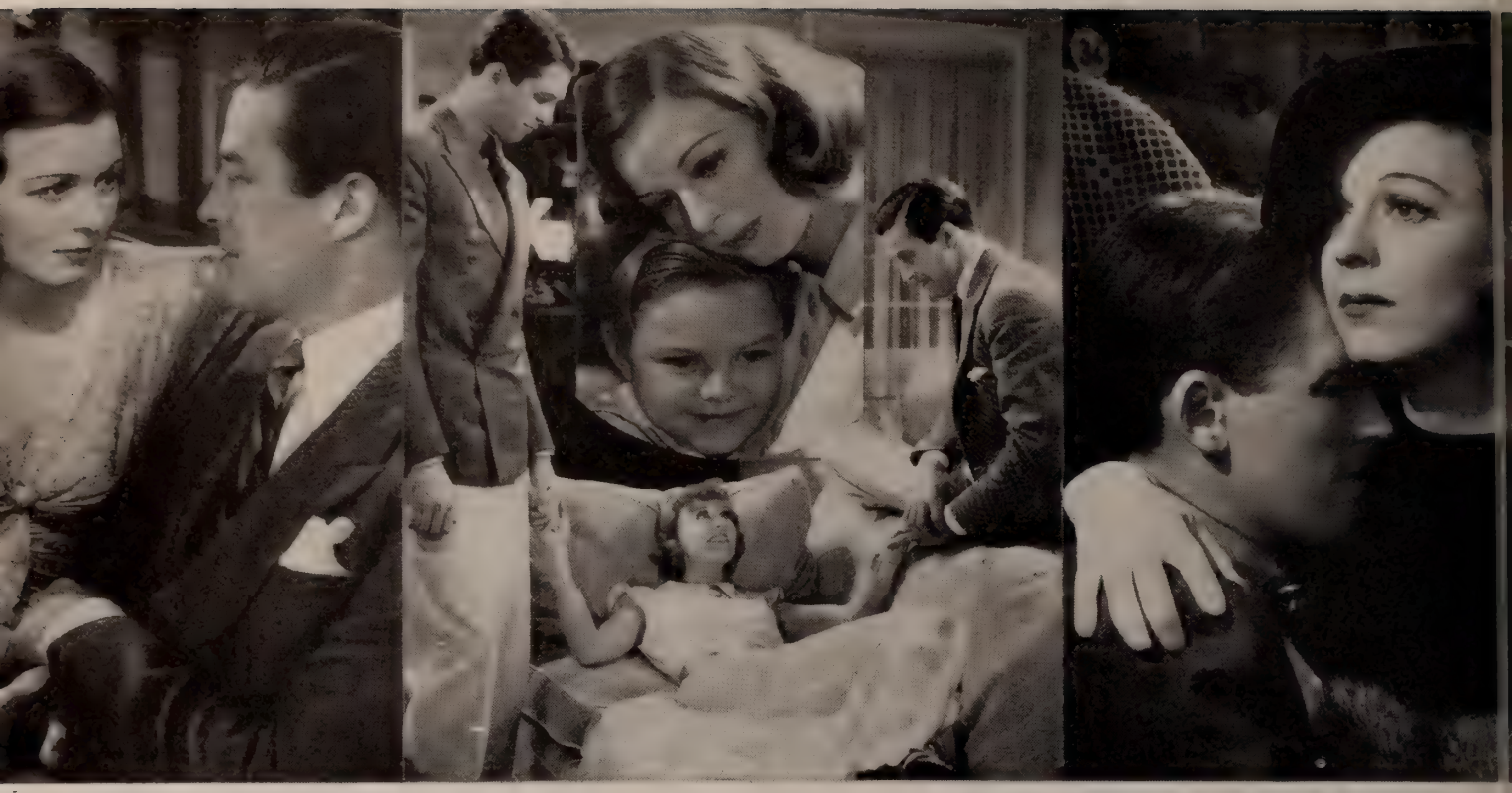
This Week

...2,000; 25-35-40)—...ession' (U). Got ...y, first time house ... opening, and started ...sh. Continued vig... ...dicates at least $10,... ...d better than some ...h house has had stage ...ll. That also means ...o.

...al ...session' $9,000,

...e (FP) (2,700; 50)—'Mag... ...t Obsession' (U). Big femme ... and Irene Dunne, local fa... ..., might get a five-figure gross. ... at least $9,000 is sure.

...BSESSION' IN ...



A composite of stills from Margaret Sullavan's production, "Next Time We Love," showing her two leading men, James Stewart and Ray Milland, and a lovely inset picture of Margaret and little Ronnie Cosbey, who is her son in the picture.

"Tailspin Tommy" Thrills Grown Ups in Ashland

LITHIA THEATRE
ASHLAND, ORE.

Jan. 3, 1936

Universal, Portland, O.

Dear Croddock:

Here's some good news. Your serial TAILSPIN TOMMY, which we just started in Ashland opened fine; kids all talking about it and adults are taking to it also.

This is the first time that I have seen adults get any interest in a serial. My usual experience wit them has been groans when they flashed on screen. Photography, acting and recording better than any serial I have ever seen to date. Wish to start TAILSPIN TOMMY in Week January 25."

LEE B. RYAN

Lithia Theatre

Ashland, Ore.

How Universal Newsreel Tip Tipped up Addis Ababa

IN the Weekly of December21, there appeared a story about the panic which overtook Addis Ababa when the telegram of Charles Ford to his cameraman, Howard Winner, was read in the capital of Ethiopia. It seemed that they imagined the editor of the Newsreel had advance information of an Italian strafing of the capital. Now comes a letter from Winner himself, telling Mr. Ford just exactly what happened when his telegram reached there. It is amusing, to say the least and shows what effects rumors have in every corner of the world. Here is the letter:

Addis Ababa, Ethiopia
December 14, 1935

Dear Mr. Ford:

Just a line to give you a brief idea of what a commotion your recent cablegram caused. Perhaps you read about it in the papers.

Well, I took the telegram, and a couple of people saw it and read the part about ADDIS ABABA NEXT SUGGEST YOU PICK OUT SHELTER NOW and failed to read the PRESUME. Without my knowing it they went to the government officials and governor and told them that a newsreel cameraman had received a telegram stating that Addis Ababa would be bombed. The next morning at 6 AM I was awakened by a loud banging on my door and my interpreter yelling "Geta, Geta." (which means Master, Master.) I opened the door and he excitedly told me that everybody was leaving town that the Italian planes were coming. Naturally, I got dressed, threw the cameras into the car and drove into the town. Well, what a sight. Taxis were running here and there charging $30. to take people to the surrounding hills, natives were moving their belongings out of their homes, all the police were on duty, natives were loading old rifles, white people rushing to the mountains, the Egyptian consul left town in his pyjamas, the Empress and Crown Prince fled from the palace, the schools sent pupils away in trucks, the chief of the radio station ordered that all the equipment weighing 60,000 pounds be removed from the radio station, machine guns were mounted around the palace, and newspapermen who were accustomed to getting up at

(Continued on Page 23)

A Book Like This for "Next Time We Love"

EVERY newspaper office is talking about the "Magnificent Obsession" booklet. It created such a splendid impression where it was received, that the Exploitation Department of Universal has decided to issue the same information material on "Next Time We Love."

The "Magnificent Obsession" booklet is illustrated in the cut at the left. It had a beautiful cover and its pages were arranged in the same way that the catalogues of cover papers are made, each page extending out beyond the preceding page.

The form of the "Next Time We Love" brochure will be slightly different and the book will differ considerably in size and shape, but it will contain the same information about the stars, the director, the author, the principal players and the facts that every reviewer will want to have at his finger tips about Margaret Sullavan's greatest picture to date. If the Editor of your paper doesn't receive one, let us know immediately and we will forward it to him.

Here is the fancy little booklet which was sent to motion picture editors in connection with "Magnificent Obsession" and which many of them have characterized as the most splendid piece of publicity ever to come into their hands.

"MAGNIFICENT" HELD OVER EVERYWHERE

(Continued from Page 6)

in Newark, the Alvin in Pittsburgh, the Fifth Avenue in Seattle, of which Variety says: "Almost 10,000 certain —terrific." The Tower in Kansas City, where it broke the record the first week; in Minneapolis, the big run at the Orpheum extended for a Loop run in the smaller World Theatre and according to Variety "is likely to reach dandy $4,000, biggest biz in months." Half that is regarded as pretty good. According to Variety, it pulled a "tremendous" 15,000 at the Orpheum.

The story is the same in almost every situation with hold-overs, extended runs and re-bookings. Already the picture has been re-booked for later runs in four different spots.

100 First Runs for "NEXT TIME WE LOVE"

(Continued from Page 6)

at the Orpheum, in St. Louis at the Fox, San Francisco at the Orpheum, in Richmond, Virginia, at the Capitol and State simultaneously; in Portland, Maine, at the Strand; in Pittsburgh at the Fulton, in Rochester at the Century, in Akron at the Palace, in Albany at the Strand, Detroit at the Fox, Louisville at the Strand, Memphis at the Palace, New Orleans at the Saenger, Philadelphia at the Boyd, Birmingham at the Alabama, Hartford, Conn., at the Majestic; Waterbury, Conn., at the State; Little Rock at the Capitol.

In Newark, the picture will play at the Bradford immediately after the Music Hall engagement is over.

During the week of February 14th there is another flock of bookings, bringing the total well over 100.

How Universal Newsreel Man Scared Ethiopians

(Continued from Page 22)

10 AM were around at 6 AM. After a few hours and things subsided a bit, I began to have my troubles. Everybody wanted to know where I got the telegram. The officials wanted to arrest me but they couldn't prove that it was my fault. Now I am known and pointed out as the 'man who got the telegram.'

Things are plenty dead around here and I doubt very much if they will ever bomb this place.

Give my regards to everyone.

Very truly yours,

Howard Winner

Ursula Parrott Agrees

(Continued from Page 10)

write a novel, I have in mind the reading public; I never give a thought to whether or not the story will be suitable for films. If it does happen to be considered good screen material, I want it to be a success, so why not cooperate with the producer, especially one who has put 30 years of his life into giving the public what it likes. The story, itself, I'm assured, has been altered very little."

HITS
UNIV
IS M

RSAL

KING MORE AND MORE!

CAROLE LOMBARD

In Faith Baldwin's Cosmopolitan Magazine Story

"LOVE BEFORE BREAKFAST"

With PRESTON FOSTER, Janet Beecher, Cesar Romero, Betty Lawford, E. E. Clive, John King, Bert Roach, Pat Flaherty, Joyce Compton, Diana Gibson, Nan Gray, David Worth, Forrester Harvey, Richard Carle, George Andre Beranger, Douglas Blockley, Earl Eby, Jay Belasco, Priscilla Lawson, Robert McKenzie, Adamae Vaughan, Nick de Ruiz, Red Christie, Marion Wolfe. Directed by Walter Lang. Screenplay by Herbert Fields, author of "Fifty Million Frenchmen." An Edmund Grainger Production. A Universal Picture presented by Carl Laemmle.

▼ ▼

EDWARD ARNOLD* in "SUTTER'S GOLD"

From the epic novel by Blaise Cendrars

With LEE TRACY, BINNIE BARNES, Katherine Alexander, Harry Carey, Montagu Love, Addison Richards, C. Henry Gordon, John Miljan, Mitchell Lewis, William Gould, Jim Thorpe, Olaf Hytten, Russ Powell, Henry Cording, Walter Long, Gaston Glass, Robert Warwick, Billy Gilbert, Bryant Washburn, Morgan Wallace, William Janney. Adaptation by Gene Fowler. Directed by James Cruze. An Edmund Grainger Production. Presented by Carl Laemmle.

*By arrangement with B. P. Schulberg

▼ ▼

IRENE DUNNE in "SHOW BOAT"

(Version of 1936)

Edna Ferber's Immortal Classic

With ALLAN JONES, PAUL ROBESON, CHARLES WINNINGER, HELEN MORGAN, HELEN WESTLEY, QUEENIE SMITH, SAMMY WHITE, Donald Cook, Francis X. Mahoney, Hattie McDaniel, Marilyn Knowlden, Arthur Hohl, Charles Middleton, J. Farrell MacDonald, Charles Wilson, Mary Stewart, Harry Barras, Clarence Muse . . . New music and lyrics by Jerome Kern and Oscar Hammerstein II . . . A Carl Laemmle, Jr. Production. Directed by JAMES WHALE. Presented by Carl Laemmle.

THE STARS OF "BAD GIRL"
JAMES DUNN
With
PINKY
TOMLIN

RE TOGETHER AGAIN!

nd SALLY EILERS

Don't GET PERSONAL

Plus Spencer Charters • Doris Lloyd • George Cleveland • George Meeker • Charles Coleman • Charles Judels • Mike Morita • Tom Dugan • Frank Austin • Torben Meyer • Alene Carroll. Produced by David Diamond . . . Directed by William Nigh. A Universal Picture Presented by Carl Laemmle.

Consistently Good!

ALWAYS FULL OF LAUGHS—AND THAT'S WHAT OSWALDS ARE MADE FOR!...

"Just take a squint at my latest howl,
'SOFT BALL GAME'!"

OSWALD

The Lucky Rabbit

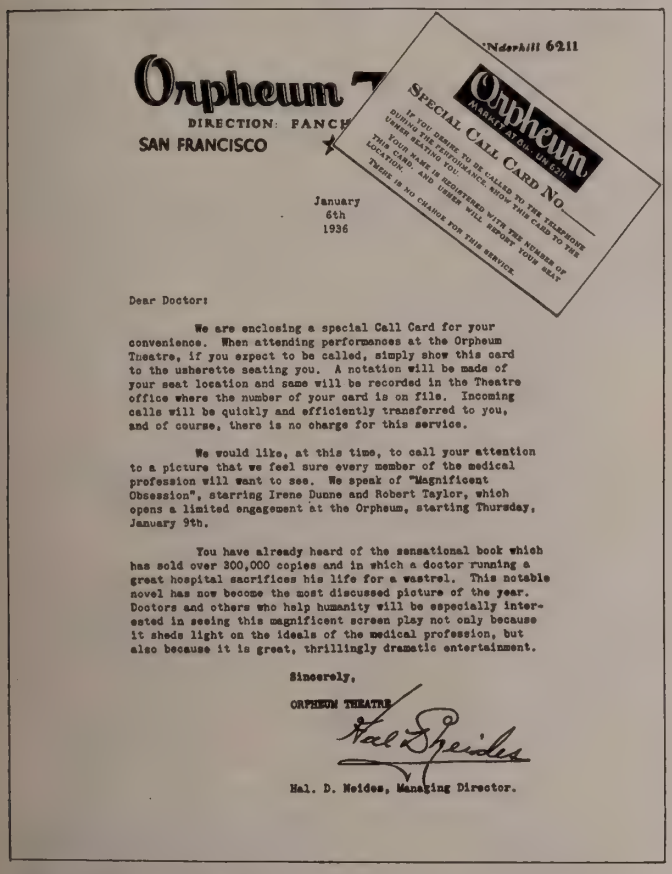
THE UNIVERSAL WEEKLY
SHOWMANSHIP SECTION
A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

BENDHEIM'S BILLBOARD BARRAGE! NEIDES' NEW DOCTOR SERVICE!

New Angles from Richmond and San Francisco

ALL theatres running "MAGNIFICENT OBSESSION" are availing themselves of the Doctor tie-up angle outlined in the pressbook by writing special letters to the doctors drawing attention to the fact that the motivating force of the story is a doctor who sacrifices his life to help others.

It remained for Hal Niedes, Managing Director of the Orpheum Theatre, San Francisco, to put this idea to special use, and at the same time evolve a new doctor service courtesy at his theatre. Along with the letter concerning "MAGNIFICENT OBSESSION," Mr. Neides included a special numbered call card for the doctor receiving the letter. On arriving at the theatre the doctor shows his numbered card to the usher seating him. His name is registered with the number of the card, together with notation of his seat location. If the doctor is called at the theatre, it is a simple matter to advise him without undue disturbance.



Orpheum
DIRECTION: PANCH
SAN FRANCISCO

Underhill 6211

Orpheum
SPECIAL CALL CARD No.____
PRESENT AT BOX OFFICE

IF YOU DESIRE TO BE CALLED TO THE TELEPHONE DURING THE PERFORMANCE SHOW THIS CARD TO THE USHER SEATING YOU. YOUR NAME IS REGISTERED WITH THE NUMBER OF THIS CARD, AND USHER WILL REPORT YOUR SEAT LOCATION. THERE IS NO CHARGE FOR THIS SERVICE.

January
6th
1936

Dear Doctor:

We are enclosing a special Call Card for your convenience. When attending performances at the Orpheum Theatre, if you expect to be called, simply show this card to the usherette seating you. A notation will be made of your seat location and same will be recorded in the Theatre office where the number of your card is on file. Incoming calls will be quickly and efficiently transferred to you, and of course, there is no charge for this service.

We would like, at this time, to call your attention to a picture that we feel sure every member of the medical profession will want to see. We speak of "Magnificent Obsession", starring Irene Dunne and Robert Taylor, which opens a limited engagement at the Orpheum, starting Thursday, January 9th.

You have already heard of the sensational book which has sold over 300,000 copies and in which a doctor running a great hospital sacrifices his life for a westrel. This notable novel has now become the most discussed picture of the year. Doctors and others who help humanity will be especially interested in seeing this magnificent screen play not only because it sheds light on the ideals of the medical profession, but also because it is great, thrillingly dramatic entertainment.

Sincerely,

ORPHEUM THEATRE

Hal D. Neides

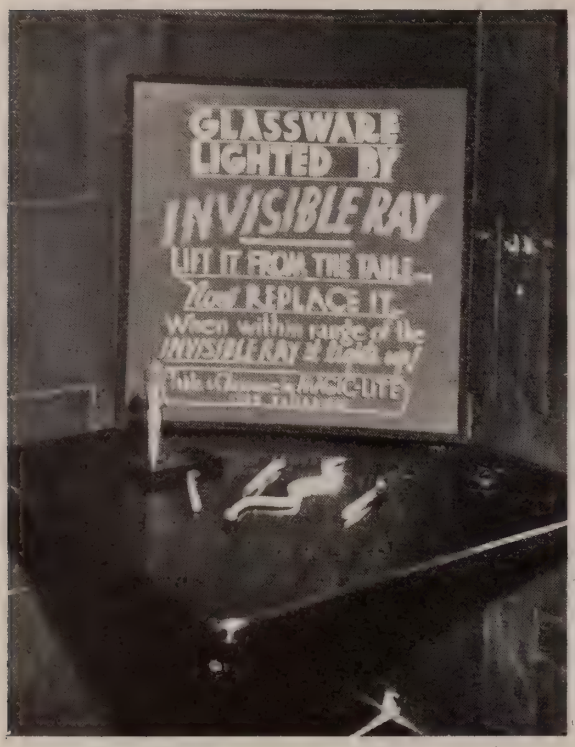
Hal. D. Neides, Managing Director.

Left: Hal Neides' letter to San Francisco doctors on "Magnificent Obsession" and special "call" service which he inaugurated with this picture. Superimposed on letter is the special service card.

Below: Worth four twenty-four sheets to bill this picture! That's what Sam Bendheim, Jr., of the State and Capitol Theatres, Richmond, Va., thinks of "Magnificent Obsession." The giant billing was posted ten days in advance and held during the run.

"LIBERTY" TRUCK FLEET HELPS SELL "OBSESSION"

Here's how the Buffalo distributor of "Liberty" cooperated with George McKenna, manager, and Dick Walsh, p. a., at Hayman's New Lafayette Theatre, in their "Magnificent Obsession" campaign. In addition to the bannered trucks, 500 "Liberty" carriers distributed 40,000 accessory roto heralds.



KINZLER CAPITALIZES ON FREAK PUBLICITY FOR "RAY" AT ROXY

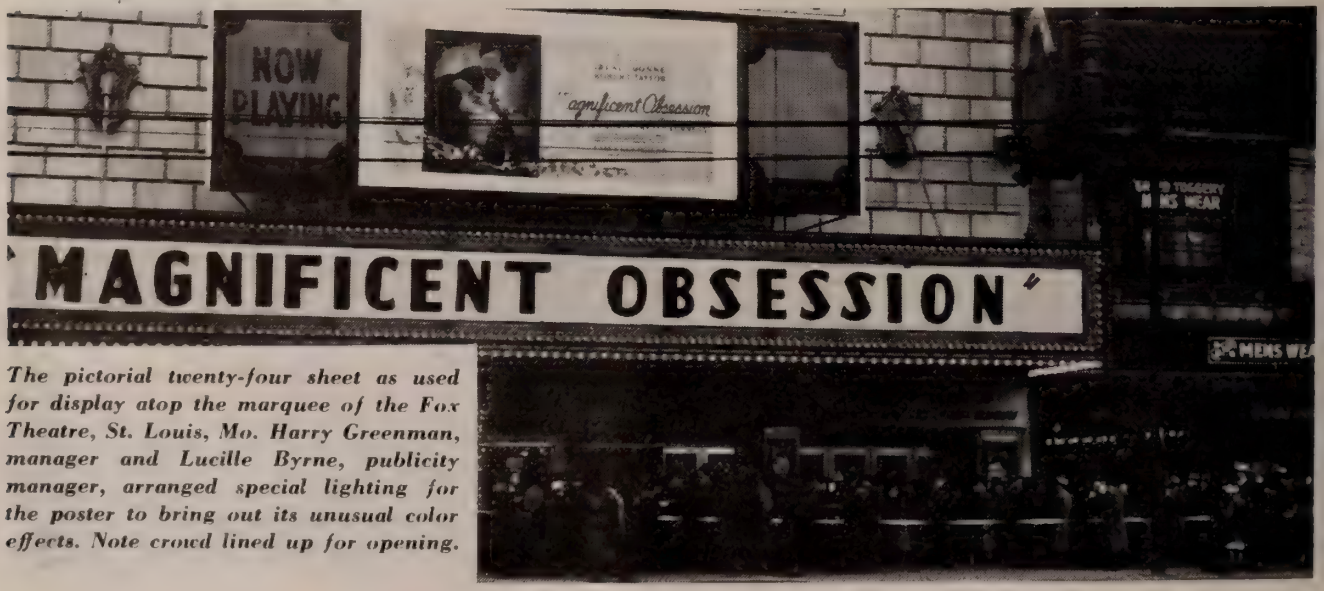
WHEN "THE INVISIBLE RAY," Universal's new Karloff mystery thriller, played at the New York Roxy Theatre, a tie-in was made with the great amount of newspaper publicity released at the Scientists' Convention concerning invisible rays that would bring death and destruction in the next war, blast cities, and, on the other hand, also prove a boon to civilization in other ways. These newspaper headlines were clipped and mounted on lobby boards where they attracted considerable attention tied up with stills from the Universal picture.

In the newspaper advertising, Morris Kinzler stressed the many intriguing scientific angles of the picture by using small dramatic illustrations with punchy "see" lines underneath each.

A tie-up was made with Movie Action Magazine which featured the story in its current issue. 2,000 cards were printed drawing attention to the story in the magazine and its run at the Roxy. These were planted at news stands throughout the metropolitan area.

As a lobby stunt, the Magic-Lite Company loaned the Roxy one of its amazing invisible ray tables with a set of mysterious glassware that lights up without any apparent electrical connection. A sign advised patrons that the glassware was lighted by the invisible ray. They were told to lift the articles and replace them. As they lifted them away from the table they would become dark. As they moved them closer to the table to set them down, the wierd light glowed from the glassware causing much excitement and plenty of word-of-mouth advertising.

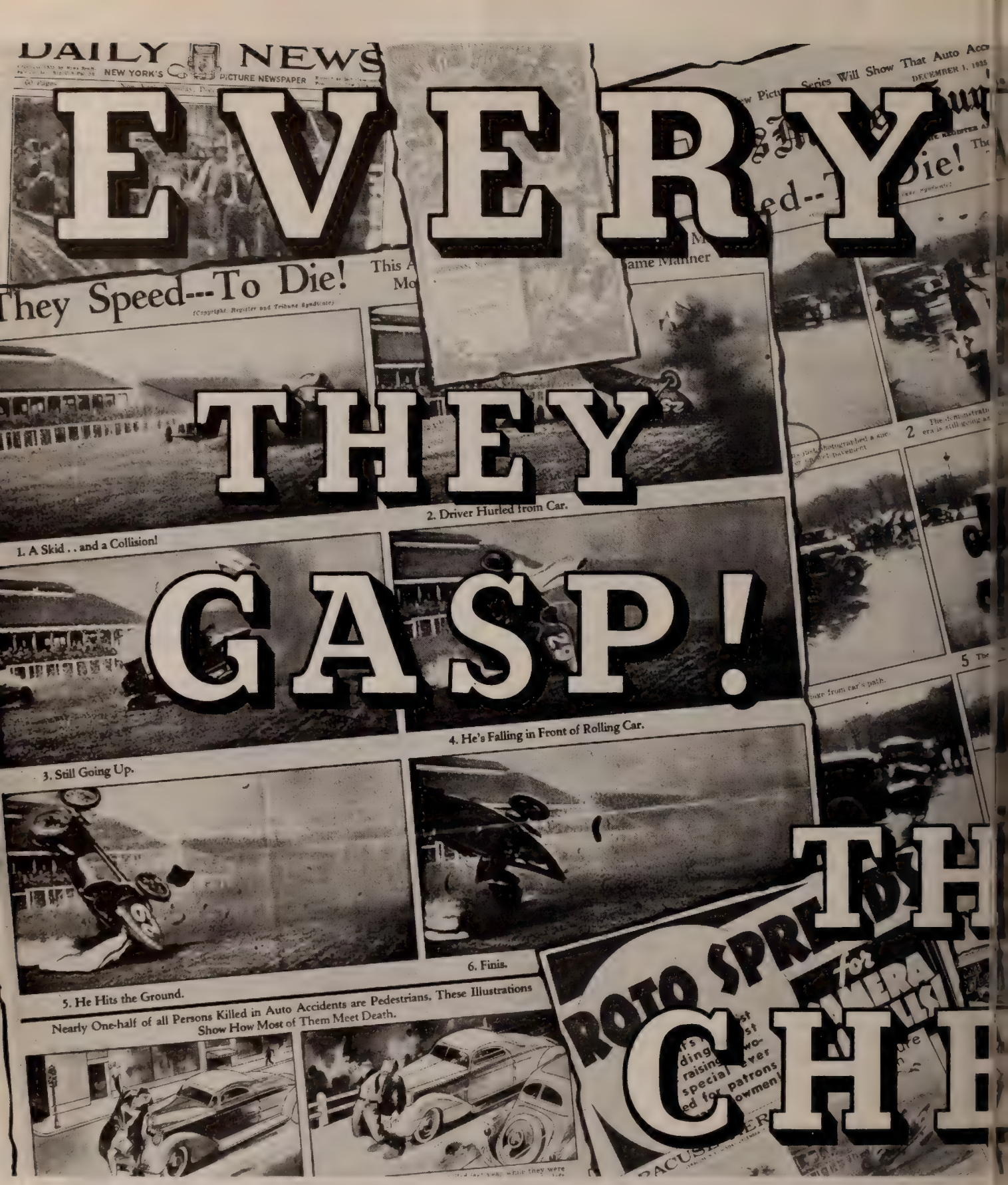
Universal, always pre-eminent in the field of mystery thrillers, has issued a very comprehensive pressbook on "THE INVISIBLE RAY" outlining many tried and proved stunts and numerous new ones.



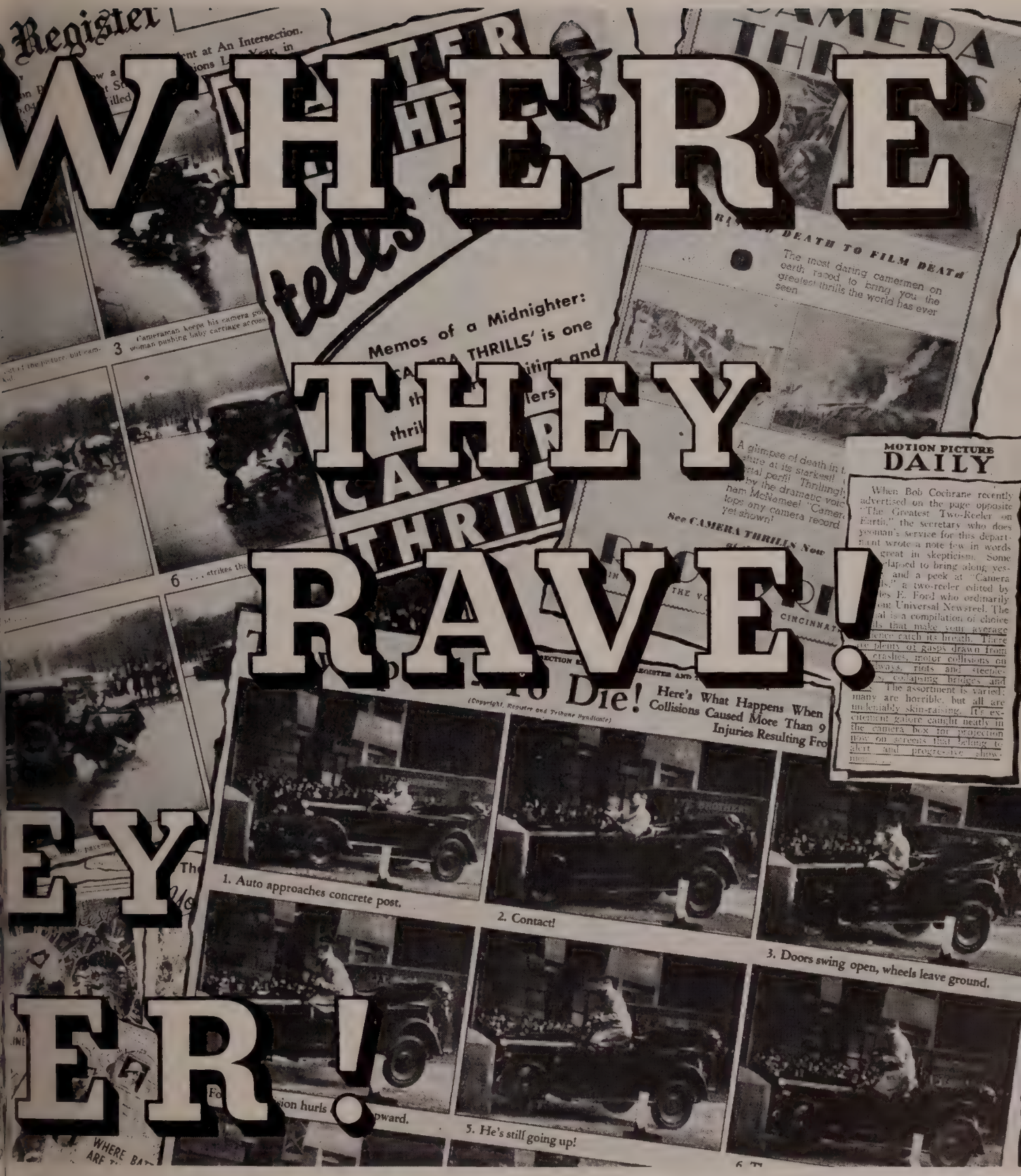
The pictorial twenty-four sheet as used for display atop the marquee of the Fox Theatre, St. Louis, Mo. Harry Greenman, manager and Lucille Byrne, publicity manager, arranged special lighting for the poster to bring out its unusual color effects. Note crowd lined up for opening.

"OBSESSION" INSPIRES THE AD MEN!

Due to the great reduction in size, the reproductions of these ads make them appear less handsome than they actually are, without however obscuring the excellent layouts and copy. **(1)** Three column x 10" from Orpheum, San Francisco **(2)** Four column x 4" from Alvin, Pittsburgh **(3)** Two column x 15" from Pantages and Hillstreet, Los Angeles **(4)** Two column x 4" teaser ad from Denver Theatre, Denver **(5)** Three column x 9½" from Albee, Cincinnati **(6)** Double column x 11" from Uptown, Toronto, Ont.



"CAMERA THRILLS"



THE MOST ADVERTISED, PUBLICIZED AND PATRONIZED
TWO-REEL WONDER IN THE HISTORY OF THRILLDOM!

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

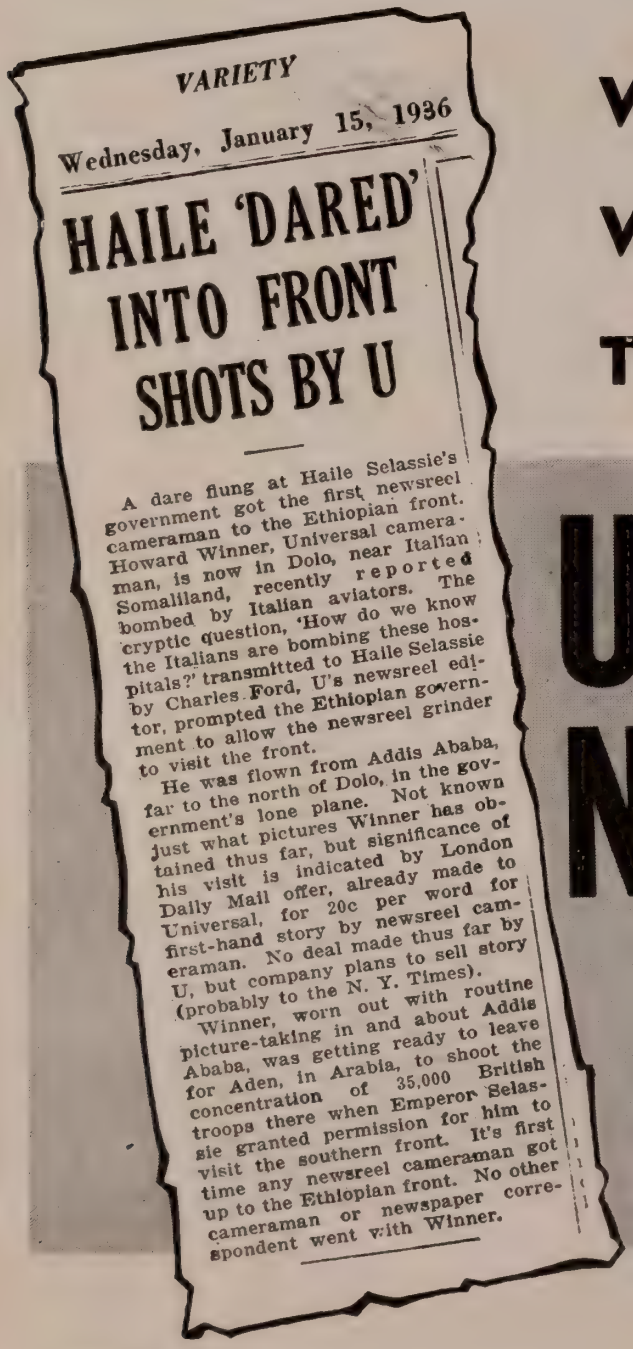
NEW YORK CITY

ROBERT B WENNER
22 CROSS ST
MALDEN MASS

Sec. 562 P. L. & R.
U. S. POSTAGE

Paid

Permit No. 949
New York, N. Y.



VARIETY

Wednesday, January 15, 1936

HAILE 'DARED' INTO FRONT SHOTS BY U

A dare flung at Haile Selassie's government got the first newsreel cameraman to the Ethiopian front. Howard Winner, Universal cameraman, is now in Dolo, near Italian Somaliland, recently reported bombed by Italian aviators. The cryptic question, 'How do we know the Italians are bombing these hospitals?' transmitted to Haile Selassie by Charles Ford, U's newsreel editor, prompted the Ethiopian government to allow the newsreel grinder to visit the front.

He was flown from Addis Ababa, far to the north of Dolo, in the government's lone plane. Not known just what pictures Winner has obtained thus far, but significance of his visit is indicated by London Daily Mail offer, already made to Universal, for 20c per word for first-hand story by newsreel cameraman. No deal made thus far by U, but company plans to sell story (probably to the N. Y. Times).

Winner, worn out with routine picture-taking in and about Addis Ababa, was getting ready to leave for Aden, in Arabia, to shoot the concentration of 35,000 British troops there when Emperor Selassie granted permission for him to visit the southern front. It's first time any newsreel cameraman got up to the Ethiopian front. No other cameraman or newspaper correspondent went with Winner.

WHERE THERE'S A WILL AND A WAY, THERE, ALWAYS, IS—

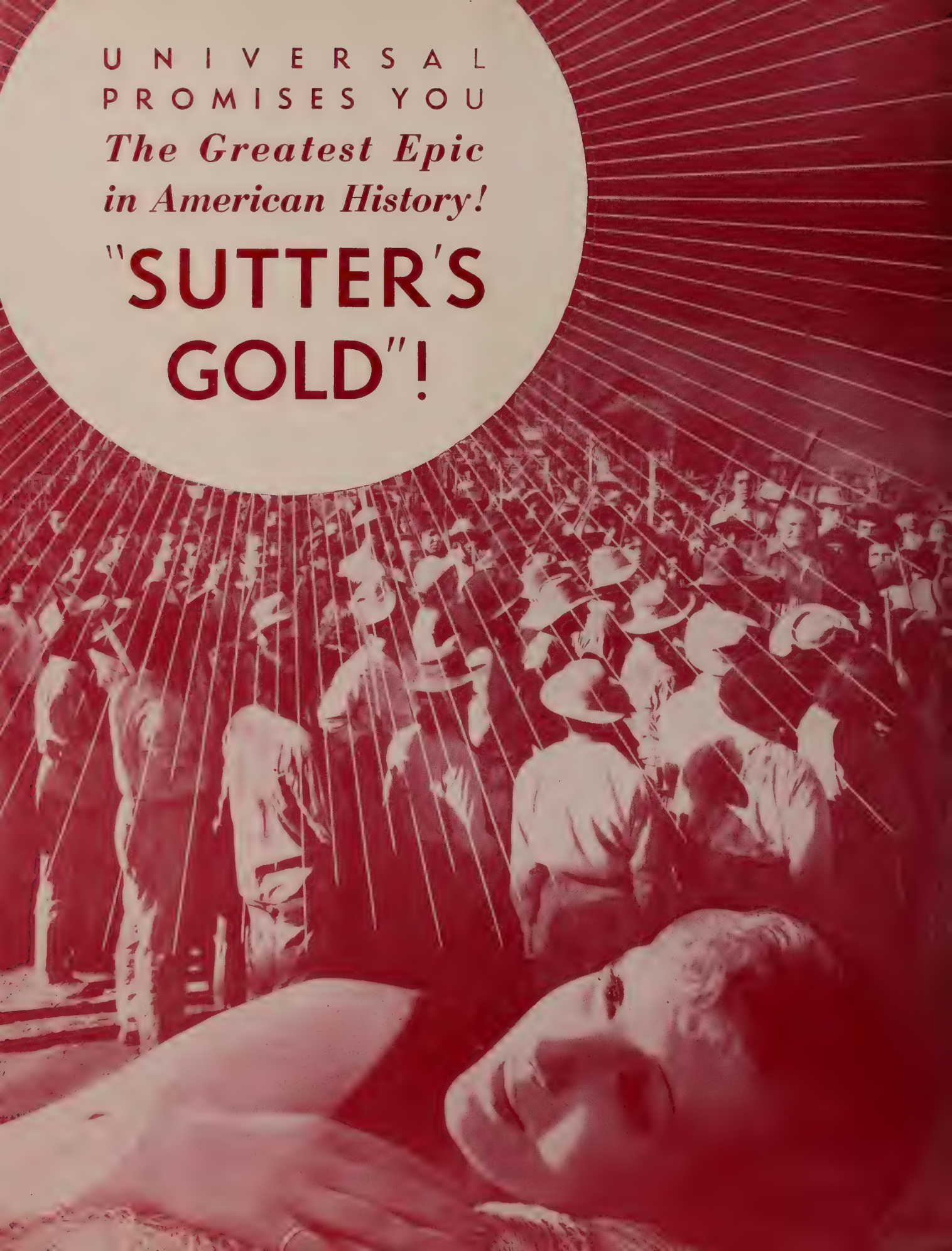
UNIVERSAL NEWSREEL

with

GRAHAM McNAMEE

Printed In U. S. A.

UNIVERSAL WEEKLY
VOL. 38, NO. 1
FEB. 1, 1936


UNIVERSAL
PROMISES YOU
The Greatest Epic
in American History!
"SUTTER'S
GOLD"!

IF YOU'RE A PROJECTIONIST AND A "RIGHT GUY"...

PLEASE LISTEN TO THIS:

- ***Innumerable exhibitors and exchanges have received complaints from their projectionists about the unnecessary and destructive practice by some booth-men of scratching, punching holes and otherwise mutilating film for change-over cues, when prints are already marked with standard change-over cues.***

- ***Aside from the enormous cost of replacing the damaged film, this practice delays delivery of reels and works great hardships on other projectionists.***

- ***All we can do is appeal to your sense of fairness. Please be as considerate of the other fellow as we are of you.***

UNIVERSAL PICTURES CORP.

AN OPEN LETTER

(Especially Those

No. 848 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I quote a paragraph from the Motion Picture Herald:

"The right of an independent exhibitor to show two pictures on a single program without contractual interference from the large distributors was upheld for the second time within a year by a decision of the United States Circuit Court of Appeals in Philadelphia late last week in the so-called Perelman case."

In other words, the court upholds double features.

Why quarrel about it? Why quibble about it? Why not be decent about it?

Forget your hatred of certain exhibitor organizations and I mean even such organizations as are headed by men who make a fat living out of stirring up trouble between producers and exhibitors.

Why not forget greedy men? Why not deal, for a change, with plain principle?

Practically, you realize that there is no real argument against the use of double features. If the movie fans want them, they are going to get them, no matter what any court says. If the movie fans dont want them, they wont live, still regardless of court decrees.

Just pretend that you own only one theatre. Pretend that your opposition gets the very best of the first run

TO PRODUCERS!

Who Own Theatres)

pictures. Pretend that you cannot get any of these first runs. In such a case what would you do? The chances are a million to one that you would jump to double features to save your hide.

And that would be a pretty smart thing to do. In fact anything you could do to save your business would be smart.

Now then, you have tried to lick the independent theatre by gobbling up all the first runs. He licked you with double features. Then you tried to lick him by running double features yourself. In many cases you amazed yourself with excellent results. In others you flopped. Then you tried to get help through the courts and you tried to outlaw double features.

Why not admit that the other fellow has as much right to live as you have?

Universal is hurt as much as it is helped by double-featuring; but it still feels that the exhibitor who wants to run double features has a right to do his damndest to exist.

Lick your competitor if you have brains enough, but dont rely on brawn. Play fair. In these days the courts wont stand for anything else. Dont lead with your chin. Be humble. Live and let live. Dont be too darned smart.

Carl Laemmle

BUSINESS IS

held over

BALTIMORE, 2nd wk.
BOSTON, 2nd wk.
BROOKLYN, 2nd wk.
BUFFALO, 3rd wk.
CHICAGO, 2nd wk.
HARTFORD, 3rd wk.
HOUSTON, 2nd wk.
KANSAS CITY, 2nd week
LOS ANGELES, 2nd week
LOUISVILLE, 2nd wk.
NEWARK, 2nd wk.
NORFOLK, 2nd wk.
PHILADELPHIA, 2nd week
PITTSBURGH, 2nd week
PORTLAND, ORE., 2nd week
RICHMOND, 2nd wk.
ROANOKE, 2nd wk.
SAN DIEGO, 2nd wk.
ST. LOUIS, 2nd wk.
SAN FRANCISCO, 2nd week
TORONTO, 2nd wk.
TROY, 2nd week
WASHINGTON, D. C., 2nd week

"Obsession" Held At Los Angeles

LOS ANGELES, Jan. 22.—"Magnificent Obsession" hit Hollywood Boulevard like a whirlwind, and before the second week at Pantages was over the take was more than double the first week par, $7,500. It held up to a par $8,000 in its second week at the Hillstreet.

"MAGNIFICENT OBSESSION" (Un
HILLSTREET—(2,700), 25c-40c, 7 da, 2nd week. Gross: $8,000. (Average, $8,00
"MAGNIFICENT OBSESSION" (Univ.)
PANTAGES—(3,000), 25c-40c, 7 days. 2nd week. Gross: $7,500. (Average, $3,200)

MOTION PICTURE DAILY

"Obsession" $6,500 In Minneapolis

MINNEAPOLIS, Jan. 20. — "Magnificent Obsession" was the big noise of the week here. It ran the Orpheum gross up to $6,500, over par by $1,000.

"MAGNIFICENT OBSESSION" (Univ.)
ORPHEUM—(2,900), 25c-40c, 7 days. Gross: $6,500. (Average, $5,500)

"Obsession" Leads Milwaukee Picku

AUKEE, Jan. 20. — Busin last week and "Magnificent C on" rode to town on an $8,8 ke for nine days at the Warner, th was $3,800 above par.

"MAGNIFICENT OBSESSION" (Univ.
WARNER—(2,400), 25c-40c, 9 day Gross: $8,800. (Average, $5,000)
"A TALE OF TWO CITIES" (M-G-M
WISCONSIN—(3,200), 25c-40c, 8 day Gross: $8,500. (Average, $8,000)

"Obsession" Sets Record in K. C.

KANSAS CITY, Jan. 20.—"Magnificent Obsession" at the Tower more than doubled par by taking $14,500. It was the best week by far in the history of the house.

"MAGNIFICENT OBSESSION" (Univ.)
TOWER—(2,200), 25c-35c, 7 days. Stage: Jack Major, Howard Weslee and his Debutantes, and the Three Sizes. Gross: $14,500. (Average, $7,000)
"AH, WILDERNESS" (M-G-M)
MIDLAND—(4,000), 25c-40c

"Obsession" Grabs $15,696, Buffalo

BUFFALO, Jan. 19. — "Magnificent Obsession" was the big money-maker here in a post-New Year week of stimulated box offices. It drew $15,696 to the Lafayette, more than doubling par, and was held over.

"MAGNIFICENT OBSESSION" (Univ.)
LAFAYETTE—(3,300), 25c, 7 days. Gross: $15,696. (Average, $6,000)

'Obsesh' 14G. Both Hold

Boyd (2,400: 40-55)—'Magnificent Obsession' (U). Figures to build with femme trade and ought to get second week; $14,000 likely. Last week 'Dangerous' (WB) got 80-80

'Obsesh' Sensash in 3d Week at Lafayette to $9,000

Buffalo, Jan. 21.

Best Exploitation: Buffalo)

Downtown grosses only avere in current week. Lafayette continuing with 'Magnificent Obsession' for third week.

Lafayette (Ind) (3,400; 25)—'Magnificent Obsession' (U) (3rd wk). Continues to pack them in after two weeks of capacity business, and should do around $9,000 for its final stanza. Last week, second week for the feature got $11,500.

'OBSESSION,' $10,000, BIG IN PORTLAND, ORE

Portland, Ore., Jan. 21.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Magnificent Obsession' (U). Great $10,000. [illegible] in 10 days [illegible]

Keith's (RKO) (1,830; 25-35-60)—'Obsession' (U) (2d week). Holding up to big $9,000. Last week same pic got sock $15,000.

Palasco (Radin) (1,100; 25-35-50)—last week for $13,500, nifty.

Adams (Balaban) (1,700; 25-40)—'Obsession' (U). Back here after big session two weeks ago at Fox, and pic is endangering house record; excellent $7,500.

(20th) fairly good at $3,400.

Circle (Katz-Feld) (2,600; 25-40) —'Magnificent Obsession' (U). Repeat directly following its run at the Indiana.

Tower (Rewot) (2,200; 25-35)—'Magnificent Obsession' (U) (2d wk) and 'Rumbaland Revels,' revue. In second week, hitting strong, $11,000 great after a record $14,850 fir seven days.

if you happen to

MAGNIFICEN

MAGNIFICENT!

Obsession" Sensational On the Coast

Los Angeles, Jan. 19.—"Magnificent Obsession" cracked a few records in sensational day and date runs at the Pantages and Hillstreet. The take at the former, $12,400, was $9,200 over normal. At the latter the $11,500 gross was $3,500 over average.

"MAGNIFICENT OBSESSION" (Univ.)
HILLSTREET—(2,700), 25c-40c, 7 days.
Gross: $11,500. (Average, $8,000)
"MAGNIFICENT OBSESSION" (Univ.)
PANTAGES—(3,000), 25c-40c, 7 days.
Gross: $12,400. (Average, $3,200)

San Francisco, Jan. 20.—"Magnificent Obsession" was about the biggest sensation this town has had in some time. It piled up $13,000 at the Orpheum, practically doubling the normal take, in spite of the fact that all the other first runs except two were in a slump.

"MAGNIFICENT OBSESSION" (Univ.)
ORPHEUM—(2,440), 15c-25c-35c-40c, (Average, $6,800)
days. Gross: $13,000.
"DANGEROUS" (W. B.)

Obsession" Pulls $7,000, Louisville

"MAGNIFICENT OBSESSION" (Univ.) 7 days.
STRAND—(1,500), 15c-25c-40c, ($2,500)
Gross: $7,000. (Average,

"Obsession" Pittsburgh's Hit, $12,500

Pittsburgh, Jan. 20.—"The Magnificent Obsession" at the Alvin was far ahead of anything here last week, claiming around $12,500, more than double average, for the biggest thing this house has had since "Steamboat 'Round the Bend." It got away to a great start, continued to build and was held over.

"MAGNIFICENT OBSESSION" (Univ.)
ALVIN—(2,000), 25c-40c, 7 days. Gross: $12,500. (Average, $5,500)

"Obsession" Pulls $17,500, Cincy Top

Cincinnati, Jan. 20.—"Magnificent Obsession" was the high spot of the week with $17,500 at the RKO Albee, plussing average by $5,500. It will be returned.

"MAGNIFICENT OBSESSION" (Univ.) 7 days.
RKO ALBEE—(3,300), 35c-42c, ($12,000)
Gross: $17,500. (Average,
"COLLEG [illegible] (Para.) 7 days

VARIETY

'Obsesh,' Hot H.O.

Pantages (Pan) (2,700; 25-35-40-55)—'Magnificent Obsession' (U) (2nd week). Very big night trade with mats far above average, cinch $7,500.

RKO (2,950; 25-35-40-55)—'Magnificent Obsession' (U) (2nd week). Fitting far above holdover business and should easily reach $7,500 mark, more than average that good pics in the house on initial stanza.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Magnificent Obsession' (U) (2d week). Flicker was a b. o. smash from word go.

Keith Memorial (RKO) (2,900; 25-35-50)—'Magnificent Obsession' (U) (2d week). Holdover aiming at $10,000, good; first week very good at $20,100.

Palace (RKO) (2,500; 35-55-65)—'Obsession' (U) and vaude. Picture holding over with new vaude lineup headed by Jane Froman. Sweet $23,000.

'OBSESH,' $18,000, BEST IN SNOWBOUND NEW'K

Newark, Jan. 21.

(Best Exploitation: Branford)

An ice storm Saturday followed by heavy snow and sleet Sunday did no good at all here especially with Newark's desire to do all its business on week-ends. It is a question how much of the lost business will be made up during the week. There is one hit picture here, 'Magnificent Obsession.'

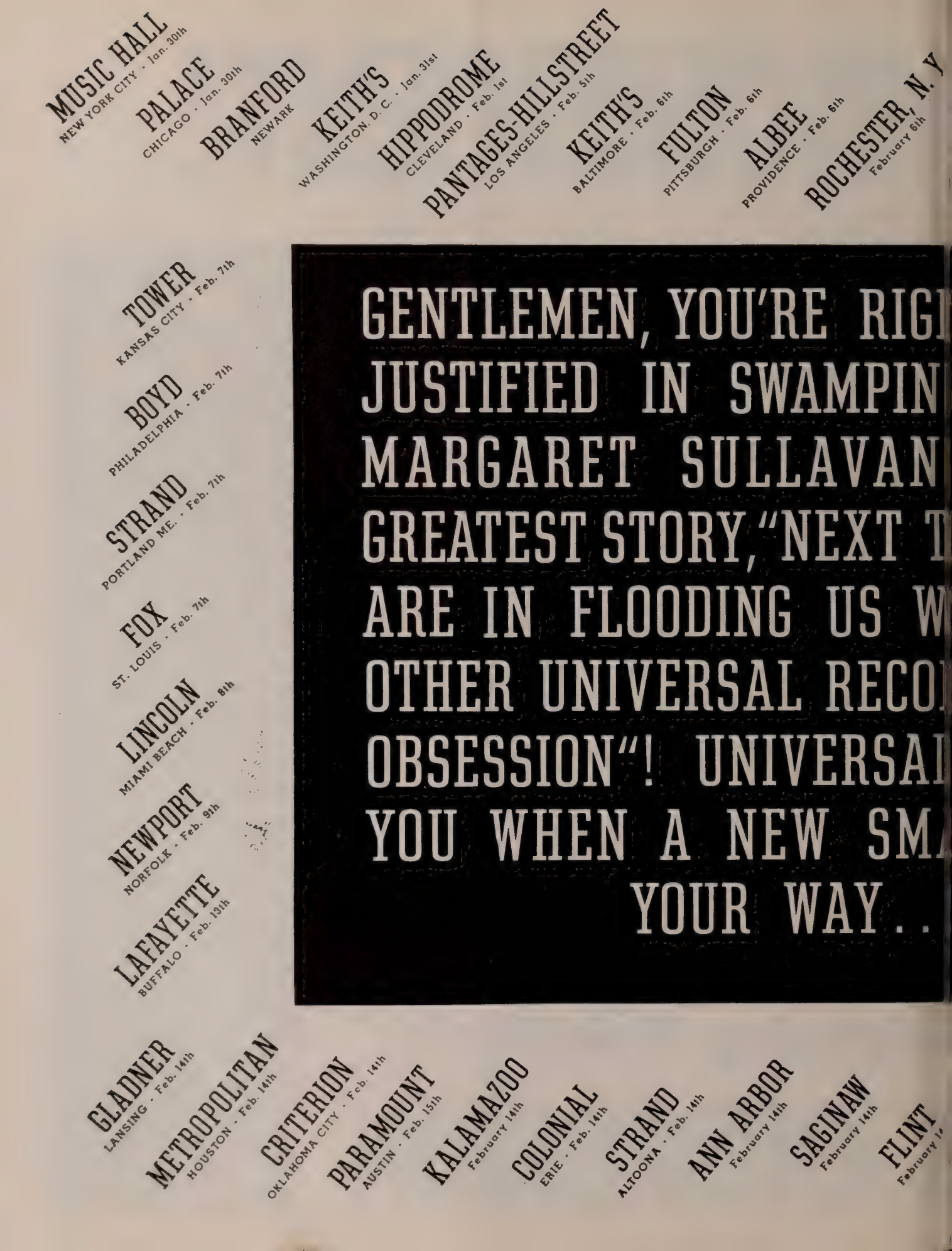
World (Stefles) (350; 25-35-40-55)—'Magnificent Obsession' (U). Moved here from Orpheum for extended loop run and likely to reach dandy $4,000, biggest biz in months.

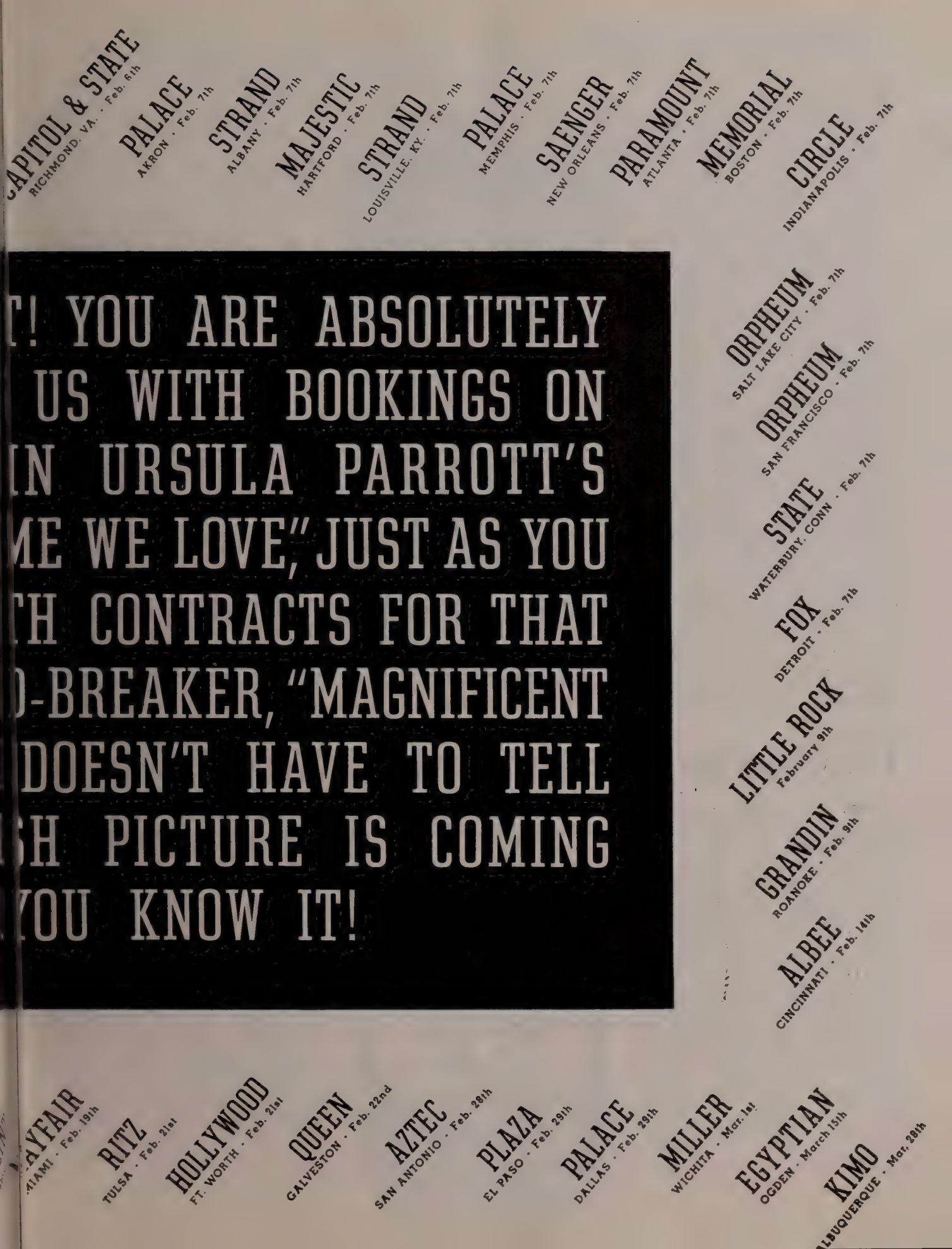
ext. runs

ALBANY
ALTOONA
ATLANTA
CHICAGO
(after holdover)
CINCINNATI
CLEVELAND
COLUMBUS
DULUTH
DETROIT
DAYTON
EVANSVILLE
FT. WAYNE
FT. WORTH
INDIANAPOLIS
MILWAUKEE
MINNEAPOLIS
MONTREAL
NEW ORLEANS
READING
SALT LAKE CITY
SAN ANTONIO
SAN FRANCISCO
(after holdover)
SEATTLE
SYRACUSE
SIOUX FALLS
TOLEDO
UTICA

e playing Universal's

T OBSESSION


MUSIC HALL
NEW YORK CITY - Jan. 30th
PALACE
CHICAGO - Jan. 30th
BRANFORD
NEWARK
KEITH'S
WASHINGTON, D.C. - Jan. 31st
HIPPODROME
CLEVELAND - Feb. 1st
PANTAGES-HILLSTREET
LOS ANGELES - Feb. 5th
KEITH'S
BALTIMORE - Feb. 6th
FULTON
PITTSBURGH - Feb. 6th
ALBEE
PROVIDENCE - Feb. 6th
ROCHESTER, N. Y
February 6th
TOWER
KANSAS CITY - Feb. 7th
BOYD
PHILADELPHIA - Feb. 7th
STRAND
PORTLAND ME. - Feb. 7th
FOX
ST. LOUIS - Feb. 7th
LINCOLN
MIAMI BEACH - Feb. 8th
NEWPORT
NORFOLK - Feb. 9th
LAFAYETTE
BUFFALO - Feb. 13th
GENTLEMEN, YOU'RE RIGI
JUSTIFIED IN SWAMPIN
MARGARET SULLAVAN
GREATEST STORY,"NEXT T
ARE IN FLOODING US W
OTHER UNIVERSAL RECO
OBSESSION"! UNIVERSAI
YOU WHEN A NEW SM
YOUR WAY..
GLADNER
LANSING - Feb. 14th
METROPOLITAN
HOUSTON - Feb. 14th
CRITERION
OKLAHOMA CITY - Feb. 14th
PARAMOUNT
AUSTIN - Feb. 15th
KALAMAZOO
February 14th
COLONIAL
ERIE - Feb. 14th
STRAND
ALTOONA - Feb. 14th
ANN ARBOR
February 14th
SAGINAW
February 14th
FLINT
February 1



CAPITOL & STATE
RICHMOND, VA. · Feb. 6th

PALACE
AKRON · Feb. 7th

STRAND
ALBANY · Feb. 7th

MAJESTIC
HARTFORD · Feb. 7th

STRAND
LOUISVILLE, KY. · Feb. 7th

PALACE
MEMPHIS · Feb. 7th

SAENGER
NEW ORLEANS · Feb. 7th

PARAMOUNT
ATLANTA · Feb. 7th

MEMORIAL
BOSTON · Feb. 7th

CIRCLE
INDIANAPOLIS · Feb. 7th

T! YOU ARE ABSOLUTELY
US WITH BOOKINGS ON
IN URSULA PARROTT'S
ME WE LOVE," JUST AS YOU
TH CONTRACTS FOR THAT
D-BREAKER, "MAGNIFICENT
DOESN'T HAVE TO TELL
SH PICTURE IS COMING
YOU KNOW IT!

ORPHEUM
SALT LAKE CITY · Feb. 7th

ORPHEUM
SAN FRANCISCO · Feb. 7th

STATE
WATERBURY, CONN · Feb. 7th

FOX
DETROIT · Feb. 7th

LITTLE ROCK
February 9th

GRANDIN
ROANOKE · Feb. 9th

ALBEE
CINCINNATI · Feb. 14th

AYFAIR
MIAMI · Feb. 19th

RITZ
TULSA · Feb. 21st

HOLLYWOOD
FT. WORTH · Feb. 21st

QUEEN
GALVESTON · Feb. 22nd

AZTEC
SAN ANTONIO · Feb. 28th

PLAZA
EL PASO · Feb. 29th

PALACE
DALLAS · Feb. 29th

MILLER
WICHITA · Mar. 1st

EGYPTIAN
OGDEN · March 15th

KIMO
ALBUQUERQUE · Mar. 28th

Exposes Cartoonist Secrets

Lowell Thomas Makes Trip to Screen Cartoonland to Satisfy Millions of Curious Movie Fans in Unique Picture.

ALL the cartoon characters and their creators can get ready for the big blow-off. Lowell Thomas has exposed them. For years, everyone who goes to the movies has wondered how the screen cartoon characters are made to move in such lifelike manner; how they obtained the marvelous suggestion of perspective, third dimension, color; and how they are made to talk and sing like human beings. Every moving picture man has had to answer millions of questions, many of which he didn't know the answers to himself, and many articles have been written, but no one has absolutely shown the interior of a screen animator's studio workshop and brains the way Lowell Thomas is going to show them in Number 18 of his "Going Places." It will have an audience of sixty-five million people, because that is the number of moving picture goers who want to know the facts that Lowell Thomas is going to tell them after a trip to Cartoonland in which he obtained and photographed the most intimate secrets of screen animators' work.

The title of this number 18 of Going Places is "Cartoonland Mysteries" and it will be released on February 17th.

Helen Morgan, one of the stars of "Show Boat," has completed her role in this Carl Laemmle, Jr., production, and arrives back in New York in a blizzard. She is appearing nightly at the House of Morgan.

KARLOFF COMING

KARLOFF, Universal star and horror man of the movies, left Hollywod on Thursday for London by way of New York. He will arrive here in time to appear on Rudy Valee's broadcast on February 6th.

Universal has negotiated a new contractual arrangement with Karloff which will insure for Universal three pictures for next season's Universal line-up. Universal has loaned Karloff to Gaumont-British for one picture which he will make this winter. He will sail from New York on Saturday to make "The Man Who Lived Again." His latest Universal picture is "The Invisible Ray" and the next will probably be "Bluebeard."

J. R. Grainger Returns with New Universal Plans

JAMES R. GRAINGER, general manager of distribution for Universal, arrived in New York on Friday morning, after a four weeks' trip to Universal City. While there, he arranged with Carl Laemmle for the balance of the productions for the present season's feature line-up, for four outstanding serials for next season's program, and made the preliminary arrangements for the feature line-up for 1936-37. He immediately went into an executive session with F. J. A. McCarthy, eastern sales manager, Sieg. Wittman, eastern district manager, A. J. Herman, New England district manager, Harry Graham, southern district manager, and Clair Hague, Canadian general manager.

Mr. Wittman's offices are Cleveland, Cincinnati, Philadelphia, Pittsburgh, Washington and New York; Herman's are Boston, New Haven, Albany and Buffalo; Graham's are Atlanta, Charlotte, Memphis, New Orleans, Dallas and Oklahoma City; and Clair Hague's are Toronto, Calgary, Montreal, St. John, Vancouver and Winnipeg.

In Chicago Wednesday, where Mr. Grainger stopped off for a day, he held a one-day convention with E. T. Gomersall's central division managers. The men who attended this one-day's meeting at the Blackstone Hotel included H. M. Herbel of Chicago, Louis Patz of Des Moines, Morris Gottlieb of Detroit, Floyd Brown of Indianapolis, William Benjamin of Kansas City, Saul Resnick of Milwaukee, Frank Mantzke of Minneapolis, J. J. Spandau of Omaha and J. E. Garrison of St. Louis.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1935
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Vol. 38 No. 1
FEB. 1, 1936

Will Celebrate Carl Laemmle's 30 Anniversary

MONDAY, February 24th, the anniversary of the day on which Carl Laemmle opened his famous White Front Theatre in Chicago, has been decided upon as the date of the industry's tribute to Carl Laemmle on his 30th anniversary in the moving picture business.

For this occasion, the high spot will be a luncheon to be given on the "Phantom of the Opera" set at Universal City, to which two hundred of the moving picture city's executives, stars, directors, and many of Carl Laemmle's present and former employees in the moving picture business have been invited.

The guests will enter the studio through a reproduction of the lobby of this famous White Front Theatre, which opened on Milwaukee Avenue with 290 seats, all rented from an undertaker down the street. Decorations and souvenirs will be appropriate to the occasion. They will symbolize the unique beginnings of the man who stands today as the only pioneer in the moving picture business who is still active and actively directing the company which he started and brought from this small beginning to an international institution, which is known far and wide as the bulwark of independence in motion pictures,—Universal Pictures Corporation.

Unique present which Carl Laemmle received from Monroe Isen and the managers of South America under his direction, on the occasion of Mr. Laemmle's sixty-ninth birthday. This scene is in his office at Universal City, with Fred S. Meyer making the presentation. The picture of Mr. Laemmle is carved on mahogany and was made by a famous Buenos Aires sculptor, who worked on it for three months.

"'INVISIBLE RAY' Good B. O." *HOLLYWOOD REPORTER*

WITH a strong theme, dramatically transcribed to the screen, and a story crammed with suspense, "Invisible Ray" should prove heavy appeal for average audiences. It is of commercial caliber and a magnet that will draw them in for that something new in entertainment.

The picture is about a scientist who discovers a powerful sort of radium, as strong to heal as to destroy. He discovers to his horror that having absorbed this deadly substance, it means death to all he touches. He becomes luminous in the dark, but is temporarily saved from death by a co-worker who finds for him an antidote. However, this and the knowledge of his affliction, coupled with the approaching horror of his lingering death, snaps his mind. He returns to Paris; learns of his wife's love for another man, and diabolically plots their deaths. The lovers are saved by an impassioned appeal from his mother. Abounding in highlights, several scenes are memorable for dramatic intensity. One sees the mother's and a child's sight restored; the crippled made to walk. In contrast, mountains are melted and the power to destroy is evident.

The part of the scientist is played by Karloff with moving intensity. This is a new Karloff in a new sort of role, full of vivid character contrasts, and it will win him hosts of new admirers. Bela Lugosi as the co-worker is superb in his role. Frank Lawton returns again to Universal with another fine performance as the youthful lecturer lover, while Frances Drake rises to a new high in her understanding and fine delineation. As Karloff's wife, hers is the burden of the earlier scenes and they were unfalteringly enacted, with poise and restraint.

Walter Kingsford and Beulah Bondi as titled expeditionists added excellent performances. A standout job of restrained acting was turned in by Violet Kemble Cooper as Karloff's mother. Daniel Haines superbly enacted a safari number one boy. Georges Renevant, Paul Weigel, Adele St. Maur all give fine support.

$

$1,000.00 IN CASH!

Prizes for the best campaign on any Universal Picture during Carl Laemmle's 30th Anniversary Celebration! For details see your Universal Exchange.

DON'T GET

Starring

JAMES DUNN and SALLY EILERS

With PINKY TOMLIN • Spencer Charters • Doris Lloyd • George Cleveland • George Meeker Lillian Harmer • Charles Coleman . . . Directed by William Nigh. Produced by David Diamond. A Universal Picture. Presented by Carl Laemmle.

PERSONAL

LAUGH-PACKED WITH LOVE!
LOVE-PACKED WITH LAUGHS!
SPEED-PACKED WITH THRILLS!

And that necking, scrapping, singing team of "Bad Girl" together again—and greater than ever before, as a team or individual stars!

Trade Critics Rave Over "Next Time We Love"

The trade press has had its first view of Margaret Sullavan in "Next Time We Love." As we go to press, we are able to quote from three of the industry's critical trade paper reviews. They are all unrestrained and wholehearted "raves" about "Next Time We Love." On this page and the next will be found excerpts from the reviews of the Hollywood Reporter, the Motion Picture Daily, and the Daily Variety.

SHOULD GET IMPORTANT COIN

Daily Variety, January 28

"NEXT TIME WE LOVE," is the best Margaret Sullavan picture, and close to the best production Universal has ever turned out, for sheer dramatic merit. It has powerful emotional appeal in its delicately and poignantly told semi-tragic love story, and is a natural for women, fully as strong in this respect as U's current heavy grosses, "Magnificent Obsession."

Artistically and as compellingly fine theatrical entertainment it can scarcely be overrated. Also it rockets James Stewart into top ranks as a skillful, intelligent, discriminating actor able to handle himself with conviction and feeling over wide range of requirements.

Certainly the picture will add high credit to Edward H. Griffith as director-producer, as well as new laurels to Miss Sullavan, Stewart and Ray Milland in the player bracket. Sharing producer credit is Paul Kohner. It needed an exceptionally attuned combination to get on the screen the quality which Melville Baker got into his script from the Ursula Parrott original, "Say Goodbye Again."

Griffith's flawless and penetratingly sympathetic direction develops to highest degree the dramatic tenderness, conflict and heartbreak latent in the story and never veers from credibility of motive and legitimate behavior of characters to the slightest degree. It will stand up amongst the finest directorial triumphs of the screen, as sensitive as it is powerful.

Miss Sullavan is superb in the role of Cicely Tyler. More affecting emotional encounter between two people has seldom been done in films than between her and James Stewart. Performances are beautifully finessed. Playing of Ray Milland, as the sympathetic family friend who secretly loves the wife, is also of top calibre. Character is effectively restrained and catches every implication for a most moving performance.

One of the finest things about the picture is that it extracts highest entertainment values out of splendid love story without once descending to cheap note.

NEWSPAPER SERIAL, BOOK AND MOVIE

"Next Time We Love" has had four lives. First, it was a serial in McCall's Magazine; next it was a newspaper novelization; then it became a book, and then a movie.

As a newspaper serialization it has played in many of the country's leading newspapers, including the New York Daily Mirror. If it has been run in your town, it should be a great advantage to your box-office, and if you would like to have it run, get in touch with McClure's Newspaper Syndicate, 345 Hudson Street, New York, N. Y.

"Sullavan Shines In Poignant Yarn"

HOLLYWOOD REPORTER

A POIGNANTLY real and moving love story of young America that comes so close to home as to enlist the sympathetic response of everyone. Honest craftsmanship, an entire absence of cheap hokum and a production that is nearly perfect in every element makes this unpretentious picture an artistic and entertainment standout. Theatre-goers of all classes will take it to their hearts and that means mounting takes at the box office, as the word gets around.

Margaret Sullavan, starred in the role of a rational and understanding sweetheart and a devoted wife torn by the complexities arising from long separations and rival careers, sensitively, sincerely and winningly realizes the fineness and beauty of the character.

The direction of this narrative by Edward H. Griffith is a notably sincere, restrained and sensitive work. The photography of Joseph Valentine is of high excellence throughout and the production of Paul Kohner certainly shows no skimping or lack of taste.

The supporting cast is a delight. James Stewart as the earnest young reporter torn between love and his career, is finely convincing and genuine. Ray Milland, as a friend who hides his love for Margaret through nine years of unselfish devotion to her, is just about perfect.

✚ ✚ ✚

"Brilliant In Its Dramatic Power"

M. P. DAILY

Brilliant in its dramatic power to stir the sincerest of human emotions, this is a story of a beautiful love brought face to face with life's sternest realities. Tastefully produced, intelligently acted and directed, the dialogue is the sole interpretive medium. Nevertheless, the gripping quality of the story held the attention of a preview audience in hushed silence throughout.

Miss Sullavan's, Stewart's and Milland's performances are artistic to the last degree, a quality vividly substantiated by McWade, Florence Roberts, Ann Demetrio and Christian Rub in support.

Melville Baker's screen play is a faithful transcription of the original's sincere human interest character. Director E. H. Griffith's job is a fine example of understanding craftsmanship. Paul Kohner produced.

Certain to click with women patrons, the show is a valuable asset in any theatre where fine screen merchandise is appreciated.

✚ ✚ ✚

"LOVE BEFORE BREAKFAST" Is Completed—Has Them Hanging On the Ropes With Laughs

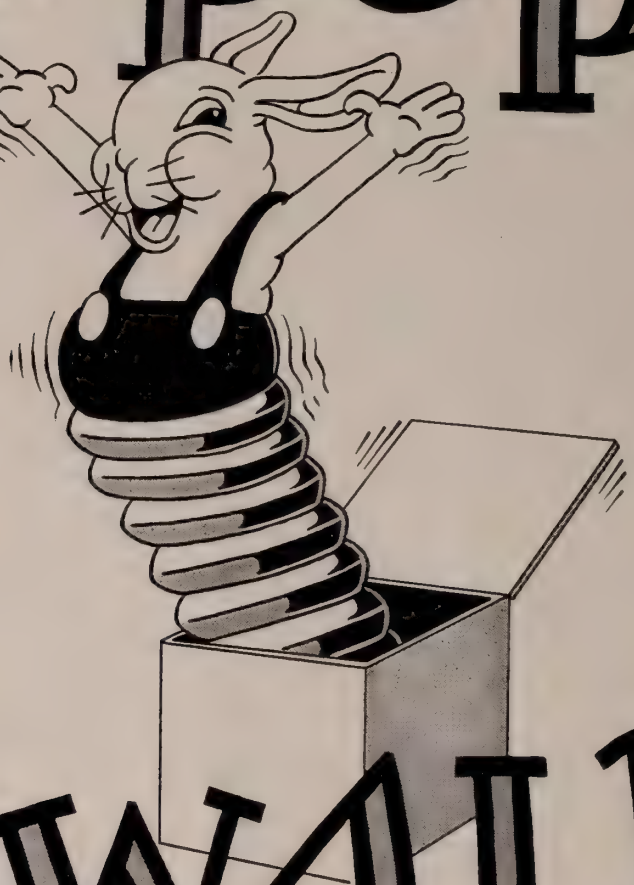
EDMUND GRAINGER, Universal producer, yesterday brought to successful conclusion two big productions which had taxed the resources of the studio for weeks. The pictures are "Sutter's Gold," in which Edward Arnold is starred, and "Love Before Breakfast," starring Carole Lombard.

"Love Before Breakfast," is by Faith Baldwin and has been in production for seven weeks under the direction of Walter Lang. It is a lavishly mounted screenplay of an entirely different type. It is a sophisticated, wise-cracking comedy in which Miss Lombard is presented as a young lady very wise and very sure of herself—until it comes to deciding which of two men she shall marry. Preston Foster, who plays the leading male role, and Cesar Romero are the other two points in a hectic love triangle, and the star's supporting cast also includes Janet Beecher, Richard Carle, Betty Lawford, Bert Roach, Joyce Compton and many others. The action takes place in New York City and the waters of Long Island Sound, and in storm scenes at sea Miss Lombard underwent experiences such as few stars would attempt. It is regarded as a masterpiece of screen comedy that will hang the customers on the ropes as it has convulsed the production crowd at Universal City with its laughs all month.

Carole Lombard and Preston Foster in "Love Before Breakfast."

JUST WHEN EVERYBODY
was beginning to think there was
too much sameness in cartoons,

UP POPS OSWALD



with the cleverest, cutest, funniest situations and tricks the cartoon world has ever seen!

Just take a look at
OSWALD THE LUCKY RABBIT
in **"SOFTBALL GAME"**
at your nearest **UNIVERSAL**
exchange, and you'll see what
we're talking about!

Cleveland Roll of Honor

The following exhibitors in the Cleveland Territory have used Universal Pictures continuously for

12 YEARS

EXHIBITOR	THEATRE	TOWN & STATE
John Papulias	Olympic	Steubenville, O.
Joe Cala	Strand & Valentine	Canton, Ohio
Stotter-Berkowitz	Ambassador & Ritz	Cleveland, Ohio

10 YEARS

C. G. Velas	Capital & Temple	Bellaire, O.
Al Ptak	Lyceum	Cleveland, O.
S. Vermas	Yale & Eclair	Cleveland, O.

9 YEARS

E. E. Bair	Ohio	Uhrichsville, O.
John Pekras	Capitol-Rivoli-Dreamland	Elyria, O.

8 YEARS

L. Eick	Elzane	Martins Ferry, O.
Morris Kaplan	Arion-Waldorf-Superior-Crown	Cleveland, O.
Mrs. Zeigob	Dreamland	Lorain, O.
F. C. Buben	National & Palace	Akron, O.
Hart and Krichbaum	Rialto & Norka	Akron, O.
G. A. Ritzler	Lyric	Lima, O.
R. E. Young	Palace	Perrysburg, O.
J. A. Beidler	Royal-Eastwood-E. Auditorium-Westwood-Park	Toledo, O.
George L. Fleischman	World	Toledo, O.
Lefkowich-Greenberger	Strand-Standard-Lyric	Cleveland, O.

7 YEARS

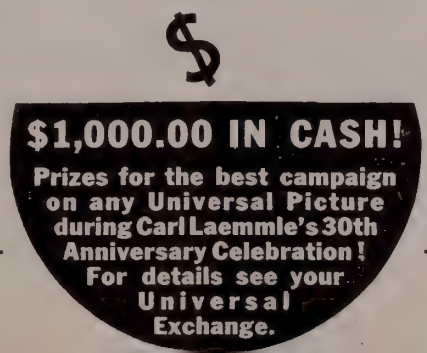
J. B. Simmons	Bijou	Toledo, O.
A. G. Constant	American & State	E. Liverpool, O.
R. Wallace	Columbia-Strand-Morrison-Alliance	Alliance, O.
George Shenker	Pearl	Lorain, O.
A. P. Botzum	Orpheum	Akron, O.
C. N. Belden	Thornton	Akron, O.
J. B. Simmons	Bijou	Toledo, O.

6 YEARS

Dan Steiniger	New Home	Bridgeport, O.
Sam Fine	Mt. Pleasant	Cleveland, O.
Abe Cohen	E. Palestine	E. Palestine, O.
J. Ramicone	Gem	Akron, O.

5 YEARS

Sol Bernstein	Ritz	Mansfield, O.
Chas. Settos	State	Marion, O.
V. G. Secord	Union	Richwood, O.
W. J. Kotowiz	Ross	Rossford, O.
Mrs. M. Rihacek	Tivoli	Toledo, O.



DAVE MILLER, Mgr.

Carole
LOMBARD
In Faith Baldwin's Cosmopolitan Magazine Story
"LOVE BEFORE BREAKFAST"
With PRESTON FOSTER, Janet Beecher, Cesar Romero, Pat Flaherty, Joyce Compton, Diana Gibson, Nan Gray, David Worth, Douglas Blockley, Earl Eby, Priscilla Lawson, Adamae Vaughan, Nick de Ruiz, Red Christie. Directed by Walter Lang. Screenplay by Herbert Fields, author of "Fifty Million Frenchmen." Presented by Carl Laemmle. An Edmund Grainger Production.
IT'S BOX OFFICE!

AND THIS IS NO

Jan. 23, 1936 THE Hollywood REPORTER

BEST 'U' GROSSES IN 4 YRS FOR 'MAGNIFICENT OBSESSION'

Topping Previous Highs 20 Percent

New York.—"Magnificent Obsession" is doing the biggest business throughout the country of any Universal picture in four years.

The film has played two weeks or is in a second week in these cities: St. Louis, Los Angeles (two houses), Richmond (two houses), Chicago, San Francisco, Minneapolis, Boston, Washington, Cleveland, Kansas City, Salt Lake City, Hartford, Indianapolis, Detroit, Baltimore, Atlanta, Philadelphia, Louisville, Pittsburgh, New Orleans, Toledo and St. Paul.

In Minneapolis the picture registered nearly four times the business of "Imitation of Life," previous high grosser. In Houston, Grand Rapids, Cleveland, Seattle, Syracuse and Rochester, "Obsession" did better in three days than "Imitation of Life" or "Diamond Jim" did in a week.

In every one of nearly 85 playdates to date "Obsession" has topped any previous Universal high gross picture by at least 20 percent.

3,951,098 See 'Obses'

IN accordance with the most recent statistics, there are something like seventy million people in the United States who go to moving picture shows. "Magnificent Obsession" has been rolling up amazing attendance records for the last two weeks in spite of the most severe weather which this country has ever seen in almost all parts of the United States. By actual compilation of box-office returns which come into the Universal offices, the amazing fact has been adduced that in the last two weeks, 3,951,098 people have paid admission to see "Magnificent Obsession" in the 102 situations in which it has already played.

An astonishing number of these theatres have held picture over or have extended their runs.

Reproductions of lead-off article in the Hollywood Reporter, admitting that "Magnificent Obsession" is a country-wide wow in every respect with hold-overs, extended time, records broken and re-bookings in almost every situation.

Amazing Record of This Week

THE second week of "Magnificent Obsession" runs over the country is even more marvelous than the first. In spite of the worst weather in years in many situations "Magnificent Obsession" last week continued to pile up phenomenal grosses breaking records and setting precedent for new highs that will be records for some time to come. In practically every situation new hold-overs or extended runs are reported. Absolutely unheard of runs were recorded in many spots.

Among the new openings Winnipeg stands out with almost as much business the first day as "Bride of Frankenstein" got in a week—and the "Bride" business was excellent for that theatre. This business beats everything in the history of this house. It was held for a second week. A report on opening in Miami states that business there tops everything for past several months. Another wire on Vancouver opening reports new record there for opening day's business.

In Chicago the picture played two weeks at the Palace and then was shifted over to the Garrick for an extended run. Business first week in Garrick was tremendous indicating picture may continue here for some time.

"Obsession" was held for a third week in Washington, a third week in 'Frisco, a third week in Baltimore, a third week in Hartford and a third week in Pittsburgh. Also Toronto.

The 'Frisco run is tremendous. It is held for a third week in the Orpheum and then goes to the Embassy for an extended run.

Here are the second week hold-overs; Newark, Brooklyn, Portland, Houston, Toronto, San Diego, Philly (held at Boyd 2nd week and then moved to Keith's); Altoona, Salt Lake City (Orpheum one week, moved to Studio and held over 2nd week there giving picture really three weeks run here) New Orleans, moved to Tudor after big week at Saenger and held for second week at Tudor, giving picture three weeks in first runs here.

Unusual extended runs are reported in more than 25 situations.

CALLED OUT THE POLICE

MIAMI, FLA.

J R GRAINGER UNIVERSAL PICTURES CORP
IT WAS NECESSARY TO CALL OUT EXTRA POLICEMEN TO KEEP TRAFFIC ON LINCOLN ROAD MOVING LAST NIGHT DUE TO TREMENDOUS CROWD TRYING TO GET IN TO OUR NEW LINCOLN THEATRE FOR OPENING MAGNIFICENT OBSESSION HAVE ALREADY ARRANGED TO DOUBLE LENGTH OF RUN KIND REGARDS

WOMETCO THEATRES SIDNEY MEYER

THE HALF OF IT

Amazing Reports from This Weeks "Variety"

Denver, Jan. 28

"Magnificent Obsession" is packing them in at the Denver and goes to the Aladdin for a second week, after which it may move to Broadway. Broke a house record for the past three years for midweek opening, and keeping up hot pace. Standouts every day and to sidewalk by 7 P. M. opening day. Picture has what it takes to drag in women and where women go the men will too.

* * *

Cleveland, Jan. 28

Allen (RKO) (1,872; 25-40)— "Obsession" (U) Transferred from Hipp, still going strong, for good $4,000.

* * *

Portland, Ore., Jan. 28

Broadway (Parker) (2,000; 25-40)— "Obsession" (U) Launched into second big week and going strong for $5,000., may hold longer. First week big $8,600.

* * *

Chicago, Jan. 28

Garrick (B & K) (900; 35-55)— "Obsession" (U). Comes into this house after two big sessions at the Palace. Indications also strong here for follow-up. Around $7,500.

* * *

Brooklyn, Jan. 28

Albee (3,500; 25-35-50)—"Magnificent Obsession" (U) (2nd week) and "East of Java." Doing pretty well, maybe $13,500. Last week $11,000., good.

* * *

World (Steffes) (350; 25-35-40)— "Magnificent Obsession" (U) (3rd week) Hot box office stuff for cold weather, en route to big $3,000. Last week, $2,700., good after $15,000 first week at Orpheum.

* * *

Philadelphia, Jan. 28

Boyd (2,400; 40-55)—"Obsession" (U) (2nd week). About $10,000. Last week $15,000, despite weather.

Omaha, Jan. 28

Omaha (Blank-Tri-States) (2,100; 25-40)—"Obsession" (U). In the town spotlight with grand campaign behind it and an extra evening of show ing as it opened Wednesday night (22). To stay at least seven and a half days and should reach top money at near $10,000, remarkable in this weather. "Here's to Romance" makes it a double bill.

"MAGNIFICENT" TERRIFIC AT 16 BELOW

– WIRE –

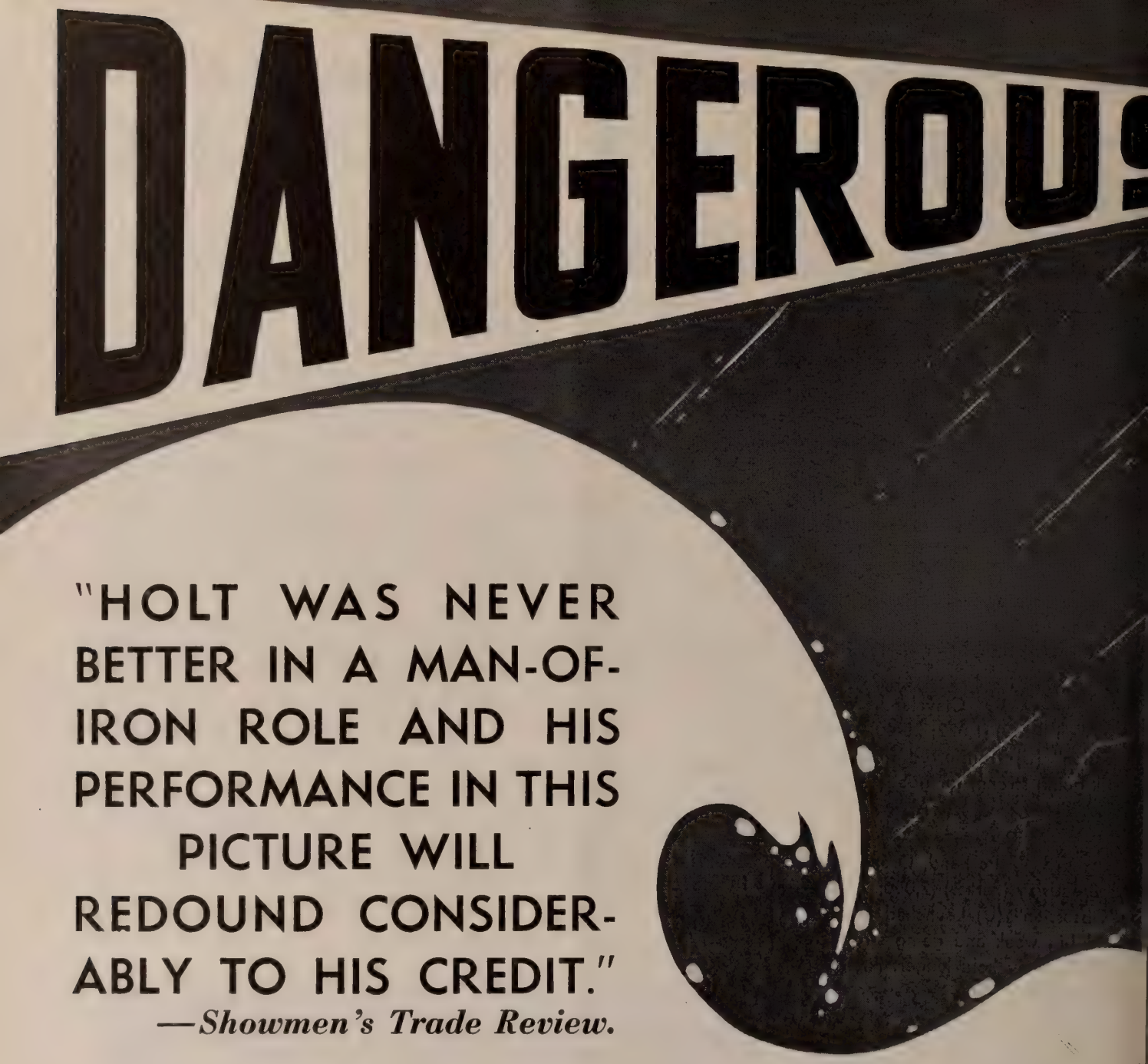
JANUARY 23 1936 OMAHA NEBR

UNIVERSAL PICTURES NEW YORK NY
WITH WEATHER TEN BELOW OPENING MAGNIFICENT OBSESSION TODAY TERRIFIC LOOKS LIKE RECORD DAY STOP SENDING PHOTOGRAPH CROWDS JAMMING THEATRE FOR EIGHT OCLOCK LAST NIGHT WHILE THERMOMETER REGISTERED SIXTEEN BELOW ZERO

TED EMERSON
OMAHA THEATRE

Here is the gala premiere of "Magnificent Obsession" at the Omaha Theatre, Omaha, Nebraska, shot at eight o'clock at night, with the thermometer registering sixteen below zero. The wire above is confirmation of the interest that "Magnificent Obsession" excited in Omaha in spite of the weather.

DANGEROUS



"HOLT WAS NEVER BETTER IN A MAN-OF-IRON ROLE AND HIS PERFORMANCE IN THIS PICTURE WILL REDOUND CONSIDERABLY TO HIS CREDIT."
—Showmen's Trade Review.

"GOOD PRODUCTION, DIRECTING, ACTING . . . WILL THOROUGHLY FULFILL ALL REQUIREMENTS . . . CONSIDERABLY ABOVE AVERAGE." *— Hollywood Reporter.*

WATERS

with Jack HOLT

ROBERT ARMSTRONG, GRACE BRADLEY, DIANA GIBSON and CHARLIE MURRAY, Ed. Gargan, Walter Miller, Willard Robertson, Guy Usher. Based on the story "Glory Hole" by Theodore Reeves. Produced by Fred S. Meyer and Directed by Lambert Hillyer. Presented by Carl Laemmle. A Universal Picture.

NEW YORK TIMES GIVES S

THE auditoriums of 4,000-odd American theatres presented a strange sight yesterday afternoon. In fact, they do every Saturday afternoon. More than a million youngsters, ranging in age from 5 to 17, undeterred by the line on the marquee which read "Special Kiddies' Matinee," thronged the neighborhood cinema temples to scream and shout. Garbo or Colbert or Gable may have been on the screen but the children had no time for them. They were there to see Chapter 6 of "The Mystery Rider" or "Gordon of Ghost City" or " The Adventures of Frank Merriwell." Art may come and art may go, but in the lives of young America the serial is the stable fare of the screen.

From the days of "The Perils of Pauline" and "The Diamond from the Sky," the chapter play has been a substantial, though unheralded, factor in celluloid entertainment. Politely despised by the artistically inclined of Hollywood, their title cards have carried the names of many of the industry's more famous players and directors. The serials have kept studios open in months of depression; they have saved the financial lives of thousands of exhibitors week after week. One man, Henry McRae, known in the industry as "the serial king," has made a fortune out of them. Most important, they are credited with giving generation after generation the habit of "going to the movies." When talkies came in the children were driven from the theatre; one serial, "The Indians Are Coming," was worth $20,000,000 to the industry, according to Will Hays for it started the youngsters back to the movies.

Any one seeking a diverting afternoon can do no better than to find a neighborhood house on Saturday which advertises "Special Kiddies' Matinee." During the showing of the feature they will be unable to hear a word of dialogue uttered by the Duses of Hollywood. But when the serial flashes on, pandemonium ceases instantly. The audience hangs on every word. There may be screams of delight and surprise. At exciting moments the shrieks of the customers may be ear splitting, but the bedlam in the theatre will be so synchronized with the dialogue and action on the screen that if a pin dropping in the play is a vital part of the plot, it will be heard distinctly. Both the audience and the producers know their serials.

* * *

The mature customers of today remember Pearl White, Ruth Roland, Helen Holmes and Marie Walcamp, the "big four" of early serials. They

WATCH

for the line-up of

MONEY-MAKING

Universal Serials

for Next Season.

See Next Week's

Universal Weekly.

Douglass W. Churchill, Los A Tells Why the Serial Has Be New Movie Au

As the Crow Flies

Wherein Two Georges Die, but Have Only Death in Common

by ERNEST L. MEYER

New York Post

FRIDAY, JANUARY 24, 1936 SECOND SECTION

THE LYONS DEN

Which Chins Roars, and Nash Provides One for the Book

by LEONARD LYONS

FRANK MERRIWELL AT FARDALE

By GILBERT PATTEN — The Original "Burt L. Standish," Creator of Frank and Dick Merriwell

Bart Hodge's Cruelty To Dog and Little Tad Resented by Our Hero

Installment One—Entitled:

THREE BOYS AND A DOG

A BRAKEMAN opened the forward door of the smoking car and cried:

"Fardale! Fardale!"

Bart Hodge yawned and snapped his half-smoked cigarette to the floor. Letting his feet down from the leather-covered seat before him, he straightened up and gazed distastefully through the car window at the frame houses of the small town the train was pulling into. Then he lifted his hand to attract the brakeman's attention.

"Hey, you!" he called. "Come and take my bag."

A Laugh for Frank

A hand gripped Hodge by the shoulder and swung him around face to face with another boy about his own age.

This is the way the New York Post ran the first of its new "Frank Merriwell" stories. There are thirty of them in all. You may be able to get your newspaper to run these stories. It would be swell exploitation for your serial.

The Merriwell Serial Gets Newspaper Break

ALL the time Universal was making "The Adventures of Frank Merriwell," Gilbert Patten, its author, was re-writing the stories and putting them into shape for a new newspaper serialization. This guy Frank Merriwell, although he never actually lived, seems to have a fantastically long life. He is like a cat. He has already had three lives, one in the dime novels, one on the radio, and one on the screen, and now he is coming into a fourth existence in the newspaper syndicate which the Bell people are putting out to newspapers all over the country.

What is happening in the Post will happen soon in every large city. If your theatre is just starting or going to start this serial, it would be a clever exploitation move on your part to get in touch with the Bell Syndicate.

RIALS A GREAT BIG BOOST

es Correspondent of the Times o Popular And How It Created ces All the Time.

remember, too, Jack Holt, Grace Cunard, Lottie Pickford, Antonio Moreno, Anita Stewart, Kathleen Williams, Tom Santschi, Laura La Plante, Priscilla Dean, Art Acord, Ella Hall, Harry Carey and a dozen other celebrated names. They may cause embarrassment if they remember that Janet Gaynor, Irene Castle, Betty Compson, Reginald Denny, Helen Ferguson, George Brent and Doris Kenyon were one with Rin Tin Tin as stars of the chapter plays.

But if these people would rather not mention the days when they lived "on the other side of the tracks," not so with the directors. From the serial lots came John Ford of "The Informer," W. S. Van Dyke of "Thin Man" and "Rose Marie," Frank Lloyd of "Mutiny on the Bounty," Chester Franklin of "Sequoia" and Robert Z. Leonard, Alfred Green, Edward Sedgwick and John Blystone. It was a great school for the making of motion pictures. The drama was elemental, but it was drama. With the serial as a basis, the refinement could come later. There are trends in serials as there are in all forms of the photoplay. Mysteries, Westerns and tales of the Northwest Mounted Police have lived through the years, but topical subjects and momentary heroes have their careers as well. Currently, the fantastic is desirable. But, when they were in the public eye, Gene Tunney, James J. Corbett, Red Grange and Ernie Nevers all were heroes of chapter plays. Success, for a serial producer, depends upon the ability to leap on the thing most engrossing to youth. Last year it was "Tailspin Tommy"; this year it's "Flash Gordin." Flash went to work at Universal this week.

No one seems to remember which was the first successful serial. McRae has been with Universal over twenty years, and before that he was with Colonel William Selig, and serials were a going institution when he joined the Laemmles. They reached their full flower around 1915, when the leading serial queen of the moment always was sure to defeat even Queen Mary Pickford in popularity contests. Then for eight or nine years they merely existed. McRae, who was head of Universal, believed that they would come back and always kept a serial company working even though the profits were not what they had been. But, good times or bad, they never lost money—something that cannot be said of any other form of Hollywood's art.

* * *

McRae thinks that the pictures of the Twenties were basic enough to be understandable to children and, being silent, permitted the youngsters to read their own interpretation into them. But, with the coming of sound, the young audiences fled. The industry was in a state of excitement around 1929-30 because the children were not going to the the-

(Continued on Page 27)

"Flash Gordon" Starts

THIS week at Universal City Henry McRae put into production Universal's fourth and concluding serial of the year, "Flash Gordon." Buster Crabbe was a splendid selection in the title role, and McRae is surrounding him with a splendid cast and with sets and machines of such marvelous interest and ingenuity that the kids of the land are going to go for "Flash Gordon" in the biggest kind of a way.

This is the way the studio critic at Universal City describes opening day's work on "Flash Gordon":

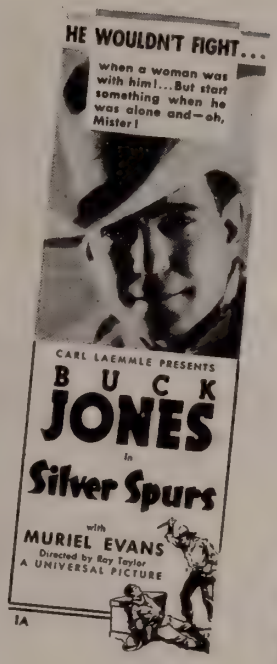
"The picture starts off impressively. It is quite overwhelming in the amount of strange electrical and radio paraphernalia. This includes various kinds of instrument-boards, long-spark static machines and all kinds of those queer, spectacular mechanical, electrical and radio gadgets that have such fascination. Most of the footage shows the interior of the rocket ship that is shot from Earth to another planet. Buster Crabbe is very much like Flash Gordon in looks. Jean Rogers is a fine ornament to the picture as well as able to do many stunts that the part calls for. She has a lot of nerve and confidence and is no doubt the best serial girl in every way since Marie Walcamp . . . Frank Shannon is very well cast as Prof. Zarkov. He is a bearded, wild-eyed, foreign looking fellow, and just queer enough to be convincingly psychic and scientific. All swell stuff and looks like the best serial in years."

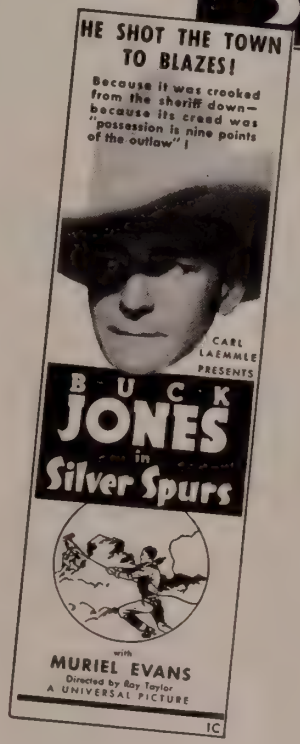
HENRY McRAE

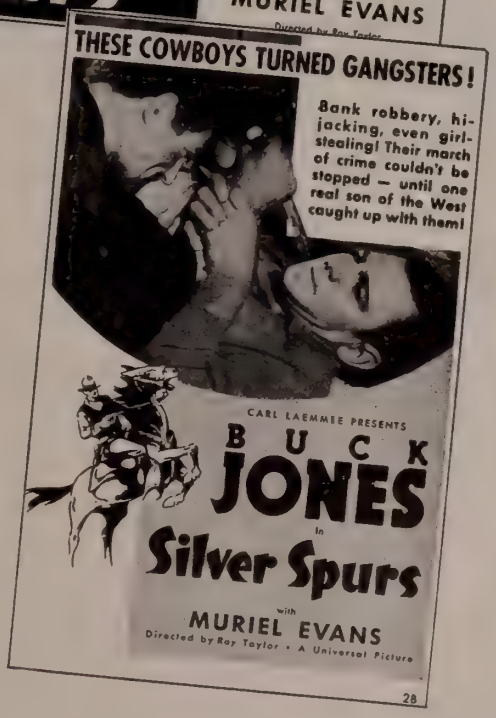
The New York Times in the accompanying article calls him the serial king, and that is just what he is. He is now making "Flash Gordon."

"YOU CAN COUNT

ON THIS ONE"! *Says Showmen's Trade Review*







LOOK YOU CAN BOOK IT TODAY!

SLUGS IN TWO SIZES
(Order by number)

2 COL. NO. 3 1 COL. NO. 4

2 COL. NO. 5 1 COL. NO. 6

2 COL. NO. 1 1 COL. NO. 2

(Fill out, sign, detach and mail to your Universal Exchange)

To:
BRANCH MANAGER
UNIVERSAL FILM EXCHANGE
CITY_____STATE_____

Date_____1936

Yes, Sir! I want to book "Camera Thrills" on

_____

_____

_____

Also send me the following accessories:

_____ 1 Sheets	_____ Sets 11 x 14 Photos	_____ Sets 8 x 10 Photos
_____ Press Books	_____ No. _____ Ad mats	_____ No. _____ Ad mats
_____ No. _____ Ad mats	_____ No. _____ Ad mats	_____ No. _____ Ad mats
_____ No. _____ Ad mats		

CONFIRM BOOKING AND RUSH AD MATERIAL IMMEDIATELY

SIGNED_____
MANAGER

THEATRE_____ CITY_____ STATE_____

Buck Jones Biggest Western Money Maker

THE BOX OFFICE CHECK-UP OF 1935

BIGGEST MONEY-MAKING WESTERN STARS

BUCK JONES . .	104%	[redacted] . .	26%
[redacted]	100%	[redacted] . . .	6%
[redacted] .	51%	[redacted] . . .	3%
[redacted] . . .	28%	[redacted] . .	2%
[redacted] .	27%	[redacted] . . .	2%

These rankings are based on the poll of exhibitors naming "The Biggest Money-Making Stars of 1934-35." Complete results of which appear on pages 84-85.

104%

CHAMPION OF THE WESTERN STARS! LEADER AMONG ALL OTHER BOX OFFICE LEADERS! ...UNIVERSAL IS PROUD OF HIM!...

Adjudged Biggest Money Making Western Star in Nation Wide Poll of Independent Exhibitors Conducted by the Motion Picture Herald.

THE independent exhibitors of the country, in an extensive poll conducted annually by the Motion Picture Herald, ranked Buck Jones, Universal western star, twenty-fourth in the list of the biggest money making stars of 1934-35. It is significant of note that Jones received the highest rating of any western star in this poll, having 104%. This percentage figure refers to the number of citations with respect to the total votes cast by the participating exhibitors.

It is important to note that, although Buck has twenty-fourth place, he is twenty-third in the list, as two of the winners, Fred Astaire and Ginger Rogers, were adjudged both as a team and as individual stars. A glance at the winners discloses the interesting fact that Buck Jones is immediately preceded on the list by such outstanding personalities as Grace Moore and Katherine Hepburn.

This poll which rates Buck Jones so high is the absolute voice of the box-office speaking through the independent exhibitors. The figures taken in at the box-office on each of these stars were the basis of the voting, not any personal opinions of these exhibitors. And in order that the voting might be entirely unbiased, only independent theatre owners were asked to participate in the voting, those without producer or distributor affiliation.

No other western star comes anywhere near Buck in standing in this poll,—in fact the next on the list has a percentage of 51, the third western star having a 28% rating, and others ranking 27, 26, 6, 3%, three having 2%, and one rating 1%.

Buck Jones is at present busy at Universal City making "For the Service," a story by Isidore Bernstein, founded on the real life and tradition of one of the most colorful figures of the West. Buck Jones is directing the picture himself.

N. Y. Times Gives Serials A Great Big Boost

(Continued from Page 23)

atre. McRae believed that the time of the serial's renaissance was at hand and he threw "The Indians Are Coming" into production. Tim McCoy was the star. The plot utilized sound for the Indian language and capitalized on the sign language of the aborigines. It was a terrific success, and Hays wrote McRae that the picture was worth $20,000,000 to the industry because it brought the kiddies back.

Universal pays anywhere from $3,000 to $17,000 for picture rights to a good character. "Frank Merriwell" cost $5,000 and "Flash Gordon" cost $10,000. The stars receive from $1,000 to $5,000 a week and from six to eight weeks is the shooting schedule. Sound has added about 50 per cent to the cost and they now are budgeted at from $165,000 to $250,000 each. Their earning capacity is unlimited if released through the proper channels. There have been more million dollar profits from serials than from any other kind of picture.

Concocting the plays requires a special genius. McRae estimate he has made more than 100 of them, assisted by Ella O'Neill, who has been with him since 1914. Miss O'Neill had been a practicing attorney in Chicago and a specialist in languages.

The Best Giveaways

of All–FAN PHOTOS!

They'll come and get 'em—if you give them these duo-tone prints of Universal stars, which you can order at your local exchange for only $6.50 per thousand . . . Tell your patrons on what days you'll distribute them—and watch your business jump!

THE UNIVERSAL WEEKLY
SHOWMANSHIP SECTION
A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

COCKS USES DOZEN 'OBSESSION' ANGLES

Enthusiastic members of Akron's Irene Dunne fan club attending special showing of "Magnificent Obsession" tendered them by Manager Harvey Cocks. They planted signs throughout Akron.

CHALK up another bullseye for Harvey Cocks, Manager, Strand Theatre, Akron, Ohio on his outstanding campaign on "Magnificent Obsession," which brought hold-over business.

Topping his excellent showmanship was a special screening for Akron's ministers and the locally famous Irene Dunne club, resulting in fast word-of-mouth advertising. The most prominent clergymen used the theme of the picture as subject for their sermons, while the Irene Dunne admirers boosted the picture in Akron's social circles.

The "Identify The Eyes" contest, as Cocks used it, attracted an exceptional amount of attention. The copy was blown up to 40 x 60 size and placed in the window of the city's principal jewelry and optical store (photo below). Tickets were offered for the best solution.

The book clinched cooperation from dozens of the city's finest stores and circulating libraries which devoted entire window displays to the novel and inserted bookmarks in all books.

Other tried and proved angles well utilized by Cocks were: circularizing of local doctors with postcards; Postal Telegraph tie-up for window displays; distribution of special heralds, and a radio dramatization of scenes from the picture. Duke Hickey, Universal exploiteer, assisted Harvey Cocks.

Gasoline Tie-Up On "Magnificent Obsession"

Fourteen hundred newspapers throughout the Middle West area are running twelve hundred line ads tying up Standard Red Crown Gasoline and the Universal picture "MAGNIFICENT OBSESSION." The illustration of the ad shows Irene Dunne and Robert Taylor in a speeding roadster topped by a teaser line "What Have You Dunne?" It appears, further down in the ad, that Irene Dunne filled her tank with Standard's new fast-starting gasoline. Hence the fine tie-up.

Wartha's Big Safety Tie-Up for Michigan City!

Daily Gives "Magnificent" Obsession" Serialization Smash Free Space!

WHEN "Magnificent Obsession" played the Lake Theatre, Michigan City, Ind., Manager Art Wartha arranged an outstanding publicity tie-up that carried an appeal for every man, woman and child in the city. The local newspaper was in the midst of an editorial safety campaign and was propagandizing increased accident insurance. This suggested to Wartha a tie-up with the accident sequence in the picture. He landed his idea in grand style, as the full page ad, at left, illustrates. The newspaper offered ten thousand dollar accident insurance, to the first fifty persons who applied, at the rate of only 10c. a month. The theatre, as an added inducement, offered tickets to "Magnificent Obsession."

The full page ad also carried the first announcement of the "Magnificent Obsession" picture-strip serialization, which the paper ran the week before the picture opened. Free three and four column space was devoted to the serialization every day. Reproduction of one of the Dispatchis pages, below, shows how this cooperative stunt literally "stole" the theatrical pages

BARNEY JOFFEE CAPTURES THE CHOICE WINDOWS WITH HIS OLD GOLD TIE-UP

BARNEY JOFFEE, that very alert Managing Director of the Tower Theatre, Kansas City, Mo. grabbed over five hundred choice window displays for his "Magnificent Obsession" campaign through a neat tie-up with Old Gold cigarettes. Special window pasters were used, supplemented by stills from the picture.

Other big features in Joffee's comprehensive campaign included posting of 24-sheets, planting of ten thousand bookmarks in stores and libraries and arranging for free distribution of 30,000 roto heralds by Liberty Magazine dealer, local laundry, and a chain of 5 and 10 cent stores. Fine Barney.

3rd WEEK! HOLD-OVER ADS!

(1)

LAFAYETTE

Due to Tremendous Popular Demand It's Held Over

. . . 3rd AND POSITIVELY FINAL WEEK'S SHOWING STARTS TODAY

IRENE DUNNE
ROBERT TAYLOR
in
MAGNIFICENT OBSESSION

(2)

RKO KEITH'S A WASHINGTON INSTITUTION Opposite U. S. Treasury on 15th St

Congratulations to you IRENE DUNNE

In "Roberta" you appeared on our screen for five solid weeks

NOW WE PROUDLY ANNOUNCE THE . . .

3RD WEEK for your picture

"MAGNIFICENT OBSESSION"

A UNIVERSAL PRODUCTION WITH

ROBERT TAYLOR

this tenth issue of "The MARCH of TIME"

(3)

Of Course, IT STAYS a 3rd WEEK!

SO ALL MAY SEE!

A picture whose haunting beauty and warm humanity will forever leave their mark on your heart The story of a love that rose above tragedy to glorious happiness . !

"MAGNIFICENT OBSESSION"

—with—

IRENE DUNNE
ROBERT TAYLOR

AFTER YOU SEE IT YOU WILL NEVER BE QUITE THE SAME AGAIN

TUDOR

(4)

CROWDS

"SPLENDID" —Mae Tinee
"FINE AND HUMAN" —Doris Arden
"MAGNIFICENT" —Rob Reel
"EXCEPTIONAL" —Carol Frish

AGREE WITH THE CRITICS THAT THIS IS A MAGNIFICENT PICTURE!

2ND AND FINAL WEEK BEGINS TODAY!

IRENE DUNNE ROBERT TAYLOR

In Universal's production of the Lloyd C. Douglas novel

MAGNIFICENT OBSESSION

CHARLES BUTTERWORTH
Betty Furness, Sara Haden
Ralph Morgan, Henry Armetta

ALL-NEW STAGE SHOW!

Lovely Lark of Stage, Screen and Radio

JANE FROMAN IN PERSON

THE 3 SLATE BROTHERS
FRED SANBORN
Jeff Sayre and Lillian
TED ADAIR & CO.
Ruth Lang, Pearl Reynolds
E. La Monterete, Eleanor James

OPENS 10:45 Price Changes 2 & 6:30

RKO PALACE

RANDOLPH NEAR LA SALLE

(5)

MAGNIFICENT!

2ND BIG Week

MAGNIFICENT Entertainment!

MAGNIFICENT!

No story was ever more powerful, no romance ever more enchanting than this emotional masterpiece from a great author, by a genius director, and with an inspired cast of stars!

MAGNIFICENT!

IRENE DUNNE
ROBERT TAYLOR

LLOYD C. DOUGLAS'

MAGNIFICENT OBSESSION

A JOHN M. STAHL Production from the best-selling novel by Lloyd C. Douglas, with Charles BUTTERWORTH BETTY FURNESS Henry Armetta, Sara Haden Ralph Morgan

NEW PRICES 25c TIL 2 35c TIL 7:30

FOX

(6)

HELD OVER!

CROWDS! CROWDS! CROWDS!

Record Crowds Are Storming Our Doors . . . Acclaiming This Picture the Greatest in 10 Years!

2ND BIG WEEK STARTS SUNDAY

Women weep and strong men thrill to an emotional experience that makes "Magnificent Obsession" more than a great Love Story

Irene DUNNE Robert TAYLOR in "Magnificent Obsession" with Chas. BUTTERWORTH

25¢ TIL 1 P. M. Plus 1c Tax

BEWARE! OF THE INVISIBLE RAY

PLUS BERNIE ARMSTRONG at The Wurlitzer

ALVIN

(7)

It Stays! for ANOTHER WEEK!

Daily crowds have thrilled to this soul searing story of a woman's soul held up to all humanity

IRENE DUNNE ROB'T TAYLOR in "MAGNIFICENT OBSESSION"

with CHARLES BUTTERWORTH BETTY FURNESS HENRY ARMETTA

ADDED! MARCH OF TIME LATEST ISSUE NO. 10

KEITH MEMORIAL TWO ENTRANCES: WASHINGTON at TREMONT

(8)

2nd BIG WEEK! PANTAGES HOLLYWOOD R-K-O HILLSTREET

IRENE DUNNE ROBERT TAYLOR IN MAGNIFICENT OBSESSION

(1) Two column x 4" third week from Lafayette, Buffalo.. (2) Three column 7½" from Keiths, Washington, D. C. (3) Two column x 9½" from Tudor, New Orleans. (4) Double column x 7½" from Palace, Chicago. (5) Two column x 8" from Fox, St. Louis. (6) Double column x 5½" from Alvin, Pittsburgh. (7) Double column x 4½" from Memorial, Boston. (8) Eight column x 1½" from Hillstreet and Pantages, Los Angeles.

SING! SHOUT! CHEER!

FOR HERE SHE COMES! UNIVERSAL'S 1936 VERSION OF THE GREATEST MUSIC DRAMA THE WORLD HAS EVER KNOWN!

"SHOW BOAT"

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

Sec. 562 P. L. & R.
U. S. POSTAGE

Paid

Permit No. 949
New York, N. Y.

MANAGER
CLIFFORD THEATRE
5937 W ROOSEVELT RD
CHICAGO ILL

"First" Again!

THE Hollywood REPORTER

U Cameraman Back In Ethiopian Zone

New York.—Howard Winner, Universal Weekly's star cameraman, has returned safe and sound to Addis Ababa. He is the first cameraman in the world to secure permission from Emperor Hailie Selassie to film scenes on the Ethiopian war front.

He has shot 1,000 feet of exclusive film showing damages to the Red Cross units, also dead and wounded, and troops actually in action under airplane and rifle fire.

because it's

UNIVERSAL NEWSREEL

with

GRAHAM McNAMEE

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 38, NO. 2
FEB. 8, 1936

SWEEP!
POWER!
MAJESTY!
BOX OFFICE!

THAT'S

UNIVERSAL'S

"SUTTER'S

GOLD"!

WHAT THE PICTURE DID FOR ME

MOTION PICTURE HERALD

DIAMOND JIM: Edward Arnold, Binnie Barnes—This was an unusual attraction and pleased the majority. Played December 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DIAMOND JIM: Edward Arnold— Fine show. I advertised it big. Edward Arnold is plenty good. Hurry, Universal. with "Sutter's Gold."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—A very funny program picture. Good entertainment and gave good satisfaction —Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

SMOKING GUNS: Ken Maynard—Ken Maynard, our national farm hero who appeals to the ladies as well as to the men, always draws the crowds. Universal has given us, so far, the best western attractions. We are playing "Strawbery Roan" for the third time.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—A very fine flying picture by a star that never made a poor picture. Gave good satisfaction to all. Played January 3-4.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

STORMY: Noah Beery, Jr., Jean Rogers—A great novelty picture; one of the best. Beery, Jr., is some actor; carried this star part like a veteran, and all the cast was extra good, and more horses than you ever saw in any picture. J. Farrell MacDonald was fine. I did not like the snakes in the picture, but there are people that like them. Played December 27-28.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

STORMY: Noah Beery, Jr., Jean Rogers—The sweetest outdoor picture produced in many moons. Tops all Friday-Saturday business. By all means play it, and step on it. Will be liked by all classes. Running time, 68 minutes. Played December 13-14.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

THREE KIDS AND A QUEEN: Henry Armetta, May Robson—Boy, oh boy, what a picture and did the fans eat it up. Second day tripled opening day. Congratulations, Universal, for giving us a picture like this. Running time, 90 minutes. Played December 31-January 1—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

WEREWOLF OF LONDON: Henry Hull—A good picture of the "Dr. Jekyll and Mr. Hyde" type that our patrons came out to see in goodly numbers. We double billed it with "It Happened In New York," which made a nice combination. Where this type of picture is wanted it can be depended on to please.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WHO MAKES THE

No. 849 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Buck Jones is the answer.

Buck Jones makes the best western pictures.

Buck Jones stands head and shoulder above all others.

You cant get Buck Jones pictures anywhere except through Universal.

Universal realized long ago that Buck Jones was the best bet in western pictures; and Universal sewed him up to make pictures for Universal customers—and for nobody else!

You'll have to take the word of the Motion Picture Herald for it.

Recently the Motion Picture Herald asked all independent theatres to vote for their most popular western star.

Universal has nothing to do with the contest. In truth, we didn't even realize that the darned vote was being taken.

BEST WESTERNS?

All of a sudden the result was announced. Buck Jones won the contest by getting a vote of 104 percent.

I always thought 100 percent was perfect.

But this Buck Jones fellow got a vote of 104 percent.

It sounds funny, but it happens to be true. Buck Jones got a vote which is better than perfect. Ordinarily I would think there was something phoney about such a vote — but it was all based on box office results.

I would have voted for Buck Jones myself because he is such a white man. But the vote mentioned above was not based on his decency but on his box office value.

Independent theatres voted. Nobody else was permitted to vote. And the result showed Buck Jones at the top with 104 percent. I dont know where he got that extra four percent, but I do know that he got the 100 percent as the result of pure box office merit.

Universal is Buck Jones' manager. If you force us to sell you the Buck Jones pictures we are ready to be reasonable. We wont charge you a cent more than 104 percent!

Carl Laemmle

BEST! POWE
POIGNANT!
TOUCHIN

"'NEXT TIME WE LOVE' IS ROMANTIC DRAMA WITH STRONG APPEAL . . . EMOTIONALLY STIRRING . . . RICH IN WARM INTEREST . . . RANKS HIGH AMONG THE FINER EXAMPLES OF CINEMATIC ENTERTAINMENT"!

—N. Y. Americar

"'NEXT TIME WE LOVE' TOUCHING FILM THE MATINEE AUDIENCE IN THE MUSIC HALL WAS PROFOUNDLY STIRRED BY IT AND THE LADIES WEPT PLEASURABLY"

—N. Y. Daily Mirro

"SENSITIVE AND INTELLIGENT . . . MISS SULLAVAN GIVES A PERFORMANCE IN THE LEADING ROLE THAT CAN ONLY BE DESCRIBED AS BOTH HONEST AND BEAUTIFUL"

—N. Y. Herald Tribun

"A GRAND PICTURE FOR WOMEN TO CRY OVER AND GENERALLY ENJOY THEMSELVES . . . MISS SULLAVAN HAS NEVER LOOKED SO LOVELY NOR ACTED WITH MORE SURENESS . . . PROVIDES SIGHS ROMANCE AND TEARS"! —N. Y. Su

MARG

in Her Greatest Triump

NEXT T

with JAME

ROBEI

Produced by

RFUL! A NATURAL! STRONG!
! BRILLIANT! BEAUTIFUL!
G! SENSITIVE! GRAND!

" 'NEXT TIME WE LOVE' IS THE BEST MARGARET SULLAVAN PICTURE, AND CLOSE TO THE BEST PRODUCTION UNIVERSAL HAS TURNED OUT, FOR SHEER DRAMATIC MERIT. IT HAS POWERFUL EMOTIONAL APPEAL IN ITS DELICATELY AND POIGNANTLY TOLD SEMI-TRAGIC STORY, AND IS A NATURAL FOR WOMEN, FULLY AS STRONG IN THIS RESPECT AS U'S CURRENT HEAVY GROSSER, 'MAGNIFICENT OBSESSION' " !
—Daily Variety

"BRILLIANT IN ITS DRAMATIC POWER TO STIR THE SINCEREST OF HUMAN EMOTIONS, THIS IS A STORY OF A BEAUTIFUL LOVE BROUGHT FACE TO FACE WITH LIFE'S STERNEST REALITIES. TASTEFULLY PRODUCED, INTELLIGENTLY ACTED AND DIRECTED"!
—Motion Picture Daily

" 'NEXT TIME WE LOVE' FINE. SULLAVAN SHINES IN POIGNANT YARN. REAL AND MOVING LOVE STORY OF YOUNG AMERICA THAT COMES SO CLOSE TO HOME AS TO ENLIST THE SYMPATHETIC RESPONSE OF EVERYONE"!
—Hollywood Reporter

CARL LAEMMLE PRESENTS

ARET SULLAVAN

URSULA PARROTT'S Most Famous Best-Seller

TIME WE LOVE

EWART • RAY MILLAND • GRANT MITCHELL
WADE • ANNA DE METRIO • RONALD COSBEY
L KOHNER Directed by EDWARD H. GRIFFITH
A UNIVERSAL PICTURE

AH! THE SIGHS IN IT!
OH! THE LOVE IN IT!
WHEE! THE FUN IN IT!
ZOOM! THE SPEED OF IT!

Carole LOMBARD

in

LOVE BEFORE

with

Preston FOSTER

Janet Beecher, Cesar Romero, Pat Flaherty, Joyce Compton, Richard Carle, Forrester Harvey, Betty Lawford, John King, Diana Gibson, Nan Gray, David Worth, Douglas Blockley, Earl Eby, Priscilla Lawson, Adamae Vaughan, Nick de Ruiz, Red Christie, Marion Wolfe. Directed by Walter Lang. Screenplay by Herbert Fields, author of "Fifty Million Frenchmen." Presented by Carl Laemmle. An Edmund Grainger Production.

From Faith Baldwin's Cosmopolitan Magazine Story!

BREAKFAST

"Obsession" Brought Back to the Tower, K. C.

The lobby of the Tower Theatre, Kansas City, at the opening of "Magnificent Obsession." It played to two record-breaking weeks and yesterday it was brought back for another run, the quickest re-booking on record.

FOUR WEEK RUNS ON "MAGNIFICENT"

"MAGNIFICENT OBSESSION" remains the outstanding money picture of the year, in spite of winter's deadliest thrusts. People just flock to the theatres that are showing "Magnificent Obsession." A lot of them are holding it for four week runs.

Most significant of the bookings so far is Loew's Theatre in Hartford, which is just finishing a triumphant fourth week in a house in town which never before held a picture for four weeks.

At the Orpheum in San Francisco, the picture played fourth week and is going immediately into the Embassy, where it will continue its run.

In Minneapolis, after a splendid first week at the Orpheum Theatre, it has completed its third week at the smaller World Theatre to continuously turn-away business.

In Chicago, the Garrick Theatre, after two tremendous weeks at the Palace, is completing its second week, making four great weeks on the Loop. Here is what Variety says about the engagement:

"Obsession" Sets Record For Small Garrick

Garrick (B&K) (900; 25-35-55-65)—"Obsession" (U) (4th week). Remarkable from every angle; drawing the femmes in droves. Repeat business and all-day trade keeping picture in the high money mark throughout stay. Broke house record last week at $9,100 and will touch close to $9,000 this week. Could stay longer, but is being yanked to avoid day-and-dating with the neighborhoods.

There are also a lot of repeat bookings. The Tower Theatre in Kansas City, where it played to capacity brought the picture back yesterday; the Strand in Stamford, Conn., repeats it on February 13th, and there are repeat bookings at the Strand in Akron and the Palace in Toledo.

✚ ✚ ✚

STILL BEST SELLER

IN the keen competition of more recent publications, that amazing "Magnificent Obsession" is still holding its own after four years as a best seller. It is now in its thirty-fifth edition. The New York Times every Monday reports the best sellers in the fiction division in the largest cities of the United States. Surprisingly enough, in Washington, D. C., "Magnificent Obsession" is well up to the top of the list; in Atlanta, it is the first on the list.

UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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Vol. 38 *No. 2*
FEB. 8, 1936

The Chronicle-Universal Newsreel to Be Offered

Graham McNamee to Be Talking Reporter in Newspicture Presentation Every Week at Coliseum Theater

Arrangements have just been completed between The Chronicle and the Universal Pictures corporation whereby a newspaper newsreel, to be known as The Alaska Chronicle-Universal newsreel, will be distributed and shown twice a week in leading motion picture theaters of this Territory beginning Sunday at the Coliseum.

The reel will be outstanding in its presentation of important news events in picture form, and in its handling of interesting scenes and activities all over the world.

The Alaska Chronicle-Universal newsreel is the latest and most modern development of a new form of journalism—screen journalism. It will be in the nature of a "screen supplement" to The Chronicle which will enable the public to see the important and interesting news events and activities they have read about in the columns of this newspaper.

In linking with the Universal newsreel organization, The Chronicle is taking advantage of a world wide set-up of expert cameramen, trained film editors and newsreel technicians who have demonstrated their ability to produce a newsreel without equal on the screen. They are all veterans in the newsreel field, and are noted as having developed many innovations in the handling and presentation of screen news.

In every section of the United States, and in every part of the globe, will be an Alaska Chronicle-Universal newsreel cameraman ready at all times to film outstanding events. Whether it be a riot, a fire, a hurricane or a celebration, if it's news, it will be photographed and rushed to the newsreel's headquarters. It is only by unlimited effort and expense, as well as initiative, daring and determination on the part of the cameramen, that news pictures of important happenings can be made and speeded to the screen.

McNamee Announces

One of the outstanding features of the Universal newsreel will be the narrative description and sidelighting of the news by Universal's talking reporter.

The adding of a descriptive voice to newsreel pictures was originally initiated by Universal, and it marks the greatest innovation in the newsreel field since the inception of sound-films. Other newsreels have since adopted the method, but The Alaska Chronicle-Universal newsreel has as its talking reporter the best known voice in the world, that of Graham McNamee, noted radio and sports announcer.

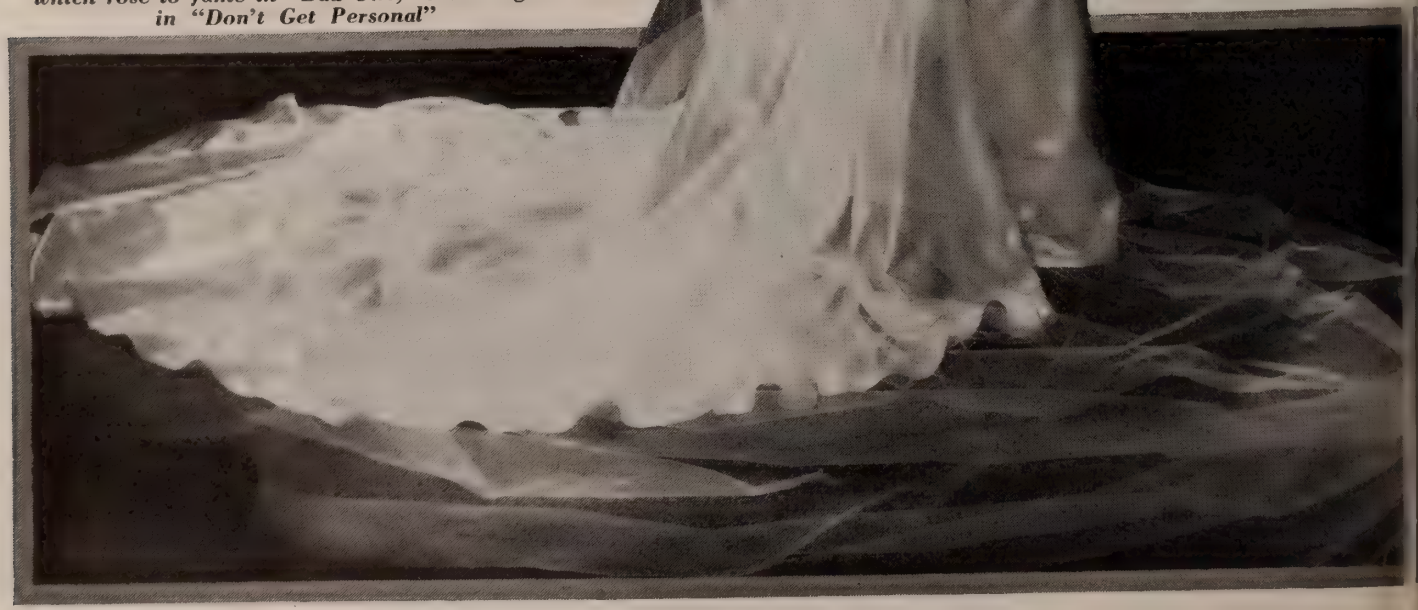
McNamee's interesting comment and pithy descriptions of events shown in the reel, and his remarkable ability to dramatize the news, will make The Alaska Chronicle-Universal newsreel an important part of the offering at the Coliseum.

From North Pole to South, from one end of the world to the other, it has the biggest newspaper co-operation of any and all newsreels!

"Don't Get

Sally Eilers and James Dunn, the lovable team which rose to fame in "Bad Girl," shines again in "Don't Get Personal"

It took yards of satin to fashion wedding gown Sally Eilers wears.



Personal"

JAMES DUNN and Sally Eilers, the great lovers of "Bad Girl" and "Dance Team," are re-united after a three year separation in Universal's "Don't Get Personal." The team which rose to stardom and box office popularity by their memorable work in "Bad Girl" and won for that picture the Photoplay and Motion Picture Academy awards for the best picture of the year, has a glorious re-union in this rollicking, lovable story, "Don't Get Personal," which tops all their previous performances and combines comedy, romance and adventure in one smash hit.

With Pinky Tomlin, the Oklahoma crooner, actor and composer, whose overnight rise to fame is the movie sensation of the year, being featured with Dunn and Eilers, the keen story moves spontaneously along. Two new songs are introduced by Tomlin in the picture, "I Won't Take No for an Answer" and "Barnyard Serenade," which he also composed.

The story opens in New York, with Dunn and Pinky Tomlin in bankrupt circumstances, with no assets but two college degrees and a battered flivver. While trying to sell their services, by way of the auction block, they cross the path of Sally Eilers, who has failed to make good in the big city, and is about to go back home. She saves them from a sour spinster by bidding for them herself, to limit of her last five dollars.

Just before the Lochinvar act in "Don't Get Personal"

•

Sally Eilers and James Dunn re-united.

Sally Eilers in the role of Jinxey is ordered out of the commandeered calaboose by Pinky Tomlin, while James Dunn looks on the ordering with approval.

Their unconventional trek across the country to return their benefactress to the bosom of her family in London, Ohio, is the basis for much of the intriguing action of the story. As the plot develops, Dunn, who is convinced that he hates Miss Eilers, and blames her for the complications she has added to his already complicated affairs, tries many times to "lose" her on the way, so he can return to New York and a promised job. When he finally succeeds, Miss Eilers turns the tables on him by taking the car with her.

Forced to follow her to redeem their only means of transportation, the boys are faced with a situation which leads to a thrilling and exciting climax.

ACTUAL BOX OFFICE
THAT IN A PERIOD OF
4,800,000 PERSONS
SEE "MAGNIFICENT

BY DIRECT WIRE FROM

WESTERN UNION

CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its deferred character is indicated by a suitable symbol above or preceding the address.

SYMBOLS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

GB24 29 NL=PITTSBURG PENN JAN 12 1936
J R GRAINGER=
ROCKEFELLER CENTER NEWYORK NY=
OBSESSION OPENED ALVIN TODAY TO BIGGEST SUNDAY SINCE ADVENT OF SUNDAY SHOWS STOP LINES A BLOCK LONG AN HOUR BEFORE OPENING STOP POSITIVE HOLD OVER FOR SECOND WEEK REGARDS=
A BARNETT

NA15 31=B OMAHA NEBR 227P JAN 23 1936
J R GRAINGER, UNIV PICTURES CORP=
ROCKEFELLER CENTER NY=
WITH WEATHER TEN BELOW OPENING MAGNIFICENT OBSESSION TODAY TERRIFIC LOOKS LIKE RECORD DAY STOP SENDING PHOTOGRAPH CROWDS JAMMING THEATRE FOR PREMIER EIGHT OCLOCK LAST NIGHT WHILE THERMOMETER REGISTERED SIXTEEN BELOW ZERO=
TED EMERSON OMAHA THEATRE.
352P

N6 21=FB CLEVELAND OHIO 1130A JAN 14 1936
FRANK MCCARTHY=
UNIVERSAL FILM EXCHGS
WITH IT AT THE RIVOLI THIS WEEK IT IS MAGNIFICENT WITH IT ELSEWHERE IN TOLEDO IT WOULD SURELY BE AN OBSESSION=
WM N SKIRBALL.
1156A

NH30 23 DL=CK PITTSBURG PENN JAN 14 153P
J R GRAINGER, UNIVERSAL FILM EXC=
MAGNIFICENT OBSESSION OPENED HARRIS ALVIN SUNDAY TO TREMENDOUS BUSINESS STOP DOUBLED ANY PREVIOUS SUNDAY STOP CONTINUING EACH DAY TREMENDOUS GROSSES CONGRATULATIONS AND REGARDS=
JOHN H HARRIS.
304P

N12 95 DL COUNT QNS=W BALTIMORE MD 1236P JAN 8 1936
J R GRAINGER=
UNIVERSAL PICTURES=
WHEN I ARRIVED AT THEATRE LAST NIGHT FOR THE OPENING OF "MAGNIFICENT OBSESSION" I HAD TO USE THE STAGE ENTRANCE AS I COULD NOT GET THROUGH THE LOBBY ON ACCOUNT OF THE CROWD STOP QUITE A FEW REFUNDS WERE MADE TO THE OVERFLOW STOP RECORD BUSINESS SHOULD BE ENJOYED THANKS
J L SCHANBERGER.
118P

Jan. 23, 1936 THE Hollywood

BEST 'U' GRO
FOR 'MAGNIFIC

Topping Previous Highs 20 Percent

New York.—"Magnificent Obsession" is doing the biggest business throughout the country of any Universal picture in four years.

The film has played two weeks or is in a second week in these cities: St. Louis, Los Angeles (two houses), Richmond (two houses), Chicago, San Francisco, Minneapolis, Boston, Washington, Cleveland, Kansas City, Salt Lake City, Hartford, Indianapolis, Detroit, Baltimore, Atlanta, Philadelphia, Louisville, Pittsburgh, New Orleans, Toledo and St. Paul.

In Minneapolis the picture registered nearly four times the business of "Imitation of Life," previous high grosser. In Houston, Grand Rapids, Cleveland, Seattle, Syracuse and Rochester, "Obsession" did better in three days than "Imitation of Life" or "Diamond Jim" did in a week.

In every one nearly ... Naydates to date "Obsession ... ed any previous Univ... picture by at lea...

B. & K. Hold "Obsession"

CHICAGO, Jan. 26.—"Magnificent Obsession," which ran two weeks at the—Palace to heavy business, was rushed into the Garrick on a moment's notice by B. & K. for a third Loop week. The picture had been doing such good business the B. & K. executives thought this the wise thing to do. Previous bookings prohibited the Palace from holding the picture over another week.

MOTION PICTURE DAILY

Obsession" Leads Providence Take

PROVIDENCE, Jan. 26.—Heavy sno... storms cut into first run receipts ... week, but "Magnificent Obsessi... made a good showing by garne... $7,800, up by $800, at the Maje...
The only other downtown at... tion to get into the profit column... a dual consisting of "R...

REPORTS SHOW ONLY 3 WEEKS HAVE PAID TO OBSESSION"!

EPORTER

ES IN 4 YRS T OBSESSION?

"Obsession" $5,500 Draw In St. Paul

MINNEAPOLIS, Jan. 27.—"Magnificent Obsession" was in the money in a big way in St. Paul where it garnered $5,500 at the Orpheum, passing par by $1,500. At the World here it took average $3,000.

MOTION PICTURE DAILY

"Obsession" Frisco Lead In 2nd Week

SAN FRANCISCO, Jan. 29.—In a week of dull grosses in Frisco "Magnificent Obsession" was the only attraction to get into the profit column. It was $200 over normal on a take of $7,000 for its second week.

The Warfield, without a stage show and with reduced admissions and a dual bill, eked out $19,000.

Total first run business was $66,100. Average is $74,400.

Estimated takings:

MOTION PICTURE DAILY

"Obsession" Again Louisville's High

LOUISVILLE, Jan. 27.—In its second week at the Strand "Magnificent Obsession" did the best business grossing $5,500.

MOTION PICTURE DAILY

"Obsession" Breaks Records in Denve

DENVER, Jan. 24.—"Magnificent Obsession," at the Denver, broke all house records for the past three years, topping everything since Harry Huffman has had the house. A total of 6,402 saw the picture the first day, and the evening standouts were out to the street. Huffman is planning to keep the picture three weeks, taking it to the Aladdin next week and back down town to the Broadway the third.

Last week's picture. "King of Burlesque" is remaining for a second week at the Broadway, following seven days at the Denver.

Did $11,765 in Twin City

"Magnificent Obsession" gross at the Orpheum, Minneapolis was $11,765 and not $6,500 as reported by MOTION PICTURE DAILY. The picture then moved to the World where it is doing capacity business despite thermometers recording 36 below zero.

"Obsession" Pulls $13,400, Houston

HOUSTON, Jan. 29. — "Magnificent Obsession" was the money-maker of the week. It had a take of $13,400 at the Majestic and was held over for a second week. This is $6,400 above par.

held over

ALTOONA, 3rd wk.
BOSTON, 2nd wk.
BROOKLYN, 2nd wk.
BUFFALO, 3rd wk.
CHICAGO, 2nd wk.
HARTFORD, 4th wk.
HOUSTON, 2nd wk.
KANSAS CITY, 2nd wk.
LOS ANGELES, 2nd wk.
LOUISVILLE, 2nd wk.
MEMPHIS, 2nd wk.
NEWARK, 2nd wk.
NEW ORLEANS, 2nd wk.
NORFOLK, 2nd wk.
PHILADELPHIA, 2nd wk.
PITTSBURGH, 3rd wk.
PORTLAND, Ore., 2nd wk.
PORTLAND, Me., 2nd wk.
RICHMOND, 2nd wk.
ROANOKE, 2nd wk.
SACRAMENTO, 2nd wk.
SAN DIEGO, 2nd wk.
ST. LOUIS, 2nd wk.
SAN FRANCISCO, 3rd wk.
SEATTLE, 2nd wk.
TORONTO, 3rd wk.
WASHINGTON, D. C., 2nd wk.
WINNIPEG, 2nd wk.

ext. runs

AKRON
ALBANY
ATLANTA
CHICAGO
(after holdover)
CINCINNATI
CLEVELAND
COLUMBUS
DENVER
DULUTH
DETROIT
DAYTON
EVANSVILLE
FT. WAYNE
FT. WORTH
INDIANAPOLIS
LANCASTER
LONG BEACH
MADISON
MILWAUKEE
MINNEAPOLIS
MONTREAL
NEW ORLEANS
PHILADELPHIA
PROVIDENCE
READING
SALT LAKE CITY
SAN ANTONIO
SAN FRANCISCO
(after holdover)
SEATTLE
SYRACUSE
SIOUX FALLS
TERRA HAUTE
TROY
TOLEDO
WILMINGTON
UTICA

BROOKLYN DAILY EAGLE, FRIDAY, JANUARY 3[illegible]

Music Hall and Br[illegible]

THE SCREEN

NEW YORK POST, SATURDAY, JANUARY 25, 1936

James Stewart Hailed As First Star of 1936

Universal Actor Opposite Margaret Sullavan in "Next Time We Love" Was Magician Once

A young man who worked his way through college as a [illegible]

BROOKLYN DAILY EAGLE,

PICTURE PARADE

By MARTIN DICKSTEIN

They Re-Christened Her Brain-Child 'Next Time We Love,' but Ursula Parrott Thinks Movie Producers Are Okay

Unlike most [illegible] been reproduced on [illegible] Parrott does not [illegible] underso in the [illegible] Parrott is the auth[illegible] yesterday at the Ri[illegible] Love. Would [illegible] that, but she was[illegible] "I believe that [illegible] authors work, and [illegible] writing that story [illegible] a right to add or su[illegible]

GREAT NEWSPAPER BREAK for

By WINSTON BURDE[illegible]

'Next Time We Love' Arrives at the M[illegible]
—Brooklyn Strand and Local Par[illegible]
Also Offer New Films

[illegible] of "Next Time We Love" this [illegible]screen bid Sullavan [illegible] Straporarily without a leading [illegible]ady. Director Mitchell Leisen [illegible] shooting [illegible] scenes without return.

William K. Howard will direct [illegible] Touhand, Allan Skipworth, [illegible] Barbier, and George Ralf, [illegible] Concertina." His last film was the [illegible] Mary Burns, Fugitive."

Edmund Lowe is in town on his way to the GB studios in England for "The Invisible Menace." Ray Milland of "Next Time We Love" will sail aboard the Manhattan next Wednesday for France, where his brother is R. He will return within [illegible] six weeks for "The Old Maid." Helen Morgan, just back from Hollywood and "Showboat," tonight returns to her House of Morgan. Ray Francis will return to Hollywood in a fortnight for "Caesar's Wife," a story by Charles Kenyon and Rowland Leigh.

Edmund Lowe is in town on his way to the GB studios in England for "The Invisible Menace." Ray Milland of "Next Time We Love" will sail aboard the Manhattan next Wednesday for France, where his brother is R. He will return within six weeks for "The Old Maid." Helen Morgan, just back from Hollywood and "Showboat," tonight returns to her House of Morgan. Ray Francis will return to Hollywood in a fortnight for "Caesar's Wife," a story by Charles Kenyon and Rowland Leigh.

This little tale [illegible] for supporting [illegible] It concerns [illegible] make bright [illegible] a chance [illegible] supports. Because [illegible]

[illegible] OF [illegible]CS

SUNDAY MIRROR MAGAZINE SECTION

5 PAY NO MORE

New York, Sunday, January 5, 1936

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NEW YORK EVENING JOURNAL WEDNESDAY, JANUARY 29, 1936

STAR OF 'NEXT TIME WE LOVE'

SUNDAY MIRROR Sunday, January 26, 1936

SULLAVAN MOVIE NEXT ON MUSIC HALL SCREEN

Margaret Sullavan in "Next Time We Love," Universal's picturization of Ursula Parrott's "Say Goodbye Again," will come to the screen of the Radio City Music Hall on Thursday.

This is the fourth time in Miss Sullavan's career that her photoplays have had their world premieres at the Music Hall. The others were "Only Yesterday," "Three Man, What Now?" and "The Good Fairy."

In "Next Time We Love," Miss Sullavan has as her leading man James Stewart and Ray Milland. Walter Connolly, Charles Ruggles, Anita de Metrio, Robert McWade, Florence Roberts, Bonnie Cosbey and Christian Rub.

The picture was directed by Edward H. Griffith.

British Actor Due Here Today

[illegible], the British actor who plays the chief supporting role in Universal's "Next Time We Love," starring Margaret Sullavan and James Stewart, arrives from Hollywood today and will remain in New York just long enough to attend the premiere of this Ursula Parrott story at the Music Hall on the 30. He will then sail for

Margaret Sullavan, whose starring picture, "Next Time We Love," will open tomorrow as the week's attractions at the Radio City Music Hall

NEW YORK EVENING JOURNAL

See [illegible] And

Sullavan Film Due Thursday at Radio City

Sullavan in Universal's

MISS SULLAVAN, the brilliant [illegible] appears above in the Sunday Mirror series of natural color photogr[illegible]

THE NEW YORK SUN, FRIDAY, JANUARY 24, 1936.

Picture Plays and Players

rsula Parrott Considers Seeing Her Latest Talkie, 'Next Time We Love.'

but hit only a few best-seller lists. Miss Parrott evidently is not used to being on only a few best-seller lists. Her books are popular.

She had thought she wrote about half a million words a year. Checking up on 1935 she found it was only 480,000. She used to try to start writing each morning at 9 o'clock until she met a doctor at a

NEXT TIME WE LOVE"

at the Roxy: Margaret Sullavan (beton) stars in "Next Time We Love" at the Music Hall, starting Thursday.

NEW YORK AMERICAN

JANUARY 14, 1936

MISS SULLAVAN'S LATEST FILM ROLE ALMOST THE TRUTH

REGINA CREWE, Editor N. Y. American.

EVENING JOURNAL • • America's Greatest Evening Newspaper • • WEDNESDAY, JANUARY 29, 1936

STORY OF STAND-INS -:- By ROSE PELSWICK

Sullavan Film Glorifies Old 'Pop' Case

A bit silly, this Hollywood success story, but true.

A "stand-in," as all you well informed movie fans know, is studio slang for a player who goes on the set in place of the star and stands as a target while the electricians focus the blazing lights. But the idea isn't limited entirely to the stars; even the chairs and tables in Hollywood have doubles. And while either human or furniture stand-ins seldom get a chance to rise from the ranks, a battered old soft drink box, used to save wear and tear in a costly Circassian [illegible] rose [illegible] the screen play [illegible] with music by [illegible] Sidney Clare, Pinky [illegible] Troy Sander and Mr. [illegible]

ROSE PELSWICK.

"Next Time We Love," a Universal picture, produced by Paul Kohner from a Ursula Parrott story, opens Thursday at the Radio City Music Hall with a cast which includes Margaret Sullavan, James Stewart, Ray Milland, Grant Mitchell, Anna Demetrio and Robert McWade. The film, adapted for the screen by Melville Baker, with music by Franz Waxman, was directed by Edward H. Griffin.

"Ho" a French film, directed [illegible] Renoir-Levy and Marie [illegible] will have its American [illegible] was [illegible] immediately [illegible] the cameras started shooting. But when Director Edward H. Griffith shot the scene in close-[illegible] he allowed Old Hickory to [illegible] the action out, since the [illegible] appear on the [illegible] to the shank [illegible] exactly the [illegible] Miss Sul-

EXHIBITORS throughout the country are commenting on the outstanding publicity campaign which has been heralding the release of Universal's "Next Time We Love," starring Margaret Sullavan with James Stewart and Ray Milland in the chief supporting roles, and directed by Edward H. Griffith. New York City is the first place where it hit but it will spread over the country as the openings begin to pop.

Three days in advance of the New York premiere at the Radio City Music Hall, January 30th, the New York Evening Journal announced plans for a contest tieup with the picture to run or a whole week on its daily amateur page. The contest, open to the public at large, invites contributors to submit reviews of the picture or original drawings or articles about any member of the cast. The authors of all manuscripts accepted for publication receive a pass for two admissions to the film, in addition to cash payments ranging from two to twenty-five dollars.

"The reason we picked the Radio City Music Hall," says the amateur page editor, in the Journal of January 27th, "is because next Thursday, January 30th, this picture which gives a life-like and accurate portrayal of newspaper life, begins there. And we want you to see it, you budding newspaper folk. The story is written by Ursula Parrott who used to be a newspaper writer before she turned novelist. The film, itself, is directed by a former news editor, and several of the cast are regular writers on the Pacific Coast papers."

This unusual break in the Journal, with its circulation of 639,941, insured eight consecutive days of news space, in addition to other stories in the regular scren columns. On January 29th, Rose Pelswick, motion picture editor, devoted 97 lines under a signed heavy typed heading of "Furniture Stand-ins," to a history of unique props used by director Edward H. Griffiths in the beautiful settings for this production. A 3 column portrait of Margaret Sullavan faced the article on the opposite page.

Here are some other fine splashes. In the Sunday American of January 26th, beneath an 8 column banner heading of ' 'Margaret Sullavan Gives A Silent Cheer For Her Studio Directors," and the sub-head of "Work for Universal Pictures Gives Petite Star a Batting Average of

(Continued on Page 28)

DAILY MIRROR

Friday, January 24, 1936

Loaned, She Cannot See Premiere

By BLAND JOHANESON.

Universal's screen production of "Next Time We Love," starring Margaret Sullavan and [illegible] Edward H. [illegible] have its work [illegible] the Radio [illegible] Jan. 30. [illegible] had [illegible] to [illegible]

FILM PARALLELS LIFE OF ITS STARS

"Next Time We Love" quite recognizable. Mr. Griffith has a way of keeping to the originals of his pictures. The ending, Miss Parrott rejoiced to hear, was practically intact, only its background slightly changed. Her voice sounded more [illegible] as she repeated:

"Yes, really, I think I'll go to see this one."

METROPOLITAN OPERA

Fifty-Hour Week.

She didn't see the others simply because, although understanding and sympathizing with the problems of an adaptor, she knew even the necessary changes might distress her.

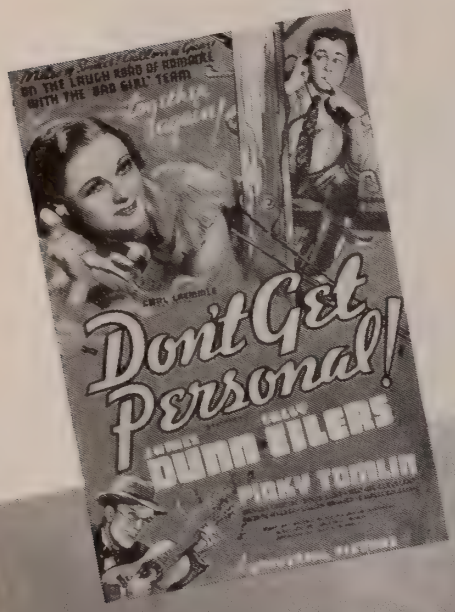
"It would be hard to realize just why," she said, "they had changed things that meant so much to you, that you'd worked over so hard."

She does work hard, too, some fifty hours a week. Experienced in giving interviews [illegible]

Absentee Author.

She doesn't go to see [illegible]

WHAT A TITLE! AND HERE'S



CARL LAEMMLE presents

James DUNN

"TEAM

"don't get

with Syncopation

HOW TO SOCK IT OVER!

A glittering high spot in "Sutter's Gold." General Sutter excitedly showing to the Countess the nuggets of gold just discovered in his millrace. The first discovery of gold in California, a discovery which ruined Sutter, and forms the climax to one of the most gripping stories in the annals of pioneer America.

"SUTTER'S GOLD" His Best Work Says James Cruze

DIRECTOR James Cruze's current motion picture assignment is proving an even more pretentious and colorful epic than the memorable 'The Covered Wagon" which brought him into the front rank among screen directors 15 years ago. Cruze, master of out-of-doors historical drama, is now on the final month of picturizing Cendrars' story of the founding of a golden empire—"Sutter's Gold"—for Universal.

Another high spot, the raising of the first American flag in California, atop Sutter's Fort.

Under the production guidance of Edmund Grainger, "Sutter's Gold" is establishing some unusual production records. First its story relates the historical truth that the discovery of gold, while it brought fortune to thousands and established a new empire, brought disaster to the sturdy pioneer who had just realized the dream of his life when glittering nuggets were found on his rich lands. Hence, "Sutter's Gold" offers an entirely new picture of the days of '49 and presents a different story of Western America's most colorful era —a story of tense moments, gay romance and conflicting emotions.

In addition "Sutter's Gold" has required some of the most pretentious sets Universal has ever erected for a film play and the reproduction of famous historical landmarks and the re-enactment of several events of vital importance to the development of the golden state of California. Besides Director Cruze has employed more actors of more widely varied types than any picture made since sound films came into vogue. In the first two months of producing "Sutter's Gold" Cruze employed 578 South Sea Islanders, ranging from Maoris, Samoans to Tahitians and Hawaiians; 241 Russians (including a real Russian Princess and two former major generals of the Czar's Imperial army) 143 Swiss and Austrian type actors, 531 Western types, 265 horsemen, 217 Spanish and Mexican types, 43 actors with speaking roles.

"Love Before Breakfast" Has A New Game

PEOPLE who see Carole Lombard in her new Universal picture, "Love Before Breakfast," will be intrigued by the new match and bottle game she introduces in this picture. This is the way this famous blonde plays the match and bottle game, which has spread over California like badminton and mantlepiece bridge.

First you take a bottle and empty a number of packages of Swedish matches (probably made in Japan). Also, it promotes the interest in the game if the participants empty the bottle before playing.

Any number can play. Each player begins with a stated number of matches, say fifty. A tower of matches is built on top of a bottle neck, each player in turn placing one match on the pile. The first hundred matches are the hardest.

If a person tries to put a match on the pile and it falls off, he loses his chance and has to pay a stipulated amount into the kitty. A similar forfeit has to be paid by those who knock off matches previously placed. In addition, such an offender is out of the game. The person who has not had any matches fall off wins when he places his final match safely. Got a match, mister?

Carole Lombard teaches the match and bottle game to Janet Beecher and Richard Carle who support her in "Love Before Breakfast."

"MAGNIFICENT" FOUR WEEKS IN HARTFORD

EDITOR UNIVERSAL WEEKLY

HARTFORD, CONN.

DAY LETTER—FEB. 5, 1936

MAGNIFICENT OBSESSION IS FINISHING THE FOURTH AND FINAL WEEK OF ITS RUN AT LOEWS THEATRE IN HARTFORD IT IS ONE OF THE MOST POPULAR PICTURES WE HAVE EVER SHOWN IT HAD A TREMENDOUS OPENING FOLLOWING A STRONG ADVERTISING CAMPAIGN IN WHICH THE UNUSUAL COMBINATION OF STARS IRENE DUNNE AND ROBERT TAYLOR THE SUCCESS OF THE NOVEL FROM WHICH IT WAS MADE AND THE FACT THAT JOHN M STAHL WHO MADE BACK STREET ONLY YESTERDAY AND IMITATION OF LIFE WAS ITS DIRECTOR WERE STRESSED THE PICTURE GAINED MOMENTUM AFTER THE GREAT OPENING AIDED BY WORD OF MOUTH ADVERTISING HOLD OUTS WERE A NIGHTLY OCCURRENCE AND WE HELD THEM OUT MANY AFTERNOONS AS WELL THE PICTURE DURING ITS LONG RUN HAD STIFF COMPETITION BUT SEEMED TO MAKE NO DIFFERENCE THE CROWDS CAME IN GREAT NUMBERS AS IF THERE WERE NO OTHER PICTURES IN TOWN PERHAPS THE BIGGEST FACTOR IN ITS SUCCESS WAS ITS STRONG APPEAL TO WOMEN BY THE END OF THE FOURTH WEEK MOST OF HARTFORDS WOMEN AND GIRLS WILL VERY LIKELY HAVE SEEN IT MEN TOO LIKED IT VERY MUCH IF UNIVERSAL CAN PRODUCE MORE PICTURES LIKE MAGNIFICENT OBSESSION IT WILL BE A HIGHLY SUCCESSFUL YEAR FOR BOTH UNIVERSAL AND THE EXHIBITORS—

GEORGE E LANDERS MANAGER LOEWS THEATRE.

"NEV

JACK

With ROBERT ARMSTRONG, GRACE BRADLEY, DIANA GIBSON and CHARLIE MURRAY, Ed Gargan, Walter Miller, Willard Robertson, Guy Usher, Dewey Robinson. Based on the story "Glory Hole" by Theodore Reeves. Produced by Fred S. Meyer. Directed by Lambert Hillyer. A Universal Picture presented by Carl Laemmle.

ER BETTER..."

. . . raves Showmen's Trade Review — and other trade papers, too! See it today!

Holt

in

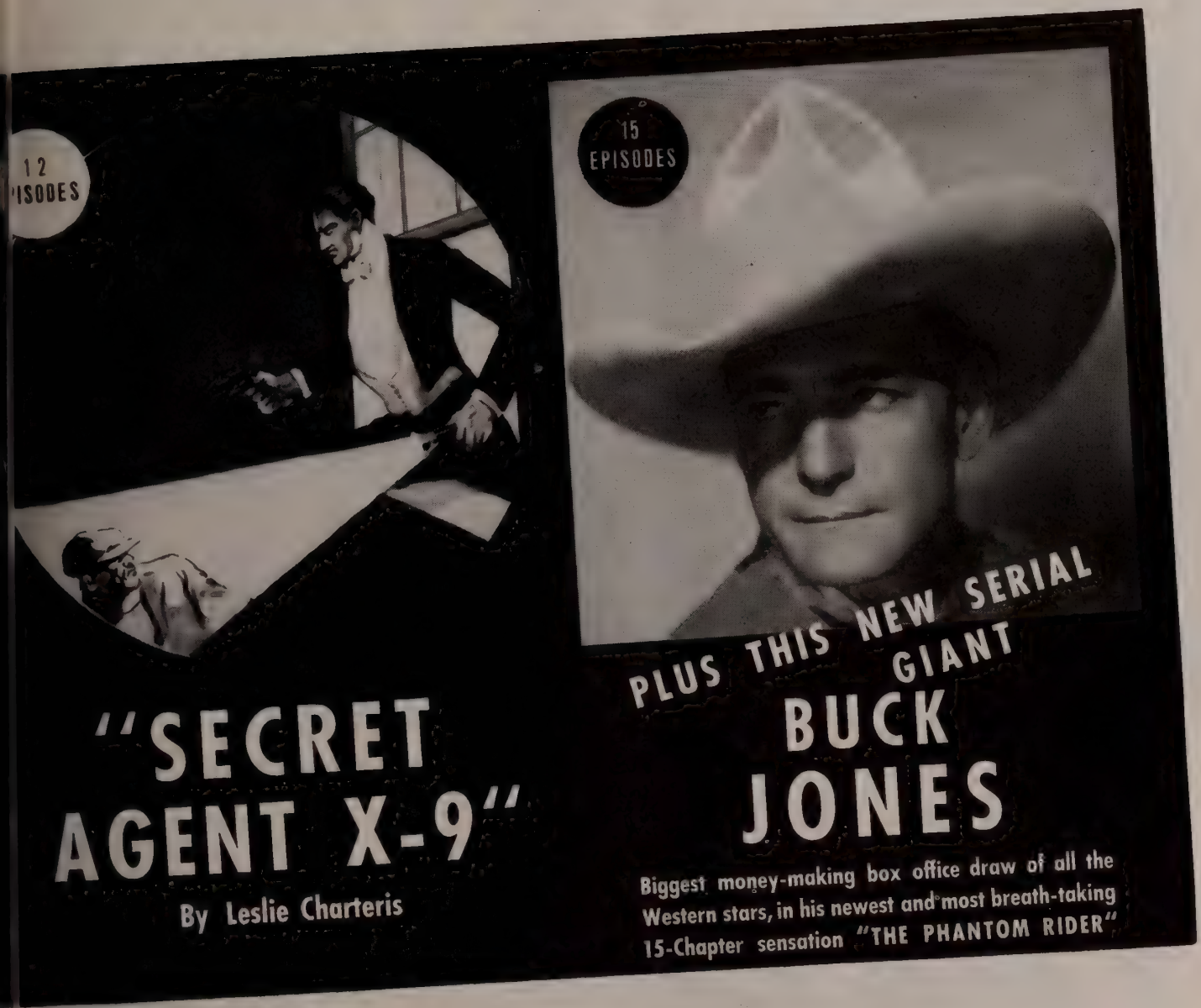
NGEROUS WATERS

THE SERIAL SCOOPS

UNIVERSAL, CHAMPION PRODUCER OF CHAPTER-DRAMA, AGAIN STARTLES THE ENTIRE INDUSTRY BY CAPTURING THE GREATEST PROPERTIES IN SERIAL HISTORY AT A STAGGERING PRICE!

**NOW APPEARING IN HUNDREDS AND H
SUNDAY. READ BY MILLIONS, YOUNG A
WHEN THEIR FAVORITE ADVENTURE STR**

OF THE CENTURY!



NDREDS OF NEWSPAPERS DAILY AND
OLD—AND EACH A POTENTIAL PATRON
THUNDER TO LIFE ON THE SCREEN!

"SHOW BOAT" FULL OF GLAMOR

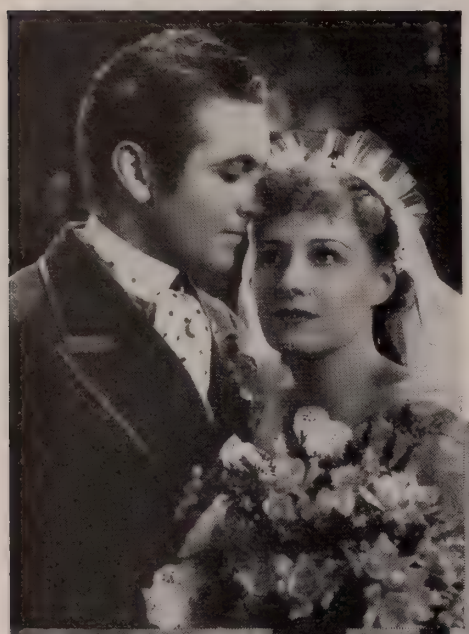
ONE of the largest and most colorful motion picture sequences ever filmed was completed at Universal Studios this week when Director James Whale placed his stamp of approval on parade and levee scenes for the Carl Laemmle, Jr. production of "Show Boat" and turned his exposures over to the cutting department for rough assembly and future editing.

Long before Whale began his planning of camera angles, more than 500 technical workers with designs and blue prints prepared by art Director Charles D. ("Danny") Hall, began the transformation which turned a barren five acre area into a typical river town of the South in 1885.

At one end of the great expanse sprang a portion of the Mississippi River, gouged out of the earth by three giant steam shovels that worked continuously for two weeks, and filled with water pumped from a dammed portion of the nearby Los Angeles river. Scores of laborers readied the levee by filling and arranging hundreds of sacks of sand while countless others assisted in the proper placing of cotton bales and other typical properties. For fully one-half mile from the levee ran the main street of the town of Booneville, correct in every detail from the park with its festooned band-stand and inevitable cannon.

Crews of carpenters set about constructing exact reproductions of two old river boats, one of the showboat "Cotton Blossom" which made theatrical history at the turn of the

(Continued on Page 28)



The lovers, Ravenal and Magnolia, elope from the show boat.

Gala scene of the parade of Andy Hawks minstrel troupe in the Mississippi River-town of Boonville, where the show boat is tied up at the levee, will set a record for color.

UNIVERSAL ANNOUNCES BIGGEST SERIAL YEAR

WHEN Universal announces its serials, the serial year has begun—and not before. No exhibitor with the experience of the last few years to guide him would think of buying serials until he knew what Universal had to offer him. This issue of the Universal Weekly contains the announcement of Universal's serial line-up for 1936-1937.

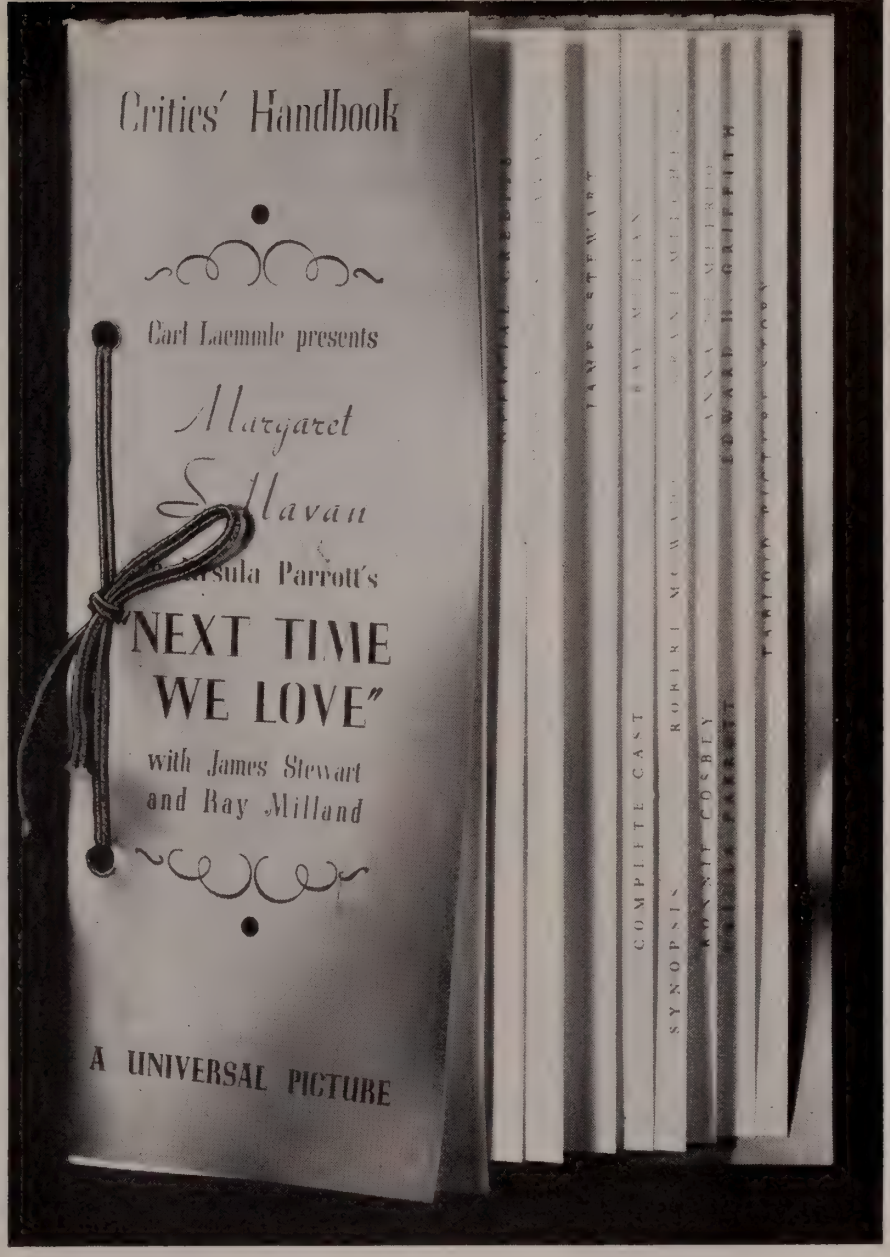
As usual, Buck Jones will introduce the serial year with a fifteen episode serial, and that is the biggest fact to be reckoned with by any exhibitor who runs serials. Thousands of them made money with "Gordon of Ghost City," and with "The Roaring West." Thousands of them will make money with "The Phantom Rider," which will be the Buck Jones serial for 1936.

"The Phantom Rider" will have all the hard riding, dare-devil action, split second danger and thrill for which this star is noted, and in addition will have the inestimable value of Buck Jones' increasing popularity and the dominating position that he occupies with respect to all western stars. Buck Jones is the biggest serial bet in pictures. He is a whole season in himself.

One serial, however, does not make a season. Universal has planned for four crackerjack serials for 1936-1937. The other three will be made from internationally known, widely publicized and storyful newspaper strips. The first of these is "Ace Drummond," outlined by Captain Eddie V. Rickenbacker. After the name of Lindbergh, there is no better known or thoroughly admired birdman than Eddie Rickenbacker, the ace of the Lafayette Esquadrille, who was also a brilliant automobile racer before he went into the War. Though he is Vice-President and general manager of a great trans-Atlantic air service, he frequently steps out of character to break records and he is responsible for the story material which formed the basis of "Ace Drummond," many of whose experiences are parts of Rickenbacker's own life history.

The second is "Jungle Jim," drawn drawn by the same young artist who created "Flash Gordon." In this new strip, Alex Raymond has taken his graphic pen into the jungle and devised a set of characters which virtually carry the hero of "Flash Gordon" into a Tarzan setting which is tremendously complimentary to the splendid physique, athletic powers and handsome mien of this hero, who will be carried over bodily into the "Jungle Jim" serial.

The third strip is "Secret Agent X-9." Further details concerning this strip will be told in another issue.



Another Splendid Exploitation Aid

The critics are just recovering from talking about the brochure Universal sent out on "Magnificent Obsession." The book illustrated above is just off the press, performing the same office for "Next Time W Love." Every critic in the first-run situations has received a copy. Nevertheless, your exchanges have extra copies of these for any moving picture editor or feature writer in your city. If they haven't received them, apply immediately to your exchange.

Exhaustive material of every publicity nature is incorporated in this invaluable little booklet on "Next Time We Love" and it is beautifully gotten up and printed. Don't overlook using this critics handbook. It adds prestige to a gorgeous picture and points up the splendid exploitation campaign you will of course put behind the picture.

Winnipeg Roll of Honor

The following exhibitors in the Winnipeg Territory have used Universal Pictures continuously for

THREE YEARS

THEATRE	TOWN	MANAGER
Beacon	Winnipeg, Man.	T. Pacey
Lyceum	Killarney, Man.	W. J. Hellis
Lyceum	Port Arthur, Ont.	G. McComber
Lux	Humboldt, Sask.	S. Bailey
Lyric	Minnedosa, Man.	Leon Asper
Mac's	Winnipeg, Man.	Mrs. J. Christie
Northland	Flin Flon, Man.	C. C. Plummer
Oak	Brandon, Man.	A. C. Digney
Park	Winnipeg, Man.	R. Besler
Princess	Melville, Sask.	J. Zaitzow
Roxy	Neepawa, Man.	C. Fallis
Star	Tisdale, Sask.	W. Hellofs
Uptown	Winnipeg, Man.	D. Gauld (Allied Amuse. Cir.)

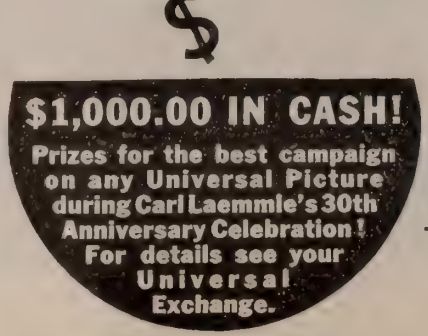
FIVE YEARS

Furby	Winnipeg, Man.	M. Triller
Hi-art	Weyburn, Sask.	R. Sutherland
Olympia	Assiniboia, Sask.	N. Rotshtein
Orpheum	Estevan, Sask.	J. A. McKenzie
Orpheum	Moose Jaw, Sask.	H. D. Marrs
Plaza	Winnipeg, Man.	Allied Amuse. Cir.
Province	Winnipeg, Man.	H. N. Jernberg
Plaza	Shaunavon, Sask.	L. B. Durham
Rialto	Winnipeg, Man.	H. Ginsberg
Rose	Winnipeg, Man.	Allied Amuse. Cir.
Roxy	Winnipeg, Man.	Allied Amuse. Cir.
Roxy	Yorkton, Sask.	N. Rotshtein
Roxy	Saskatoon, Sask.	N. Rotshtein
Royal	Fort Francis, Ont.	O. C. Polenske
Transcona	Transcona, Man.	I. Triller

TEN YEARS

Classic	Winnipeg, Man.	G. Graham
College	Winnipeg, Man.	Universal Cir.
Colonial	Winnipeg, Man.	J. Schwartz
Corona	Winnipeg, Man.	J. Pearson
Elite	Kamsack, Sask.	W. Popham
Grand	Melfort, Sask.	Miss S. M. Assaly
Lyceum	Winnipeg, Man.	Universal Cir.
Palace	Winnipeg, Man.	Allied Amuse. Cir.
Playhouse	Portage la Prairie, Man.	Mr. C. W. Taylor
Rex	Regina, Sask.	M. Bloom
Starland	Winnipeg, Man.	Universal Cir.
Strand	Prince Albert, Sask.	P. W. Mahon

F. L. VAUGHAN, Mgr.



THE BOX OFFICE CHECK-UP OF 1935

BIGGEST MONEY-MAKING WESTERN STARS

BUCK JONES . .	104%	[redacted] . .	26%
[redacted]	100%	[redacted] . . .	6%
[redacted] .	51%	[redacted] . . .	3%
[redacted] . . .	28%	[redacted] . .	2%
[redacted] .	27%	[redacted] . . .	2%

These rankings are based on the poll of exhibitors naming "The Biggest Money-Making Stars of 1934-35." Complete results of which appear on pages 84-85.

104%

CHAMPION OF THE WESTERN STARS! LEADER AMONG ALL OTHER BOX OFFICE LEADERS! ...UNIVERSAL IS PROUD OF HIM!...AND YOU'LL BE EVEN PROUDER OF HIS NEWEST WESTERN FEATURE FOR UNIVERSAL!

BUCK JONES in "SILVER SPURS"

With Muriel Evans
Directed by Ray Taylor

Great Newspaper Break for "Next Time We Love"

(Continued from Page 15)

1000%, Regina Crewe writes two full columns of 287 lines about the happy combination of Southern star and Southern director in the making of "Next Time We Love." The New York Sunday American has a circulation of 1,021,329, and the story is being syndicated in out-of-town Hearst papers, as well. Miss Crewe also carried another feature of 70 lines in a week day issue, telling how closely Margaret Sullavan's role of Cicely Tyler, an actress, resembles certain experiences in the star's own life.

Bland Johaneson chose this same subject for a 75 line signed story in the Mirror, (circulation 554,939) of January 24 under the title of "Film Parallels Life of Its Star." A previous issue of the Sunday Mirror, (circulation 1,183,349) used a full page portrait of Margaret Sullavan, in colors, as the cover of its Magazine section. Also, on January 24th, Eileen Creelman of the Sun, (circulation 293,663), spread a 165 line interview with Ursula Parrott across three columns. The popular novelist discussed the advantageous reasons for changing the original title of her book from "Next Time We Live" to "Next Time We Love" in its screen version. On January 25th, Irene Thirer, motion picture editor of the New York Evening Post, (circulation 121,083), devoted a column and a half of 95 lines to a biography of the youthful Princeton graduate who plays opposite the star, the double column bold-face title being, "James Stewart Hailed As First Star of 1936." This will be followed by another Post story scheduled to appear shortly,—Miss Thirer's personal interview with Ray Milland, who plays the "other man." The British actor has been spending three brief days in New York, recently, prior to sailing for a vacation abroad.

Added to these exceptional breaks are innumerable shorter reading notices and a number of photographs of members of the cast which have been appearing, repeatedly, in every morning and evening newspaper in Greater New York. Universal is justly proud of this highly successful space-grabbing campaign and it is to be hoped that key cities, everywhere, will jump aboard the "Next Time We Love" publicity bandwagon.

"SHOW BOAT" FULL OF GLAMOR

(Continued from Page 24)

century, the other a fast passenger packet important to the popular Edna Ferber story.

Ready for the action, Whale called for 1200 extras, both colored and white, ranging from the pickaninny age to 70 and more, and all garbed in the colorful costumes of that period. They constituted the welcoming committee, dancing and shouting as the battered old showboat swung 'round the bend to be moored alongside the levee. They whooped greetings to Charles Winninger, as Cap'n Andy, and other members of his "happy family," Helen Morgan, Paul Robeson, Helen Westley, Sammy White, Queenie Smith, Francis X. Mahoney, Donald Cook, Hattie McDaniel and others who lined the rail of the floating theatre.

Using Universal, Joe Lavery Makes Money

BY using Universal pictures, Joe Lavery of the Lafayette Theatre of Haverill, Mass., has brought his theatre up from what might almost be called a "dump" to a position of prominence in the town of Haverill, a place where people are certain to get good entertainment and a house which instead of three changes a week, can on occasion keep a picture for four weeks.

A year ago when Lavery first signed Universal, he was making three changes a week. Three months ago he kept "Imitation of Life" in the Lafayette Theatre for four weeks to exceptionally good profit. Lavery expects to keep "Magnificent Obsession" for just as long and is looking forward to a four weeks' run for Margaret Sullavan in "Next Time We Love."

The Lafayette Theatre, Haverill, Mass., which Joe Lavery raised from a fourth grade to a first-run theatre by the use of Universal pictures. He is looking forward to four weeks' run on "Magnificent Obsession" and "Next Time We Love"

The Lafayette Theatre is a house of 500 seats. With the money which he has been making with Universals he has re-decorated and re-furnished his interior and built a new front.

"IT'S A SENSATION"!

MOTION PICTURE HERALD

Universal

CAMERA THRILLS: Universal Special—Here's a short that packs more thrills than a dozen features. Not the most pleasant picture to look at, but every foot packs a wallop, of the kind that strikes right at the heart. For those who can take it, it's a sensation. Even those who can't will admit it is a mighty tribute to the newsreel cameraman, whose courage made this all possible. Running time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

TWO PHONE CHARNINSKY

Lou himself! In phone at right getting reports on how his stunts on "STORMY" are working out. In phone at left cashier telling him how crowds are talking about his "INVISIBLE RAY" display. Between the two he is dictating plans for his next week's picture.

Charninsky's Front Rates Orchids!

JUST take a look at the front on "The Invisible Ray" designed by Louis Charninsky, Managing Director, Capitol Theatre, Dallas. What a honey for completeness! There are no less than eight outstanding exploitation features represented, each of which would do any showman proud!

At the extreme left is an electrical display, set up through the cooperation of the Dallas Light and Power Co. and the Southern Methodist University physics department. High voltage transformers, placed on a table behind plate glass for protection, produced jumping sparks. Warning and explanatory signs added to the intrigue.

The mechanical man, and ballyhoo man, dressed in metallic helmet and cloth cape similar to that worn by Karloff in picture, were used for an entire week around town and out front. The "invisible fish" display followed along the lines suggested in the pressbook, using clear water with a sign explaining the presence of invisible fish and asking the people to look for them. At the right side is a telescope focused on poster mounted on adjoining building. Behind Charninsky, looking through the telescope, is "The Luminous Man" poster, available at all Universal Branches. Notice the 24-sheet poster cut-out above the front, and the six sheet cut-outs on either side, in which red and green flashers were used behind the eyes.

Charninsky, to interest the chemistry and physics students in the high schools and colleges, held a special invitation preview for the instructors who were asked to tell their students about the scientific angle of the picture.

Newspaper ads and displays in windows around town played up the scientific angle.

"Obsession" Safety Campaign Angle Attention-Getter!

Manager Bert Leighton, Grand Theatre, receiving the first signed pledge from the Mayor of Lancaster, who also endorsed the safety drive which was part of the big "Magnificent Obsession" campaign.

Lancaster Mayor Endorses Leighton's "Safe Driving" Pledge

BERT LEIGHTON, that very ambitious showman at the Grand Theatre, Lancaster, Pa. built a stunt around the suggested "Magnificent Obsession" safety campaign, that carried the endorsement of the Mayor, was approved by the City Council, received the cooperation of the local clubs and Boy Scout troop, was publicized by the newspapers, and reached every adult and youngster in the city.

Leighton inaugurated his unique campaign with the promise of whole-hearted support from the Mayor and an endorsement of his plans. Then five hundred special cards, carrying traffic rules and advice to pedestrians, were tacked on the lamp posts around town. At the same time the

boy scouts distributed 5,000 safety pledges to halted motorists, which were to be signed and returned to the theatre. Both the tack and pledge cards carried the picture imprint.

The stunt was picked up by the newspapers which reproduced the photograph of the Mayor submitting the first signed pledge, scenes from the picture, and daily safety reminders.

Tie-up paragraph on card read: "See "Magnificent Obsession" at the Grand Theatre, Starting Friday—See the terrific penalty paid for one careless step and one careless driver! Be careful!"

Syracuse Traffic Lights Boost "Magnificent Obsession" for Tubbert

ALL Syracuse traffic lights served as a strong reminder to all motorists and pedestrians that "Magnificent Obsession" was to be seen at the Keiths Theatre. Manager William J. Tubbert made this exceptional stunt possible by tying up with the Police Commissioner's latest safety campaign. Tubbert provided the special cards, shown in the photograph above, and the Commissioner had them hung directly below all signal lights.

San Francisco News Gets Behind Neides "Safety-or-Else" Drive

HERE'S another example of how a wide-awake showman took advantage of a local newspaper drive for increased vigilance in traffic. Hal Neides, Manager, Orpheum Theatre, San Francisco took stills of the accident scene from "Magnificent Obsession" to the editor of the News, explained the big part this plays in the story and in this manner landed the two column break with additional stories daily for an entire week.

Neides put on an exceptional campaign for the picture, which was held over for a fourth week.

THE SAN FRANCISCO NEWS

Price of One Careless Moment

ROBERT TAYLOR IRENE DUNNE

In a scene from the "Magnificent Obsession," now playing at the Orpheum Theater. The picture drives home a valuable lesson on the need for eternal vigilance in traffic.

* * * *

Two sweethearts seated in the box seats of a car have a lovers' quarrel, followed by her tears, the girl steps out of the car and is struck down by a passing machine.

For this one careless moment which unwittingly have easily established permanent tears of total blindness caused by a brain concussion. In a split second made years later that the only friend who has become an internationally famous surgeon, performs an eyesight restoring operation by which her sight is restored.

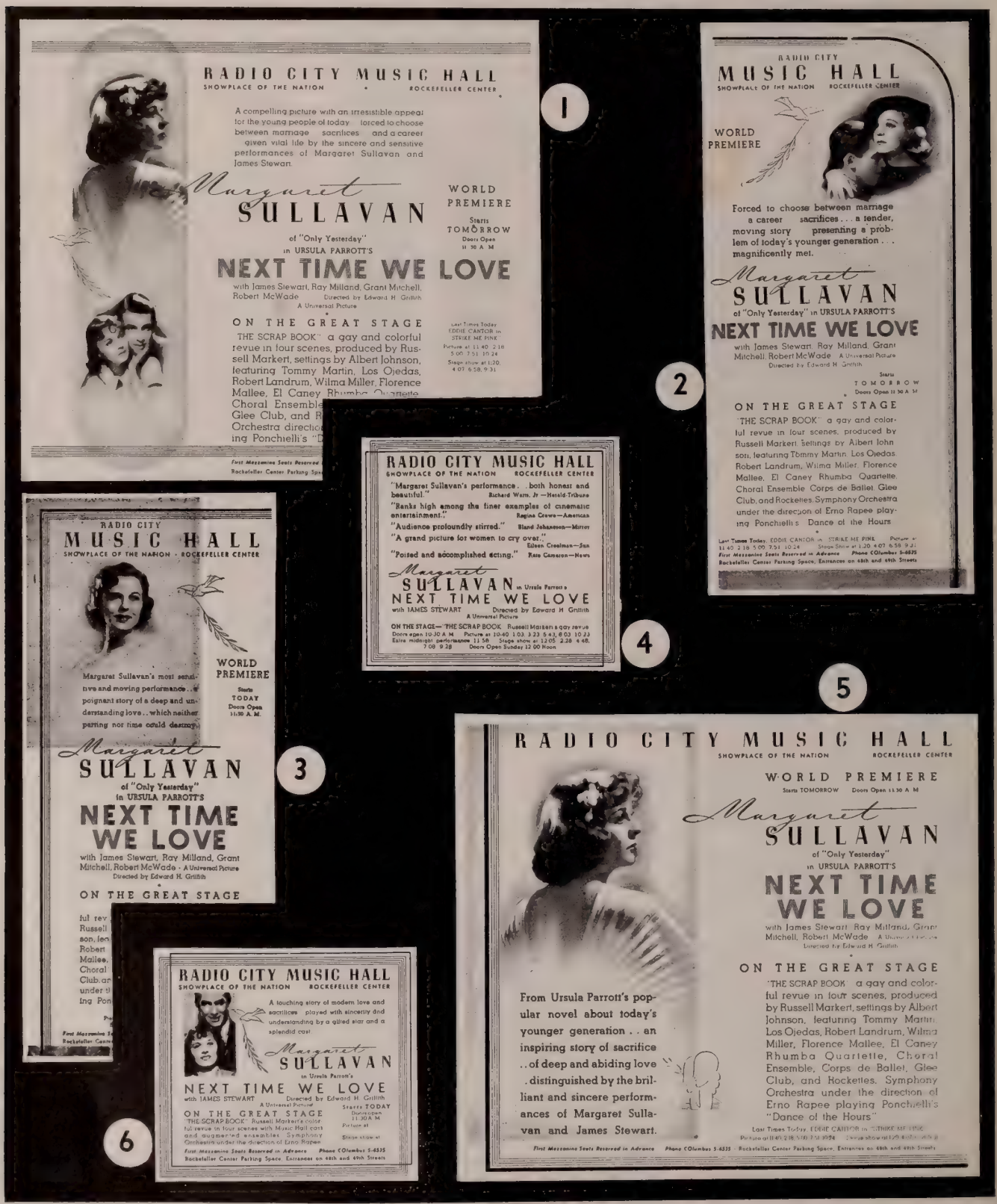
Magnificent Obsession, now playing at the Orpheum Theatre with Irene Dunne and Robert Taylor. Much human drama is unfolding drama seems a reminder of the need for eternal vigilance. Modern...Illustrated statistic the grim...

The Orpheum management is exerting all powers to get over Safety-or-Else...wonderful chance to...

Saint...Bench in the wide...tracks...Small tacks driven in...to reduce traffic...Stacks and stacks of...are stockpiled...San Francisco...

This episode is a scene from the...

RADIO CITY MUSIC HALL ADS



(1) Four column x 7½" (2) Two column x 9" (3) Two column x 9"
(4) Two column x 3½" (5) Four column x 7½" (6) Two column x 3½"

BOAT ♪ HERE COMES THE SHOW

BOAT ♪ HERE COMES THE SHOW

BOAT ♪ HERE COMES THE SHOW

Carl Laemmle presents Edna Ferber's

"SHOW BOAT"

(Version of 1936)

Starring IRENE DUNNE and ALLAN JONES

With PAUL ROBESON, CHARLES WINNINGER, HELEN MORGAN, HELEN WESTLEY, QUEENIE SMITH, SAMMY WHITE, Donald Cook, Francis X. Mahoney, Hattie McDaniel, Marilyn Knowlden, Arthur Hohl, Charles Middleton, J. Farrell MacDonald, Clarence Muse . . . New music and lyrics by Jerome Kern and Oscar Hammerstein II . . . A Carl Laemmle, Jr. Production. Directed by JAMES WHALE. A Universal Picture.

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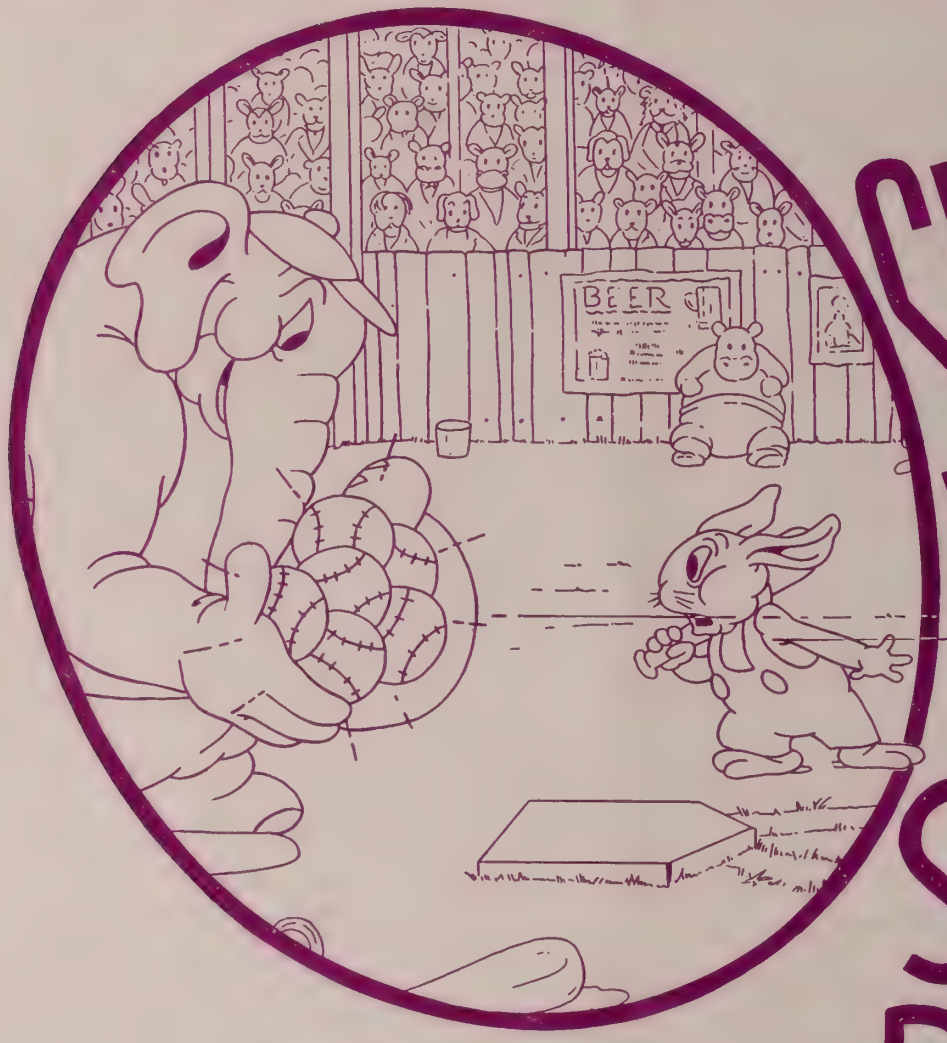


SWING in SOFT BALL GAME

They're clamoring for cartoons as never before! So give them one of the very best the industry has to offer!

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 38 NO. 4

FEB. 22, 1936

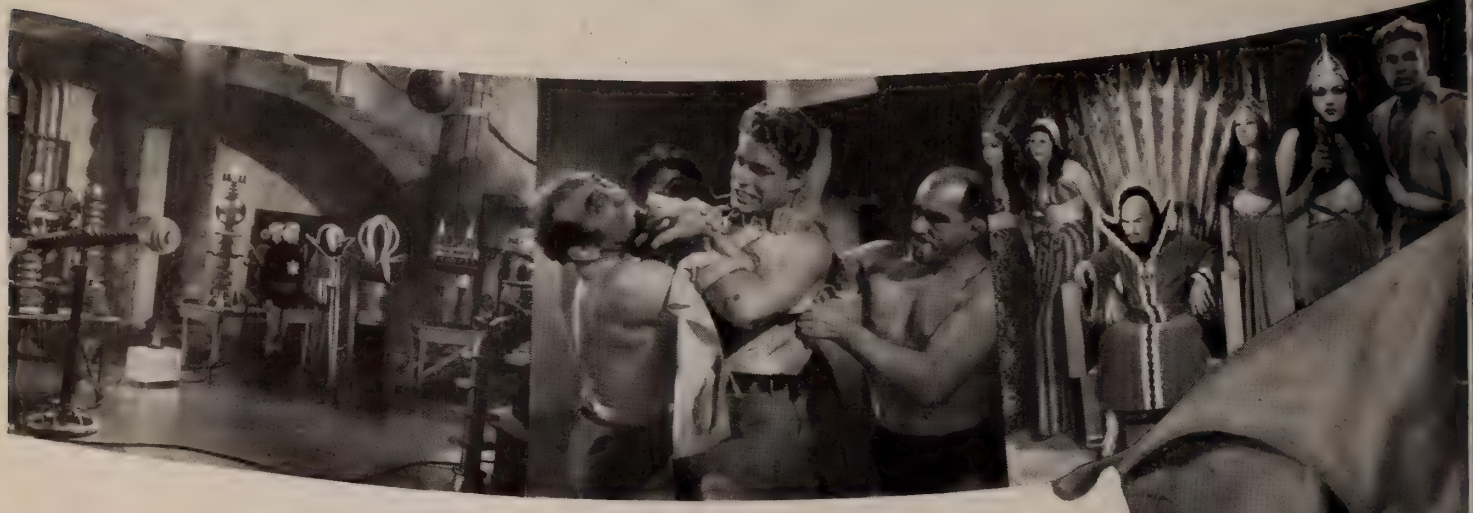
BUSTER CRABBE

in

Universal's Greatest Serial

"FLASH GORDON"

HURTLING, ROARING ONTO YOUR SCREEN AT LAST!..THE SERIAL BACKED UP AT BOX OFFICES WITH THE MIGHT OF NEWS-PAPERS' AND RADIO'S GREATEST MILLIONS!



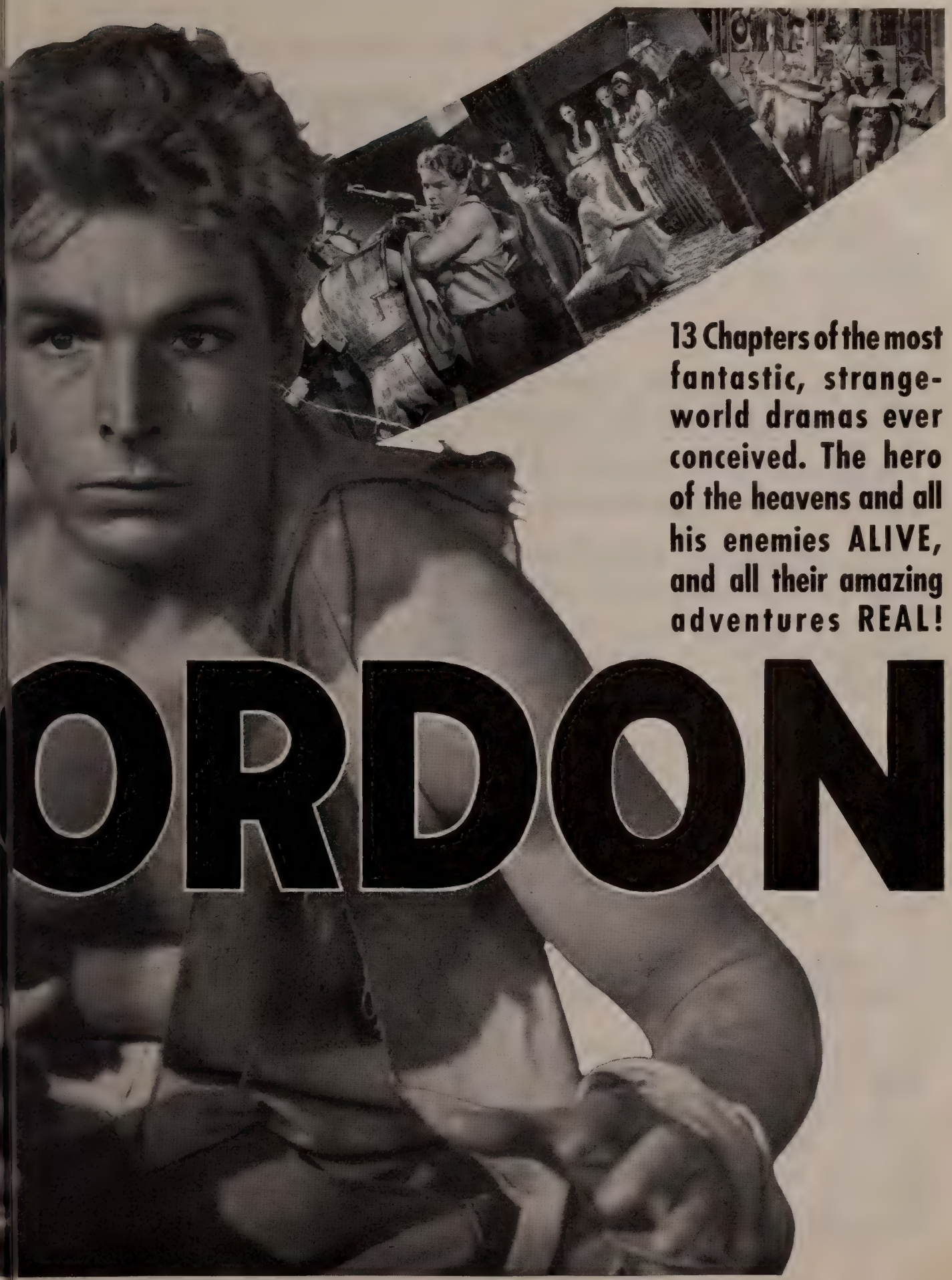
FLASH G

UNIVERSAL'S
Serial Sensation!
With

BUSTER CRABBE

JEAN ROGERS • PRISCILLA
LAWSON • CHARLES MIDDLETON

Based on Alex Raymond's phenomenal King Features newspaper strip...
Directed by FREDERICK STEPHANI
Produced by Henry MacRae



13 Chapters of the most fantastic, strange-world dramas ever conceived. The hero of the heavens and all his enemies ALIVE, and all their amazing adventures REAL!

ORDON

NOW THE GREATEST

No. 851 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I go on record right here and now in declaring that "Flash Gordon" is the greatest moving picture serial ever made. I ought to know. I have seen more serials and made more serials than anybody in this business.

Furthermore, I like serials. I have been making them and liking them for twenty-three years, but I like "Flash Gordon" better than any serial we have ever made and better than any serial I have ever seen.

"Flash Gordon" will start a new era in serials. We knew we had a great subject when we bought "Flash Gordon" from King Features. It had already done a great deal to convince newspapers that color was a practical, interesting and profitable expenditure because "Flash Gordon" was one of the very first full page color adventure strips.

I instructed Henry MacRae to put everything he had into "Flash Gordon." He has done it.

We engaged Frederick Stephani, an artist, an author and a director, rolled into one, to direct it with the assistance of the veteran Ray Taylor. We constructed the most novel settings, backgrounds, scientific instruments, airplanes, rocket ships and gyroscopes. The boys, young boys and old boys, will go mad about them, and so will the girls.

SERIAL EVER MADE!

The technicians have made the supposed planet of Mongo extraordinarily real and terrifically thrilling. No Jules Verne story ever moved me more than the episodes I have seen of "Flash Gordon"

Then we set out to capture the greatest cast that a serial ever had. Buster Crabbe is ideal for "Flash Gordon." Everybody says so, including the artist, Alex Raymond, who created the "Flash Gordon" character.

Jean Rogers was never more lovely, and she is fast earning the reputation of being the accepted and crowned serial queen. Priscilla Lawson, Charles Middleton, are all expertly cast for the spectacular and gripping roles they play.

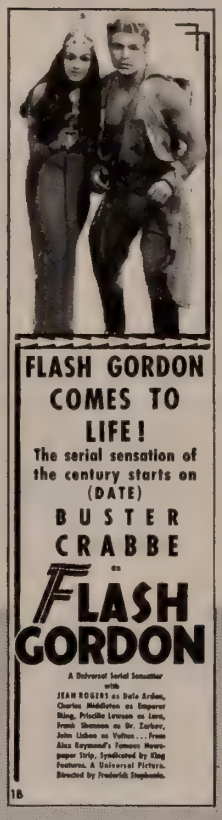
All this makes for an extraordinary serial. But the best of all is that "Flash Gordon" has the same air-tight continuity that any feature picture would have. No improbable, haphazard "hop-skip-and-jump" method of telling this story.

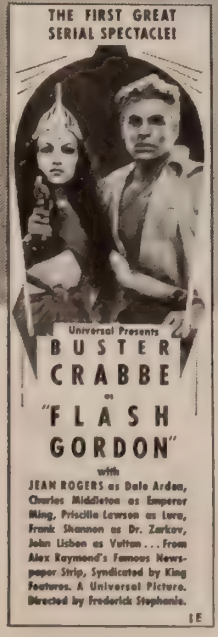
It is a serial, a detective yarn, an adventure feature, and a bang-up entertainment rolled up into thirteen weeks of mounting profits for exhibitors.

Whether you've ever run a serial in your life or not, here's one you've got to run.

Carl Laemmle

LET'S GO TO PRESS! FLASH!





An ad for every type of Campaign

GORDON! FLASH GORDON!

A slug for each episode, in one or two column sizes!

NEVER A SERIAL LIKE THIS!

"FLASH GORDON" ON THE SCREEN!

The kind of serial everybody will pay money to see. Parents as well as the kids! It'll be the big money-maker of 1936. Watch!

TO EXHIBITORS EVERYWHERE:

Dear Friends:

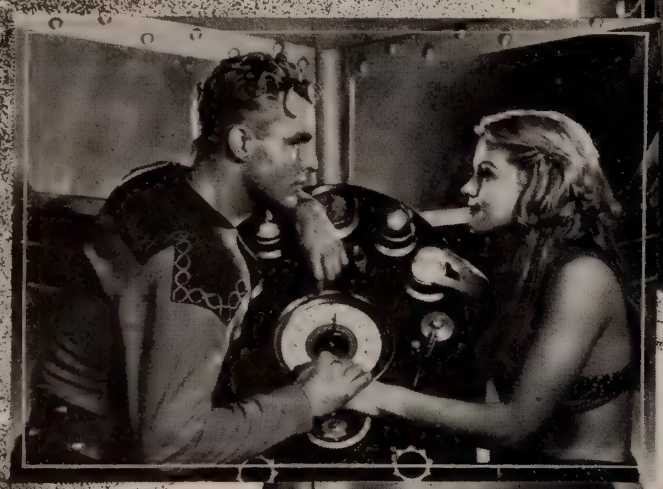
I have been making serials for years, but take it from me, I have never tackled anything so completely fascinating as FLASH GORDON, starring the inimitable Buster Crabbe. You have my word for it that it contains more different kinds of blood-stirring thrills, more variety of background, more convincing acting, and more plausibility of story, than any serial I have ever produced.

I have studied kids. I think I know what they want, and they are going to find it in FLASH GORDON. The older folks are going to like it too, because with all its weird, fantastic scenes and and effects, it is made to seem real.

Sincerely,

HENRY MacRAE.

Flash Gordon Rockets Way to Screen



King Kala and his shark men welcome Flash. At the right hand corner of the opposite page is Buster Crabbe as Flash.

FLASH GORDON has risen to the third plane of hi eventful existence. First he made his way from Ale Raymond's mind and brush into the newspaper stri read by millions of people. Then he rocketed up to th mysterious planet of Mongo. Now he has hurtled hi adventure-blazoned orbit to motion pictur screens of the entire country.

"Flash Gordon has been given the pro portions of a living person in Universal chapterplay of the sam name, the character being por trayed by Buster Crabbe. All th breath-taking incidents of Flash' stirring career have been enacte before the camera and will soo be shown in more theatres tha ever showed a serial before.

According to advance informa tion from Hollywood, the sequen es retain the vivid highlights of th original narrative. The rocket shi makes its dangerous trip to th strange world of Mongo. Flash an his friends combat Ming, wh

THE stills on these two pages will give readers of the Universal Weekly some idea of how extraordinary this entire serial of "Flash Gordon" is going to be. The top one is from the court of King Thun, ruler of the shark men, and the bottom one is the temple of the principal deity of the imaginary planet of Mongo with the High Priest marrying Dale to the cruel emperor Ming.

Buster Crabbe as Flash and Priscilla Lawson as Aura.

Poor Dale is de-humanised for the forced wedding ceremony.

Theodore Lorch as the High Priest

Jean Rogers as Dale Arden

Charles Middlet as Emperor Mi

In Stirring Adventures on Strange Planet

vaingloriously calls himself "Emperor of the Universe." Aura carries out her jealous plans against Dale Arden. Both girls are very beautiful.

Dr. Zarkov invents all his miraculous rays and machines, including the apparatus that makes Flash invisible. All the splendors and marvels of Ming's awe inspiring palace have been reproduced. Vultan's City in the sky looms up in shining magnificence, declares the Hollywood studio bulletin service to exhibitors.

King Thun battles against Flash, who conquers his air armade. Kala's Shark Men hold Flash captive in the underwater kingdom, where he subdues the Octosac. Strange beasts like the Gocko are defeated in struggles with Flash.

Ray guns spew forth streams of destruction. Rocket ships hurl devastating bombs on gyro ships. The submarine Hydrocycle explores undersea depths. Everything that takes place can be viewed through the spaceograph. How the cameramen performed all their magic remains a secret of the studios.

The miracles of the heavens and the sea have been photographed for the motion picture. To bring these things to pass, Universal engaged most expert cameramen, astronomers and expert illusionists.

Duke York, Jr. as King Kala

Priscilla Lawson as the Princess Aura

Frank Shannon as Dr. Zarkov

Prince Barin, Dick Alexander shows Flash and Aura the Sky City.

FLASH "FLASH GORDO

N" ALL OVER TOWN!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Organize Flash Gordon Adventure Club to Step Up Campaign

THE club idea is a very profitable campaign factor when playing serials. When the club is kept alive it maintains interest in the picture for the entire length of the run and is helpful in many ways in stepping up the campaign. It gets your message over right into the homes, builds good will and enlists the cooperation of the best citizens.

Call an organization meeting a week or two before you open with the first chapter. Give out membership cards and announce any special plans you have worked out such as parade, contests, etc. Rouse the youngsters' enthusiasm and you will have them working for you during the thirteen weeks of the picture's run.

A big parade staged on the opening day will go a long way to build up interest and start talk about "FLASH GORDON." Offer autographed photos of Buster Crabbe, or other souvenirs, to the first two or three hundred in line. Offer prizes for the most imaginative costume, patterned after those worn by the characters in the picture or cartoon. Arrange to have several marchers carry banners, signs tacked on sticks, poster cut-outs, etc., to sell the picture and the club. Promote a local boys band to provide music for the parade.

Suggest Newspaper Sponsor Club

YOU may find that the local newspaper running the FLASH GORDON cartoon, has a FLASH GORDON CLUB already organized. If so work with it closely, suggesting stunts, contests, etc. explained on the following pages. Offer prizes for new members and arrange a special night for them to see the opening chapter. If the newspaper does not have a club try to sell them on the idea of sponsoring one in connection with the motion picture and the cartoon, as a good circulation stimulator.

The members can be of assistance to you in selling the picture by distributing heralds, spreading talk about it and getting new members. Offer a prize for the best herald distribution job and for the most new members. Make the youngsters realize they are an important factor in the club and they will work hard at making it a success.

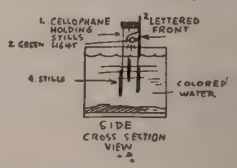
GIANT GONG FOR FRONT

THE giant gong shown in the sketch can be made from a large piece of sheet metal or tin suspended from marquee or lobby ceiling by ropes. Man, costumed similar to warriors in picture, strikes it with heavily padded stick at frequent intervals. Poster cut-out head can be mounted on gong. Title and other copy is painted on.

A large hoop over which is stretched a piece of sheepskin or other hide, (like a drum) will also serve the purpose.

UNDER WATER STILL DISPLAY

AN ordinary home aquarium, oblong in shape, will serve the purpose for this display of stills in water. Mount the cut-out stills (No. 126—Ep. 4; No. 116—Ep. 3; No. 119—Ep. 3.) on pieces of glass or on celophane. This material can also be used to suspend the stills in the water as it will not be noticeable and will add to the strange effect. Color the water with a green or bluish dye and illuminate the tank from behind with green and yellow flicker lights. See sketch for other details and copy.



DISPLAY OF QUEER GADGETS

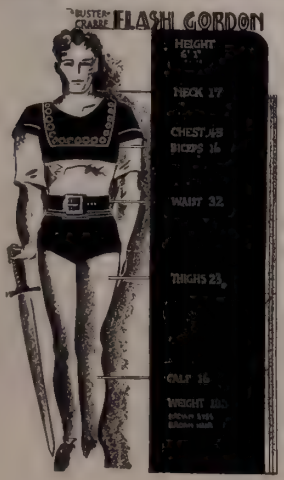
THROUGHOUT FLASH GORDON new and amazing mechanical and electrical gadgets, ships, weapons, and other objects are introduced. Many of these can be easily and inexpensively reproduced for an interesting advance lobby display. They will also make excellent material for an illustrated newspaper article of the "popular science" type. See sketch for arrangement of models and copy. The local physics teacher can help you arrange a series of weird gadgets with sparking devices, whirring noises and strange colored lights. Coils, tubes and giant spark jumpers should be included. The more grotesque they are the better as the display should be representative of the highly developed electrical world found by Flash Gordon on the mystery planet, Mongo.

ROCKET SHIP SHADOW BOX

USE compo board for the face of this display. Cut out the centre in the shape indicated, and cover with muslin scrim, varnished. The rocket ship is cut-out of cardboard and mounted on the scrim. In the back is a shaded yellow light to illuminate cabins and tail of rocket ship. Surrounding planets effect is obtained by a moving band perforated with various size circles, around a blue light. As the light comes through these perforations it will be thrown on the varnished muslin in large sizes where it is at a distance and small sizes where it is close. Use copy indicated.

Find Local Flash Gordon

INASMUCH as Buster Crabbe, who plays the title role of FLASH GORDON, is a marvel of physical perfection, it should prove an interesting newspaper tie-up to find the local boy who most closely resembles the character. The newspaper can receive and publish photographs of the entrants and then provide a voting coupon for readers to use in selecting the winner. He could be feted around town at dinners, dances, sports events, etc. Use the measurements shown and achievements of Buster Crabbe as a guide to help voter to select the winner. The stunt should be started well in advance and the winner presented on your stage opening night.

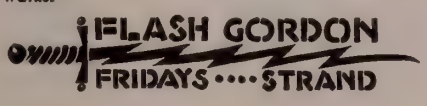


ROCKETSHIP MODEL BUILDING CONTEST

TIE-UP with newspaper and local schools or hobby clubs for a model building contest featuring the FLASH GORDON rocket ship. Offer prizes for the best constructed model, the most practical and the one most closely resembling Flash Gordon's. Models can be made of wood, metal or other media as the contestant chooses, and can be of any size. Entries should be photographed for the newspaper and then put on exhibit in your lobby. If there is a local store selling model making material tie-up with them for a window display and cooperative newspaper ads.

STREET STENCIL

CUT the stencil shown below in heavy oiled paper. Paint on fences, curbings and other spots near theatre. If permission is obtainable stencil right in middle of sidewalks.



News Flashes in Lobby

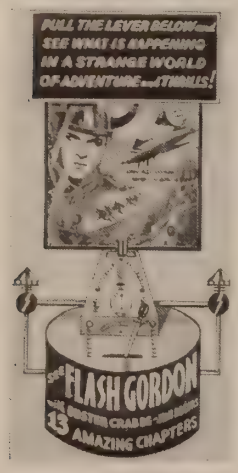
YOUR local radio man can assist you in rigging up this "advanced radio receiving station" in your lobby. Disguise a conventional loud speaker so as to make appear fantastic, or of greatly advanced design. Set up several "prop" dials and other radio gadgets, bulbs, lavender lights, flashes, etc., to add to the realism and interest. The "messages" can be sent from a "mike" located in the office or other concealed spot. Assign a house attache to "operate" the dials at frequent intervals. Another man at the "mike" comes in with catchline "news flashes" ostensibly from Flash Gordon on the mythical planet, "Mongo." In order to make it appear more genuine get static interference in the messages every once in a while. Use background and copy as shown in the sketch.

Coloring Contest

PLANT this contest with the paper as a special bid for the interest of the youngsters. Offer prizes for the best coloring job done on the still shown in the outline drawing herewith. This drawing is available in two column mat form at your Universal Branch. Ask for Exploitation Service Mat No. FG-1.

Magic Mirror Stunt

THE magic mirror is made by using two glasses, one with plain (unprotected) silver or gold backing, and the other as a protection. This will make the glass reflect except when a light is flashed behind it at which time it will be transparent. Mount poster cut-outs behind the glass. When anyone throws the switch it will flash the light and make the cut-outs visible. Sketch explains other details.



CATCH LINES

Roar through space aboard the rocket ship with "FLASH GORDON" and his pals! Shoot through the stratosphere at bullet's speed! Land on the mystery planet Mongo!

* * *

Greatest chapter play scoop in motion picture history!

* * *

SEE: The death fight between shark and octopus! The city in the sky! The hydrocycle submarine! The undersea Empire! Strange shark men!

* * *

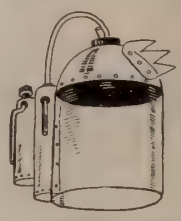
Your favorite cartoon hero comes to life in the first mighty chapter play spectacle!

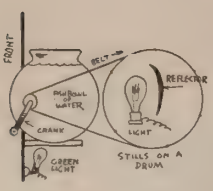
* * *

Nothing like it ever before attempted on the screen! Breath-taking! Awe-inspiring. The greatest movie sensation of the century!

Street Ballyhoo

THE ballyhoo shown in the sketch is right out of the picture. Local tinsmith will probably be willing to help you with the helmet for the fun of it and an opportunity to exercise his ingenuity. The frame work is covered with colored celophane. Coils, tubes, and any other queer looking looking gadgets should be attached as shown in the sketch. Local costumer can provide the balance of outfit at small cost. Use signs as shown.



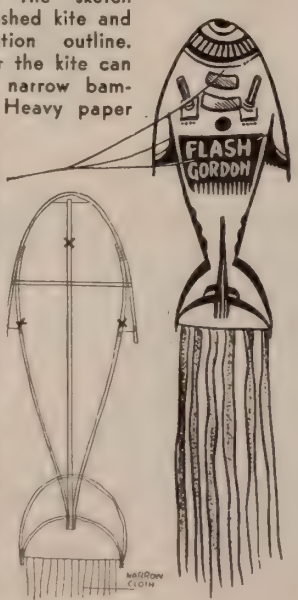


Stills Shown Through Illuminated Water

STILLS, mounted on a transparent drum rotating directly behind a bowl of clear water, provide an eye-catching display for your lobby or store window. The bowl, an ordinary fish bowl will do, is set against the centre hole cut-out of the face of the display. In the centre of the drum which sets BEHIND the bowl, is a large light. Directly above the bowl is a colored flicker light, while below it is a heat light lamp surrounded by a vary colored drum which is rotated by the heat of the lamp throwing colored light into the water. Use copy as indicated. The effect of showing stills through illuminated agitated water is quite startling and especially appropriate for this picture. It will appeal to most grown-ups as well as youngsters.

MODEL KITE CONTEST

OFFER prizes for the best kite models patterned after the FLASH GORDON rocket ship. The sketch shows the finished kite and the construction outline. The frame for the kite can be made of narrow bamboo or ash. Heavy paper or cloth can be used for the covering. Narrow strips of cloth provide the tail. Coloring should be carefully considered in awarding prizes. A mat of drawings, for newspaper or throwaway printing, is available at Univlersal Branches. Ask for Exploitation Service Mat No. FG-2

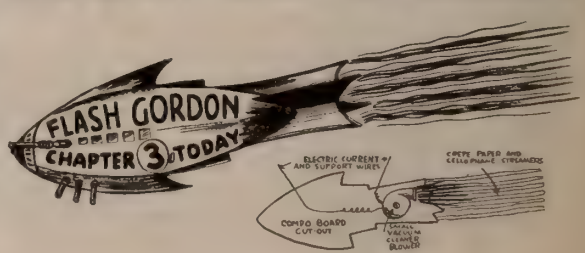


Prizes For Best Letters on What Happens Next!

IN every chapter of FLASH GORDON there is a striking climax in which the hero gets himself into a situation from which it seems he will not possibly be able to extricate himself. Tie-up with the newspaper on this angle for a letter contest offering prizes for the best letters explaining how the writer thinks FLASH GORDON will manage to get out of his precarious situation. The letters which come closest to the actual action which follows in the next chapter should be awarded the prizes. There is so much fantastic action in this serial such a contest will prove of unusual interest, giving, as it does, a wide field for the youngsters' imaginations. It will also act as a booster to get them into the first chapter. "Flash Gordon" novelty guns and toys make good contest prizes. The newspaper can publish the winners and you can mount them around production stills in your lobby, but not until after you have run that chapter. Doing this will interest other youngsters in similar contests on succeeding chapters.

ANIMATED ROCKET SHIP IN LOBBY

MAKE a compo-board cut-out of rocket ship as shown in sketch. Hang from lobby ceiling by wires that carry current to vacuum blower. Mount a small smoke pot behind the exhaust pipes to add to the effectiveness of the stunt.



The INDUSTRY will CELEBRATE CARL LAEMMLE'S 30th ANNIVERSARY on MONDAY at UNIVERSAL CITY

CARL LAEMMLE

ON February 24th, two days after Washington's Birthday, Carl Laemmle celebrates his thirtieth anniversary in the motion picture business. The historic occasion will be observed with fitting rites at Universal City where the veteran showman will be honored by the industry he helped to found. On the huge "Phantom of the Opera" set, a special reel from "Sutter's Gold" will be shown and two hundred of the studio's executives, stars, directors and employees, past and present, will attend a luncheon, the high spot of the day's festivities. They will enter through a reproduction of the lobby of the White Front Theatre, Mr. Laemmle's first picture house which he opened in Chicago on February 24th, 1906.

From this start, made appropriately two days after the birthday of the father of our national independence, Carl Laemmle went on to become the greatest independent in the film industry. Back in 1909 and 1912 he won independent producers the right to exist by fighting a veritable war of independence in which his cameramen had to be hired as much for their skill with their fists as for lens artistry.

Hiding his cameras in iceboxes, shooting exterior scenes from express wagons, crouching all night in Fort Lee cellars with R. H. Cochrane his partner, then as now, to conceal their precious equipment from the Film Trust gangsters, Laemmle lived more like a serial hero in those pioneer picture days than like the benign executive now known as Uncle Carl. He carried the fight to Cuba and the U. S. Supreme Court, where his victory in the famous Latham Loop case made possible the development of the films to the giant industry of today by breaking monoply forever. Twenty-four years after those stirring times finds him still very much in the movie picture, the perennial flower in his lapel and films like "Next Time We Love," "Love Before Break-

(Continued on Page 28)

Internationalists to Universal City

THREE of Universal's European production staff arrived on the Ile de France this week and will continue to Universal City. It is Mr. Laemmle's thought that having the experience of international pictures, the technique of foreign taste and tempo, they will be able to interject into pictures that quality of internationalism which will bring to sound pictures again the universal appeal that the

(Continued on Page 28)

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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FEB. 22, 1936
Vol. 38 No. 4

How People Will Talk

This is a warning: people will talk!

And how they'll talk!

But the more they talk, the more other people will flock to your theatre to see if it's true.

And it is true!

The funniest scene in "Love Before Breakfast" (or any comedy ever produced) is the one in which Preston Foster fights for the love of the bewitching Carole Lombard—and Carole emerges with a shiner!

Not just a black eye, but, as the boys say, "a beaut' of a lamp." It glistens, it sparkles, it illuminates the ravishing features of the alluring Miss Lombard. And it proves to your patrons what a grand comedienne she is—easily as funny as she is beautiful, and that's a lot.

Not since Jimmy Cagney first plopped a grapefruit into a dame's "kisser" has there been such a talked-about scene as this new and genuinely funny one in "Love Before Breakfast." They'll laugh, they'll howl and they'll talk. We repeat: How they'll talk!

For it's not a malicious shiner, mind you. It's delivered by Mr. Foster to prove that he loves the fractious Miss Lombard, who thinks she hates him. It's the first time that such a persuader has been tried in pictures, and in such a way. Needless to say, it's convincing.

That's why Universal feels perfectly justified in calling "Love Before Breakfast" the picture with a punch. And as far as the box office is concerned, it's a bigger sock in the eye than Miss Lombard's!

THE GREATEST EPIC OF T

SU

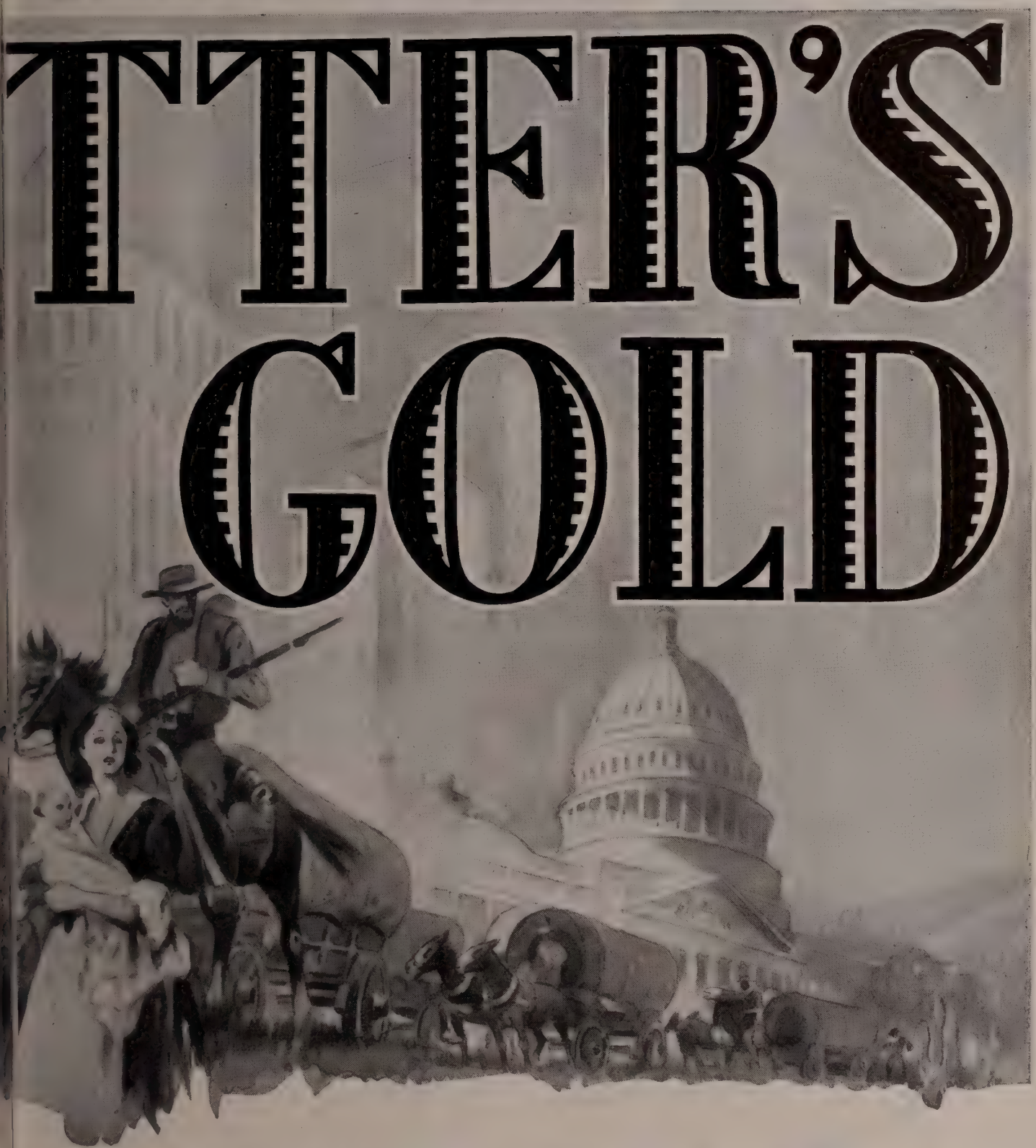
Starring **EDWARD ARNOLD*** with **LEE TRACY**

ADDISON RICHARDS, Harry Carey, John Miljan, Mitchell Lewis, Bryant Washburn, R
Nan Gray. Based on novels by Blaise Cendrars and Bruno Frank. Screenplay by Ja

Presented b

HEM ALL — UNIVERSAL'S

TTER'S GOLD



INNIE BARNES + KATHARINE ALEXANDER, MONTAGU LOVE,
Warwick, Gaston Glass, Russell Hopton, Frank Reicher, William Janney, Sidney Bracy
dland and Walter Woods. An Edmund Grainger Production. Directed by James Cruze.
l Laemmle.

*(By arrangement with B. P. Schulberg)

The NATION'S Say

THREE KIDS AND A QUEEN: May Robson, Henry Armetta—An ace high piece of good film fun. Enough of everything to suit any audience. We'd like to toss a bouquet to lovely little Charlotte Henry. Why can't we see more of her? Small draw. Played January 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DIAMOND JIM: Edward Arnold, Binnie Barn Outstanding picture, so different from the reg run that should be appreciated. Running time, reels. Played December 30-31.—Rudolf Duba, R Theatre Kimball, S. D. Small town patronage

REMEMBER LAST NIGHT: Edward Arnold, Constance Cummings—This one is so smart, it is ahead of everything in a long time. Smart dialogue, smart, snappy direction and execution, and smart sets make it one of the best entertainments released by anyone. Box office fair only. Cast all of them 100 per cent.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—This is a good one. Very funny. Both Pitts and O'Connell are funny comedians. Story made for laughs and they get them. Everyone tickled and satisfied. Clean comedy. Played January 10-11.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

FIGHTING YOUTH: Charles Farrell, June Martel —Good football picture. Good story and good cast. Ann Sheridan was good in her role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STRAWBERRY ROAN: Ken Maynard—Played it third time in 11 months to record crowds. If they ever want to have any more memorials, I say don't forget "Strawberry Roan." Hats off to Universal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OLD AGE PENSION: Henry Armetta—Most exc ing comedy we have run for some time; full of laug ter. Running time, 22 minutes.—Rudolf Duba, Ro Theatre, Kimball, S. D. Small town patronage.

STORMY: Rex, Noah Beery, Jr., Jean Roger Of its kind there has been none better.—Russell A mentrout, Clark Theatre, Louisiana, Mo. Gene patronage.

BORDER BRIGANDS: Buck Jones—Drew better than the average picture. Has plenty of action and is all right for small towns or country. Played January 4.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—A good action picture. Airplane sequences especially good. Story bears some resemblances to "The Last Outpost" in basic theme. Played January 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPEEDY JUSTICE: Mentone Musical Comedies— Fine two-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

EXHIBITORS

SWEET SURRENDER: Frank Parker, Tamara, Helen Lynd—An exceptionally good musical with more story value than that of the average picture of this type. Frank Parker has a pleasing personality and his voice is, of course, just about perfect. Helen Lynd, pert and blond, won favor with our patrons for her comedy contributions to the film. The lack of box-office names necessitated our doubling this with another feature, but it is strong enough to stand alone.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ON YOUR RADIO DIAL: Mentone Musical Comedies—A fine musical two-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—A picture worthwhile Good Friday and Saturday show Running time, 9 reels. Played December 20-21.—Rudolf Duba, Royal Theatre, Kimball, S. D Small town patronage.

IMITATION OF LIFE: Claudette Colbert—Played this one late. Even so it pleased the majority and it surely is a great show. Different from all other pictures.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

LADY TUBBS: Alice Brady—Here is a pip. Good for three days and strong at the finish. Alice can sure produce the hilarity. Can remember featuring her as a star back in 1915 and she is still going strong. A genuine trouper. Good luck to her. Running time, 70 minutes. Played January 12-14.—D M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

STORMY: Noah Beery, Jr., Jean Rogers—A gem of the photographer's art. Some of the scenes are fairly breath-taking in their beauty and magnitude. Nice little story, well acted, all combined to make this a real joy to screen. Our patrons liked it immensely and told us so. Running time, 68 minutes. Played January 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LADY TUBBS: Alice Brady, Anita Louise, Douglass Montgomery—The best comedy that we have played for some time. The plot is not interesting, but Alice Brady with her humor keeps the audience in a happy mood. The old English lord is good, too, dontche know, by jove. Sub-zero weather and stormy so we did not net film rental. Played January 10-11. —O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris—Dandy picture. Well worth playing. Played to above average business. Typical small town picture that should have been a special.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BRONCO BUSTER: Oswald Cartoons—Some very good music in this cartoon and plenty funny. Running time, seven minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

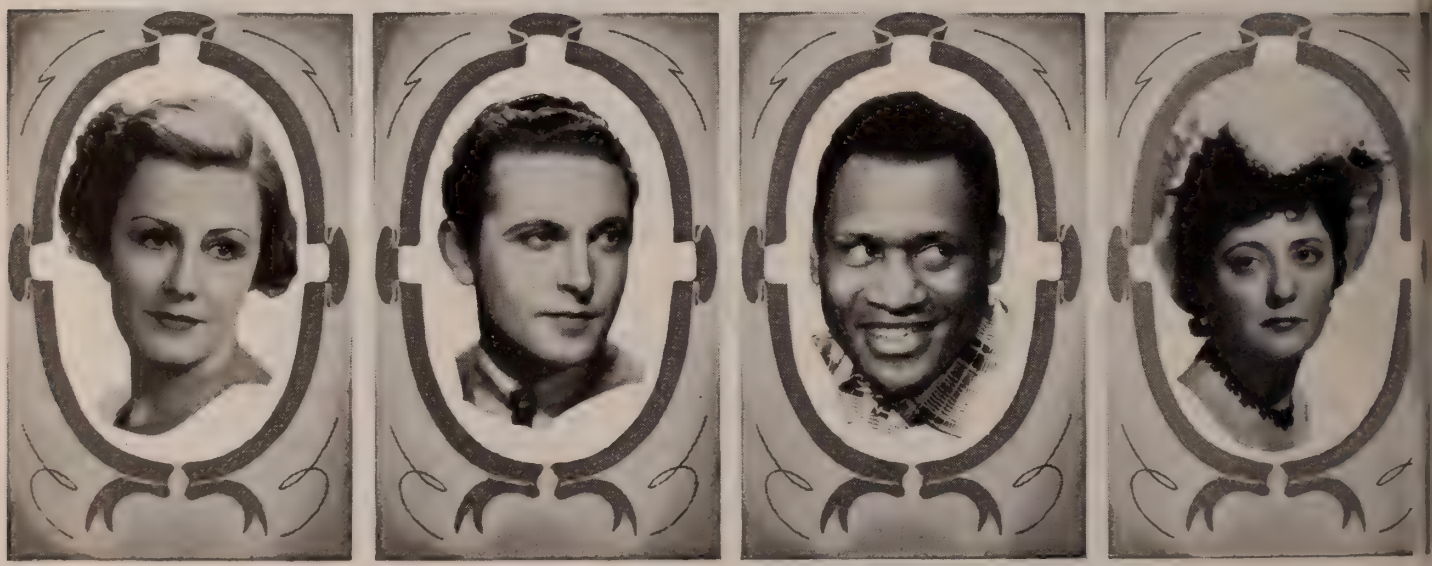
FATHER KNOWS BEST: Sterling Holloway—A fair short comedy drama. Running time, 22 minutes. Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TOWNE HALL FOLLIES: Oswald Cartoons—Oswald is one of the best cartoons on the market. This one is very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STORMY: Noah Beery, Jr., Jean Rogers—Here's a picture that brought them in and sent them home happy. You don't have to be a western fan to like this show. Don't be afraid to step on this picture. Played January 1-2.—Ted Stump. Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

UNIVERSAL ANNOUNCES THE SU

SHOW



Carl Laemmle presents Edna Ferber's immortal classic (Version of 1936), Starring

IRENE DUNNE with ALLAN JONES and Charles Winninger

REME TRIUMPH OF FILM HISTORY!

BOAT

Also in the feature cast, PAUL ROBESON, HELEN MORGAN, HELEN WESTLEY, QUEENIE SMITH, SAMMY WHITE, Donald Cook, Francis X. Mahoney, Hattie McDaniel, Marilyn Knowlden, J. Farrell MacDonald, Clarence Muse. PRODUCED BY CARL LAEMMLE, Jr. Screenplay and lyrics by Oscar Hammerstein II. Music and new songs by Jerome Kern. Directed by JAMES WHALE.

MOVIES SET A NEW COLOR VOGUE

Sutter's Gold, a Rich, Radiant, Gleaming Golden Yellow, Created by Margaret Hayden Rorke of Textile Color Card Association

MORE and more feminine eyes are turning toward Hollywood for guidance in matters of fashions. And now out of the west has come another star to guide the perplexed followers of vogue along the path of fashion. And this time it is color. It is the first of the season's authoritative edicts for Spring colors. Yesterday, Margaret Hayden Rorke, who created it, sent out the pronouncement of the Textile Color Card Association of the United States, to its thousands of agencies throughout the world, announcing the new color, Sutter's Gold. It is a rich, glamorous hue, recalling the colorful days of the discoverey of gold in California, and was inspired by that amazing adventurer, John A. Sutter, whose life history is now being filmed in California by James Cruze. Edward Arnold plays the role of Sutter, and with him are Binnie Barnes, Lee Tracy and a cast of over one hundred name parts and 5,000 extras.

Through the manifold avenues translating fashion ideas into garments, the new color will rapidly manipulate itself into gowns, stockings, hats, shoes, gloves, handbags, parasols, handkerchiefs, interior decorations, and even the upholstery of automobiles. Samples of the color, swatches as they are known to the trade, are already in the hands of manufacturers, dyers, spinners and weavers, all laudably vying with each other to be the first to bring the new color to life and milady's assistance. Binnie Barnes, one of the stars of the picture, has placed an order in New York for a complete outfit and hopes to be the first lady in the land to exhibit the new Sutter's Gold color in her attire.

The first demonstration of the effect of the screen on color was a color known as Phantom Red, also created by Madame Rorke and established as a standard fashion color by the Textile Color Card Association of New York, of which Mme Rorke is Secretary and Managing Director. Phantom Red for the first time in history opened up department store windows to the exploitation of a motion picture, and resulted in a tremendous amount of advertising lineage in the newspapers and translated itself into twenty-two accessories for milady's toilette.

Margaret Hayden Rorke occupies a place in feminine fashions which is as arbitrary and all-powerful as that of all the dictators of Europe and much more potent than its crowned heads. She is America's uncrowned queen of color. It is she who tells, often a whole year in advance, just what colors American women will wear. Furthermore, she disseminates this knowledge to manufacturers far enough ahead so that they will be able to coordinate all the accessories to women's apparel in the creation of harmonious costume effects.

Margaret Hayden Rorke, dictator of colors for women's costumes, and secretary and managing director of the Textile Color Card Association of the U. S., Inc., creator of the color, Sutter's Gold.

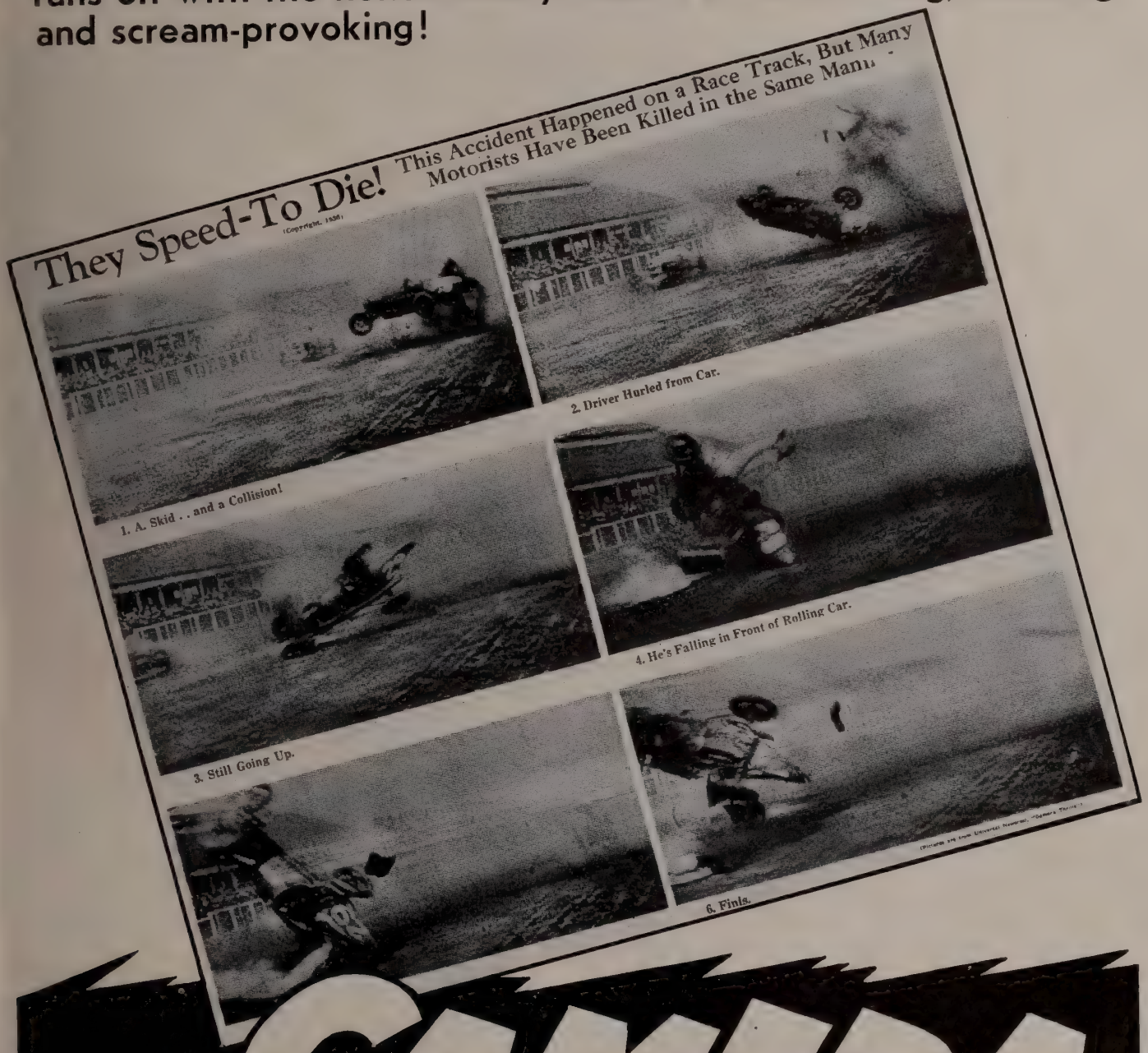
"WHAT PRICE PAROLE"

REVEALING some of the 'rackets' of the American parole system and how criminals too frequently play on the sympathies of influential reform and social workers Carl Laemmle of Universal plans the early release of a sensational dramatic filmplay "What Price Parole?" soon entering production.

Written after more than six months of research and study of hundreds of parole records by Robert Dillon and Sally Unterberger "What Price Parole?" has been written for the screen by Kubec Glasmon. Glasmon is well known for his powerful dramatic stories, his most recent "Show Them No Mercy." Other of his well known screenplays are "Public Enemy" and "The Crowd Roars."

IT STEALS THE SHOW!

On the screens, in the news sections, in the roto sections – it runs off with the honors every time! It's that startling, shocking and scream-provoking!



CAMERA THRILLS

UNIVERSAL'S 2-REEL WONDER!

THE PICTURE WITH THE UNFORGETTABLE PUNCH!

Carl Laemmle presents

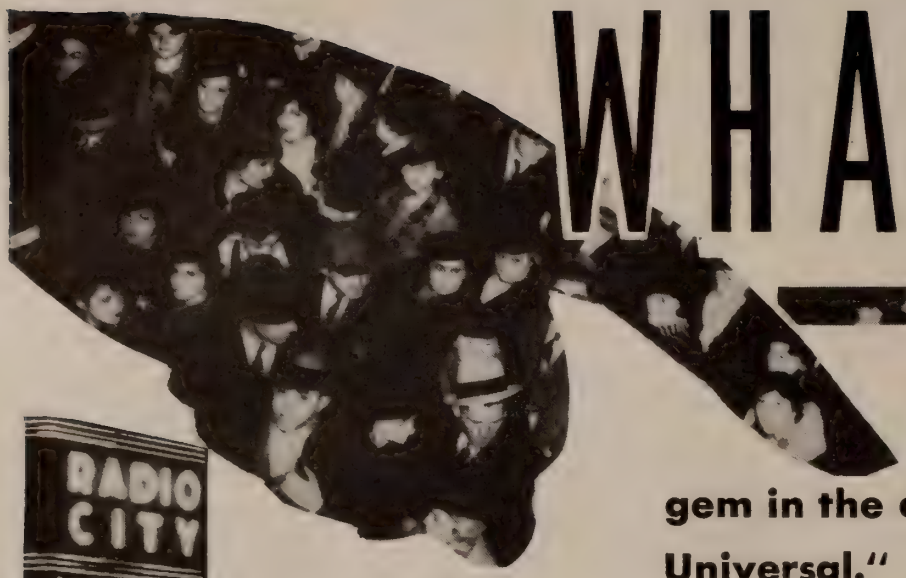
role

LOMBARD

in Faith Baldwin's

"LOVE BEFORE BREAKFAST"

Featuring PRESTON FOSTER with Cesar Romero, Janet Beecher, Bert Roach, Joyce Compton, Richard Carle, Forrester Harvey, Betty Lawford, John King, Adamae Vaughan, Priscilla Lawson, Nick de Ruiz, Earl Eby, Red Christie, Nan Gray, David Worth, Marion Wolfe. From the Cosmopolitan Magazine story, "Spinster Dinner." An Edmund Grainger Production. A Universal Picture directed by Walter Lang.



WHAT THE

"Splendid. 'Next Time We Love' is another gem in the already studded crown of Universal."

—Jimmy Starr, Los Angeles Herald Express

"Heart-warming, human and understandably emotional . . . a generally superior attraction."

—Red Kann, Motion Picture Daily

"A natural for women, fully as strong in this respect as U's current heavy grosser, 'Magnificent Obsession.'"

—Arthur Ungar, Daily Variety

MARGARET SUL

"NEXT TIME WI

BIG-TIMERS SAY

ABOUT UNIVERSAL'S SUCCESSOR TO "MAGNIFICENT OBSESSION"

"Ranks high among the finer examples of cinematic entertainment." —*Regina Crewe, N. Y. American*

"'Next Time We Love' has been made into a beautiful, thoughtful film . . . expertly acted, sympathetically directed."

—*Carol Frink, Chicago Herald and Examiner*

"A grand picture for women to cry over and generally enjoy themselves . . . Miss Sullavan has never looked so lovely nor acted with more sureness . . . provides sighs, romance and tears."

—*Eileen Creelman, N. Y. Sun*

SULLAVAN "NEXT TIME WE LOVE"

Gloria Holden, New York Theatre Guild Player, who has the title role in "Dracula's Daughter," in the first scene from this eerie production, which is heralded as the vampire picture to end all vampire pictures.

"DRACULA'S DAUGHTER" GOES INTO PRODUCTION

"DRACULA'S DAUGHTER," sequel to the famous "Dracula" by Bram Stoker, got under way at Universal City this week, with a number of players added to the cast, with two important roles still unfilled. Otto Kruger and Marguerite Churchill have the romantic leads, Gloria Holden, New York Theatre Guild stage player, has the title role, Edward Van Sloan has his original role of the Professor, Lambert Hillyer is directing from a story by Garrett Fort, and Irving Pichel is Sandor.

The new players are Gilbert Emery, Halliwell Hobbes, Hedda Hopper, Claude Allister, Gordon Hart, Billy Bevan and Nan Grey. Incidentally, Universal has lifted Nan Grey's option, being distinctly pleased with the work of this nineteen-year-old Dallas player who has been on probation at Universal City for the last six months. She has been in a number of pictures, the most important of which was "Sutter's Gold," in which she played the role of Sutter's daughter, Ann Eliza.

"Dracula's Daughter" carries on the weird legend of vampirism established by Count Dracula. This human fiend has finally ben brought to eternal rest by the driving of a stake through his heart, but in this sequel his daughter has inherited the curse and roams the land in the darkness using all the arts of her beauty and allure to satisfy her horrible blood lust. In her relentless quest, she encounters a handsome young nobleman, played by Otto Kruger, who becomes strangely fascinated by her wiles, and then follows one of the strangest love stories ever thought of.

The INDUSTRY will CELEBRATE

(Continued from Page 15)

fast," "Sutter's Gold" and "Show Boat" in circulation or soon to be released.

The personal history of Carl Laemmle reads like a history of the movies. His list of "firsts" would warm a collector's heart. He experimented with the first talking and the first color pictures in America twenty years before they were finally perfected; was the first to use the star system; made the first film to be shown on Broadway, the first to be roadshowed, the first long feature and the first to be reviewed by New York drama critics. The first screen work of such stars as Lon Chaney, Janet Gaynor, Fay Wray, Margaret Sullavan and others too numerous to mention, was done on his contract lists.

By 1915 the company was established at Universal City, California.

Like the British Empire, the sun never sets on Carl Laemmle's possessions. Although one of the world's most indefatigable globe trotters with sixteen transatlantic voyages to his credit he has not visited all the far flung outposts of his cinema domain. For instance he has never seen his South American or Oriental offices. A simple man of simple tastes, he enjoys life at his California estate, Dias Dorades among his children and grandchildren. He likes a sociable game of cards. But most of all he loves to make movies. The years have not lessened that desire.

At the threshold of his thirty-first year in the industry, Carl Laemmle, if he chose could still truthfully use the slogan he employed on his first advertisement, "I am the moving picture man."

Our best to you—Carl Laemmle.

Internationalists to Universal City

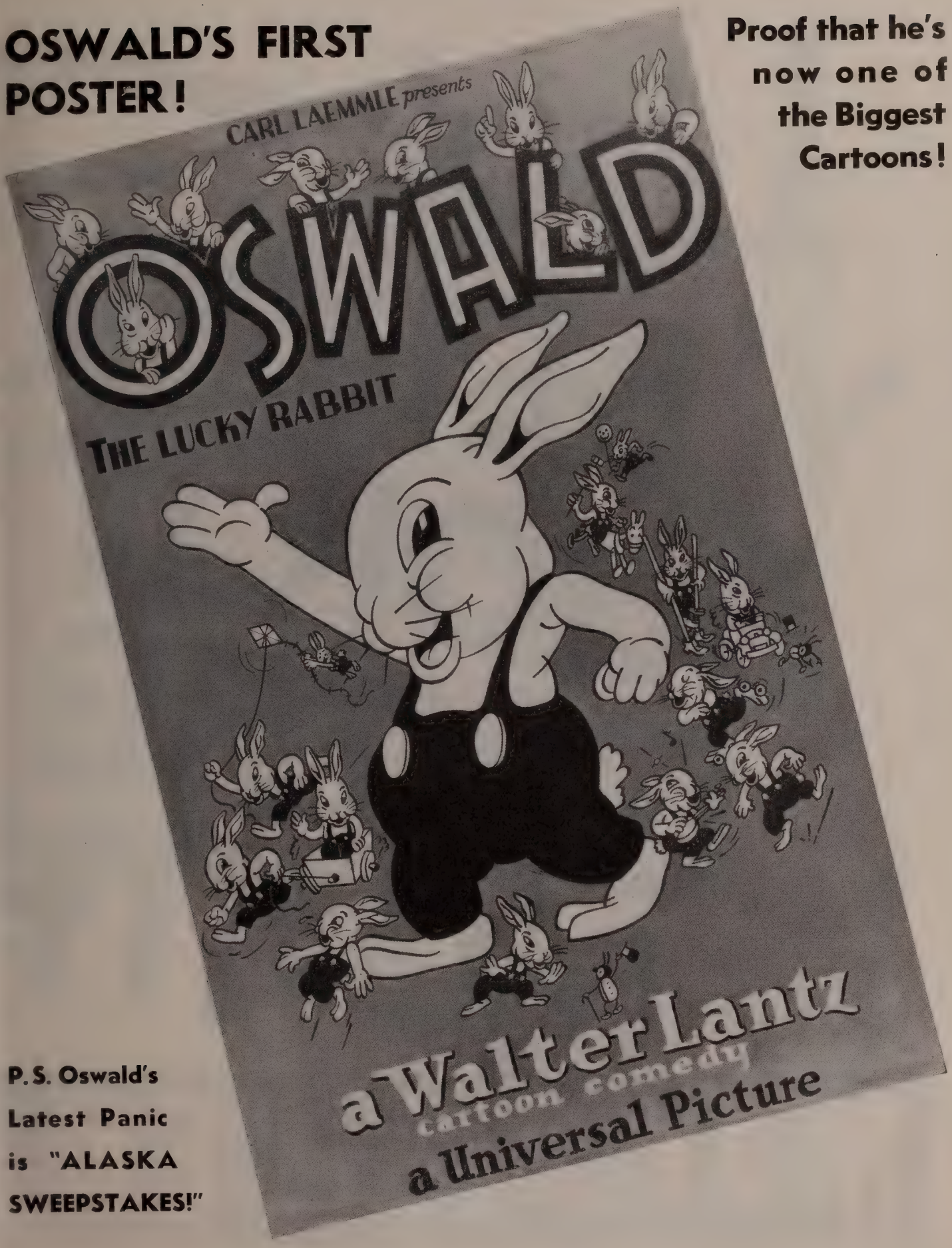
(Continued from Page 15)

silent pictures once had. N. L. Manheim, export manager, made a special trip to Europe to arrange Universal's foreign affairs to permit detaching these three personalities and sending them to Universal City.

The three personalities are Joe Pasternack, trained at Universal City, and in charge of production at Vienna and Budapest for the last four years. He is the producer of all of the Francesca Gaal pictures, all extremely popular in Europe. The second is Herman Kosterlitz, the director of the Francesca Gaal pictures, and an author of wide experience as well. The third is Gregor Rabinovitch, who produced "Be Mine to Night." Rabinovitch is the greatest figure today in the European film world.

OSWALD'S FIRST POSTER!

Proof that he's now one of the Biggest Cartoons!



P.S. Oswald's Latest Panic is "ALASKA SWEEPSTAKES!"

Look
Y'BETTER
BOOK IT
BY THE
MONTH
MAGNIFICENT

BY DIRECT WIRE FROM

WESTERN UNION

1223-S

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DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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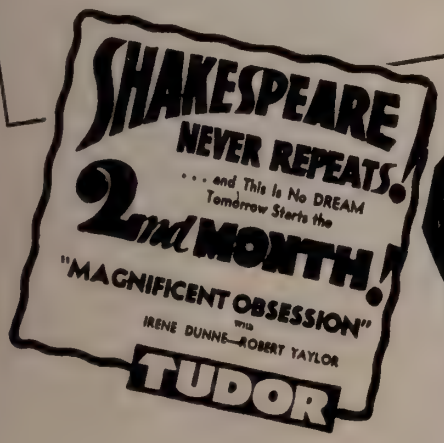
R. B. WHITE
PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NH18 13=NEWORLEANS LA FEB 6 1240P

J R GRAINGER=
UNIVERSAL PICTURES CORP=

MAGNIFICENT OBSESSION ABOUT TO ENTER SECOND MONTH TUDOR
NEWORLEANS ESTABLISING ALL TIME RECORD=
MAURICE F BARR.
151P..



NEW ORLEANS STATES
(Founded January 3, 1880)
Issued Every Week-Day Evening

'Magnificent Obsession'

NOW in its fifth week, first in the Ranger and at present in the Tudor theater, "Magnificent Obsession" has set a record in New Orleans. True, "Birth of a Nation" in 1916 ran 18 weeks in the Tulane theater at road-show prices, but this is not a fair comparison. The theme, the bursting patriotism of those days and the fact that this was the first of the great dramatic spectacles of the cinema built the foundations for that tremendous run. Great pictures are more the rule than the exception now; and it takes a superlative appeal to win more than the nine-longed week after week, one is tempted to believe in miracles.

• • •

"MAGNIFICENT OBSESSION" is a noble dramatization of the novel of the same name, one of the most inspiring fiction books of the century. To an amazing degree, the cinema has caught the soul-uplifting message of the author. The audience's response proves the desire of the people to see and hear that which is best and noblest. For dollars and-cents reasons, if for no others, that is what the actors and producers wish to create. It is ridiculous to say that they are interested only in appealing to the trivial and the lower emotions. No base cinema has had such a run as "Magnificent Obsession." The producers are always seeking for the best, and the many great and outstanding pictures prove it. When the public does not support them, it is because something is lacking. We don't know what that something is; the producer who could give the exact formula would be the wealthiest and greatest man in the world; but the hope is always to achieve the miracle.

• • •

SO THIS comment is not only upon the "Magnificent Obsession" of the cinema, but also upon the magnificent obsession of the people—the great general average who patronize the popular-price motion picture houses—their magnificent obsession for the true, the beautiful and the good.

OBSESSION

Dallas Roll of Honor

The following exhibitors in the Dallas Territory have used Universal Pictures continuously for

EXHIBITOR	THEATRE	TOWN
	24 Years	
A. W. Lilly	Colonial	Greenville, Texas
	22 Years	
Mrs. E. J. Callahan	Auditorium	Crockett, Texas
H. S. Cole	American	Bonham, Texas
	20 Years	
W. C. Dorbandt	Dixie	Athens, Texas
Mrs. R. T. Hooks	Select	Mineola, Texas
	18 Years	
C. H. Cox	Crystal	Gilmer, Texas
	16 Years	
Harold Werner	Queen	Trinity, Texas
	15 Years	
Interstate Circuit, Inc.	Majestic Bldg.	Dallas, Texas
Robb & Rowley Theatres	312 S. Harwood	Dallas, Texas
Mr. T. M. Dunn	Grand	Mineral Wells, Tex.
Texas Consolidated Theatres	Majestic Bldg.	Dallas, Tex.
Mrs. M. McSpadden	Grand	Electra, Texas
Mr. Lance Davis	Majestic	Rotan, Texas
Mr. Roy Howell	Howell	Coleman, Texas
Mr. L. C. Todball	Texan	Ft. Worth, Texas
Mexican Amusement Co.	Colon	El Paso, Texas
Mrs. H. H. Covington	Star	Teague, Texas
Leeman Marshall	Lyric	Terrell, Texas
Theo. Miller	Palace	Mt. Vernon, Texas
R. S. Pryor	Skinny's	Austin, Texas
J. R. Preddy	Texas	Austin, Texas
Mr. Rubin Frels	Uptown	Victoria, Texas
Will Horwitz	Texan	Houston, Texas
Robert Wygant	Heights	Houston, Texas
Johnnie Miller	Miller's	Navasota, Texas
A. Martini	Martini	Galveston, Texas
J. G. Long	Franklin	Bay City, Texas
	13 Years	
Henry Sparks	Grand	Cooper, Texas
	10 Years	
Oscar Korn	O. K. Theatres, Inc.	Dallas, Tex.
Mr. M. Larmour	National	Graham, Tex.
Mr. C. Richardson	Princess	Olney, Tex.
Mr. Henry Reeve	Mission	Menard, Tex.
Mr. L. Rickter	Gayety	Ft. Worth, Tex.
John M. Sayeg Estate	Plaza	Ennis, Tex.
Suburban Theatres, Inc.	Highland	San Antonio, Tex.
Paul Garza	Obrero	San Antonio, Tex.
R. N. Smith	Mission	Menard, Tex.
D. L. Young	Dittman	Brownsville, Tex.
C. D. Edwards	Crescent	Sour Lake, Tex.
L. B. Brown	Regal	Gatesville, Tex.

ED. OLSMITH, Mgr.

EXCLUSIVE!

RAIN OF BOMBS KILLS AND MAIMS RED CROSS WORKERS

(Photographed by Howard Winner, Ace Universal Newsreel Cameraman)

DOLO, ETHIOPIA—Exclusive, authentic pictures graphically show the flaming terror hurled against a Red Cross field unit near Nugelli by Italian airmen. Bombs and machine-gun fire kill and cripple Swedish doctors and their Ethiopian assistants. Scores of wounded soldiers die as the raiders ignore Red Cross flags. These scenes are among the most amazing ever made by a newsreel cameraman.

GRAHAM McNAMEE

as the talking reporter

UNIVERSAL NEWSREEL

From

UNIVERSAL PICTURES CORP.

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MRS I A VINCENT
PLAYHOUSE THEATRE
ROSSBURG FALLS VT

RAY KNIGHT AND ALL HIS —CUCKOOS— ARE ON THE SCREEN IN UNIVERSAL'S NEW MENTONE!

These are the Ray Knight radio nuts your patrons will flock in to see in

"SIGNING OFF"

RAY ("Cuckoo") KNIGHT • LOIS RAVEL • MABEL PEARL'S CHANSONEERS • ZEB CARVER TROUPE THREE BRODELL SISTERS JOSEPH WILTON • HARRY ACKERMAN • MARSHALL GRANT.

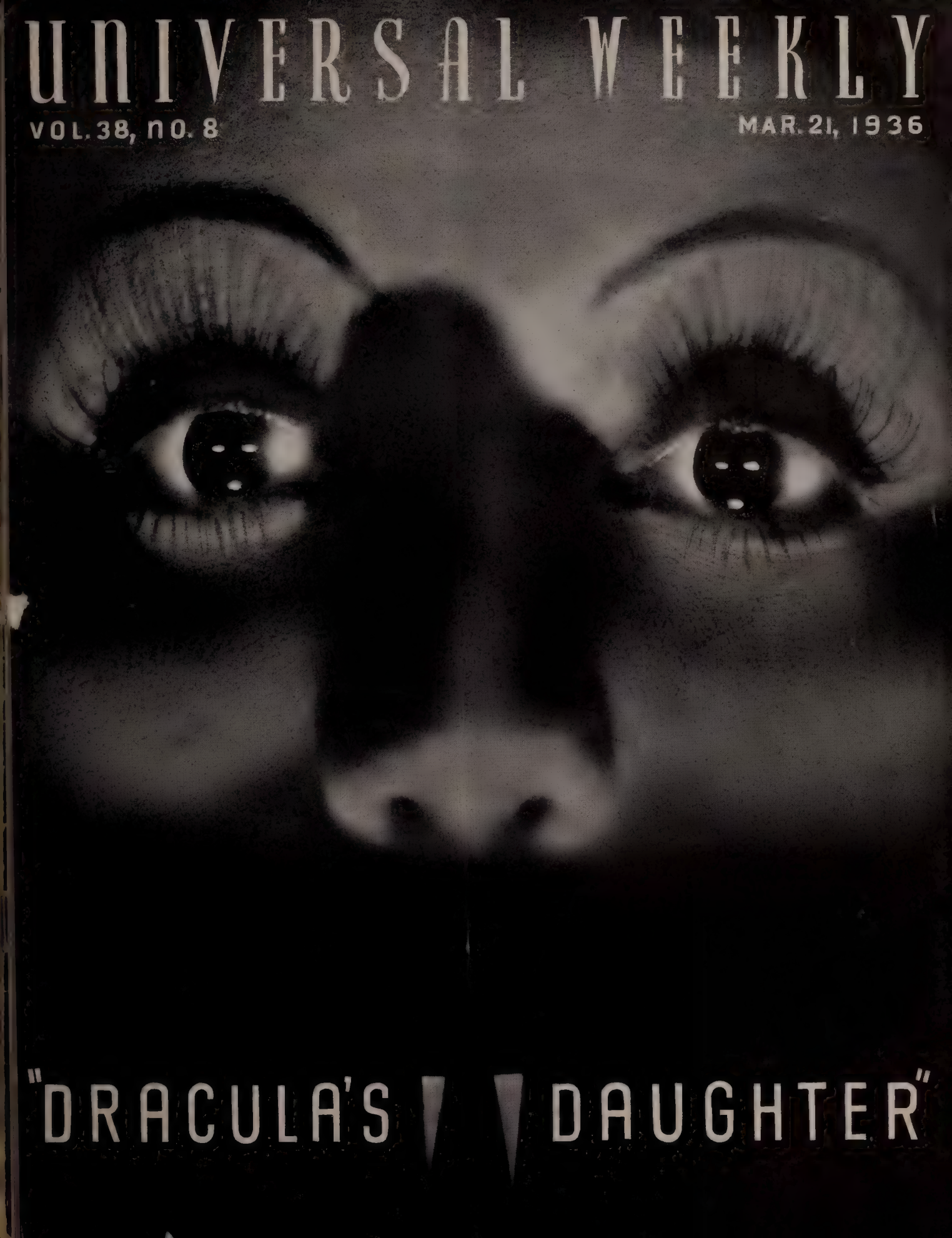
MENTONE MUSICALS

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 38, NO. 8

MAR. 21, 1936



"DRACULA'S DAUGHTER"

ANOTHER MENTONE MARVEL!

Starring

ARMIDA

Yost's Varsity Eight

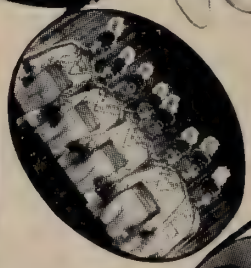
PETER HIGGINS

O'Donnell & Blair

WHITE & BURNS

The Robbins Family

UNIVERSAL
presents



Mentone MUSICALS

"PLAYING FOR FUN"

Montreal Roll of Honor

The following exhibitors in the Montreal Territory have used Universal Pictures continuously for

25 Years

EXHIBITOR	THEATRE	TOWN
G. Martineau	Royal	Valleyfield
I. Rosenbloom	Royal Alexandra	Lachine
R. L. Vallee	Premier	Sherbrooks
B. C. Salamis	Fairyland	Montreal
C. O. Auclair	Rex	Montreal

20 Years

O. E. Fontaine	Empire	La Tuque
A. Bey	Elite	Thetford Mines
A. Capandrites	Cameo	Montreal
D. Berzan	Centre	Montreal
J. Cytrynbaum	Perron Hall	Montreal
S. Athanasiou	Star	Montreal
F. Perras	Crystal	Montreal
Jos. Cardinal	King Edward	Montreal

15 Years

Famous Players Cndn Corp.	Capitol	Montreal
Famous Players Cndn Corp.	Palace	Montreal
Famous Players Cndn Corp.	Loew's	Montreal
Famous Players Cndn Corp.	Capitol	Quebec
United Amusement Corp.	Circuit of 21 theatres	Montreal
A. Rosenberg	Canada	Montreal
Mrs. G. Duclos	Rex	St. Jerome
E. Lavigne	Capitol	Aylmer

12 Years

Jules Duhamel	Passe Temps	Montreal
Ed. Beaumont	Classic	Quebec

10 Years

J. E. Gagnon	Francais	Quebec

8 Years

United Amusement	Granada	Sherbrooke

5 Years

C. O. Auclair	Hollywood	Montreal
Messrs. Brock & Laurie	Princess	Cowansville
Chas. Campbell	Noranda	Noranda
U. S. Allaire	Victoria	Victoriaville

3 Years

J. S. Dunning	Park	Verdun
J. S. Dunning	Century	Montreal
Leo Choquette	Starland	Waterloo

2 Years

J. P. Cloutier	Parisien	Louiseville

D. LEDUC, Manager

FLASHES FROM

No. 855 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Every day I find on my desk a complete report of scenes shot in our studio the day before.

Just read a few of these flashes from the daily shots on "Flash Gordon" . . . the most unique serial ever made.

"The action in these rushes is all in the underground palace. This palace, being under water, must necessarily be water-proof. It was constructed accordingly.

In olden movie days it would have been dark and gloomy, but now it is built in the modern manner. Steel plates and rivets. Port-holes and bulkheads, as on a modern ocean liner. Lots of electric light, plenty of white paint, nickel-plated trimmings, beautiful cellophane drapes, fine rugs and other swell interior decorations. A real palace and no fooling.

"In another scene there is a scientific aspect with imposing laboratory equipment, electrical, astronomical, chemical, hydraulic and radio-active.

"Wonderful serial material.

THE RUSHES!

"Flash and his girl drop through the trap into some water in another scene and right away they are set upon by the shark men. These shark men (don't tell anyone) are a group of professional swimmers engaged specially for this submarine stuff. They are fine big fellows with perfect figures. They wear close-fitting silver helmets and nothing else but swimming trunks.

"It is amazing what a lot of preliminary work and study has gone into this serial, carefully figured out before it ever started. Brand new ideas in props and special scenery They all had to be made. They could not be bought.

"This serial is an entirely new thing and everything in it is new. Nothing like it was ever made before, either in serials or features."

I receive pages and pages like that every day about the best serial ever made. It is "FLASH GORDON."

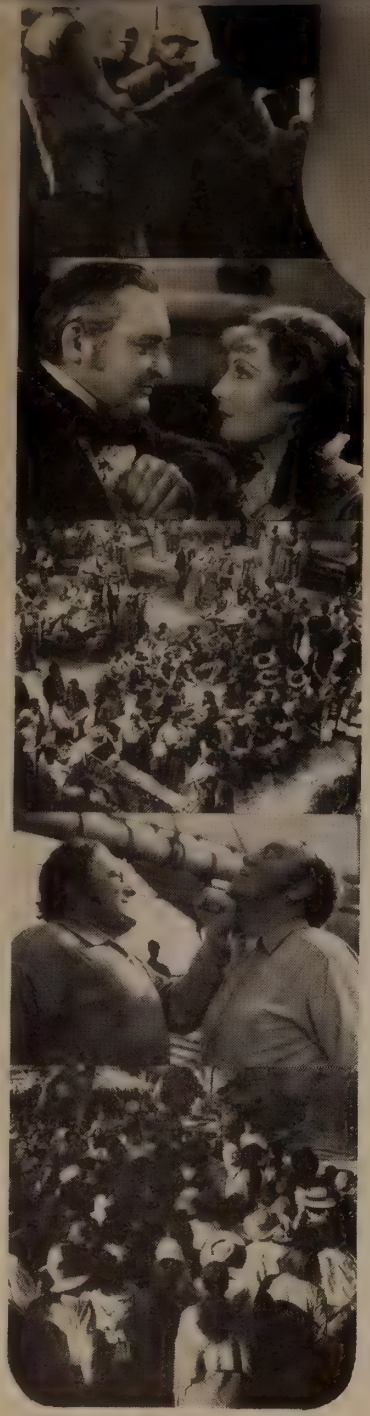
See it, no matter whether you ever played a serial or not.

Carl Laemmle

THE RUSH FOR PAPER IS ON! UNIVERSAL IS WORKING THE PRESSES DAY AND NIGHT TO MEET THE AVALANCHE OF ORDERS FROM EXHIBITORS IN EVERY PART OF THE COUNTRY! THAT'S THE TIP-OFF, GENTLEMEN! YOU COULD TELL IT FROM THE

THE POSTERS ARE READY!

POSTERS ORDERS ON "**MAGNIFICENT OBSESSION**" AND YOU CAN TELL IT FROM THE ORDERS ON "**SHOW BOAT**"! THEY KNOW IT'S TREMENDOUS AND THEY'RE GOING TO SMASH IT OVER FOR EVERYTHING IT'S WORTH – AND THAT'S PLENTY!



The MOST GLORIOUS of ALL EPICS!
SWEEP! POWER! MAJESTY!
that's
SUTTER'S
GOLD
The PICTURE THAT CAN NEVER DIE!

Concerning UNIVERSAL PICTURES

¶ Carl Laemmle, founder and president of Universal Pictures Corp., and J. Cheever Cowdin, president of Standard Capital Company today announced that operating control of the Universal Company's world organization and facilities have been sold to Standard Capital Company and Charles R. Rogers. In exercising an option which the purchasers have held for nearly five months the new group obtain control of 90 percent of the Universal Stock and will take over the active management of the entire Universal producing and distributing organization within twenty days.

●

¶ Mr. Cowdin has announced that with Mr. Laemmle's retirement, R. H. Cochrane, Vice President of Universal since its inception will become president of the parent corporation and Charles R. Rogers will become executive vice president in charge of production. William Koenig, recently signed, will continue as general manager of production and James R. Grainger, general sales manager will continue in that post.

¶ Mr. Grainger is now in Hollywood to confer with Mr. Rogers and Mr. Koenig relative to Universal productions for the balance of the current season and for 1936-1937. There will be no production recess at Universal City studios, rather an increase in production activity is planned.

●

¶ In retiring Mr. Laemmle stated that the harmonious and industrious cooperation given him by Mr. Cochrane during 30 years of Universal progression has made him extremely happy to learn that Mr. Cochrane will guide the future destinies of the company. Furthermore Mr. Laemmle has expressed complete sympathy and satisfaction with the management and has assured the new group that his services and counsel will be available at any time, wherever and whenever required and that his desire to be of help to the further advancement of the organization is in no manner affected by his relinquishment of active control of Universal.

✚ ✚ ✚

"Love Before Breakfast" Held at the Roxy

"LOVE BEFORE BREAKFAST," held over at Roxy. So well did the prospect of "Love Before Breakfast," after a swell advertising and publicity campaign, hit the fancy of New York that it was held over at the Roxy. With the exception of "The Invisible Man" and "Diamond Jim" it played to the greatest business at the Roxy in the last four years, on a Friday, Saturday and Sunday. It had to play an extra late show on Sunday night to accommodate the clamoring crowds.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
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MAR. 21, 1936
Vol. 38 No. 8

Universal Borrows Lombard and Bennett

UNIVERSAL has made two great castings which insure the box office appeal of two of the coming pictures. These two stars are Carole Lombard and Joan Bennett. Miss Lombard, who is making such a hit in "Love Before Breakfast" at all theatres is going to star with William Powell in "My Man Godfrey." Joan Bennett will star with Joel McCrea in "Money from Heaven." McCrea has just scored a hit in "These Three."

DECLARES HOLIDAY FOR "SUTTER'S GOLD"

Governor Merriam of California Orders State-Wide Celebration in Honor of Universal's Production

GOVERNOR Frank F. Merriam has declared that California will celebrate "Gold Week" from March 25 to 31 in honor of "Sutter's Gold." All loyal sons of the Sunset Commonwealth are oiling up their old '49 stage coaches, polishing the mementoes of the period, brushing off the clothes their granddaddies wore, for a parade to commemorate the era when gold was discovered in California.

Governor Merriam's proclamation stating his reason for the celebration of "Gold Week," says in part: "The picture depicting the life and times of John A. Sutter will stimulate interest again in the customs and traditions that made early California history both colorful and romantic.

"Sutter's Gold," the production which involved extensive documentary research, skillful executive management and devoted individual and group performance, merits popular approval and support. It extols the personal qualities of the Western pioneers and at the same time praises the broad vision and courageous character of the founders and builders of California. It inspires devotion to the ideals of the men and women who laid the foundations of an enduring civilization.

" . . . This picture permits us to review the stirring events of one of the most striking and important periods in the story of American Progress and thereby confers a distinct honor upon our State.

"Accordingly, it is appropriate that we give official recognition to this event."

"Sutter's Gold" will be shown in Sacramento at the Alhambra Theatre on March 25.

The celebration will open officially at noon on March 25th at the Southern Pacific depot upon the arrival of their "Tenderfoot Special" which will bring the stars of the picture, news-

(Continued on Page 29)

Executive Department
State of California

Proclamation

¶ The Picture depicting the life and times of John A. Sutter will stimulate interest again in the customs and traditions that made early California history both colorful and romantic.

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¶ The presentation of the World Premiere of this picture permits us to review the stirring events of one of the most striking and important periods in the story of American Progress and thereby confers a distinct honor upon our State.

¶ Accordingly, it is appropriate that we give official recognition to this event.

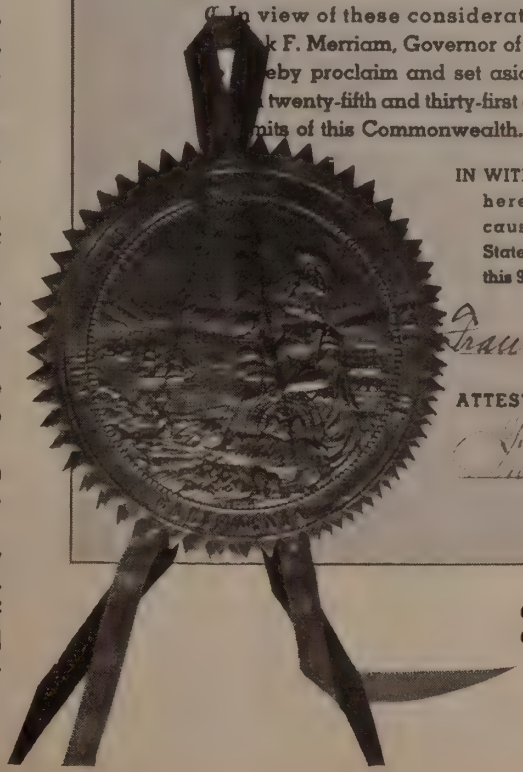
¶ In view of these considerations, now, therefore, I, [illegible]k F. Merriam, Governor of the State of California, [illegible]eby proclaim and set aside the period between [illegible] twenty-fifth and thirty-first as "Gold Week" within [illegible]nits of this Commonwealth.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Great Seal of the State of California to be affixed this 9th day of March, A.D., 1936.

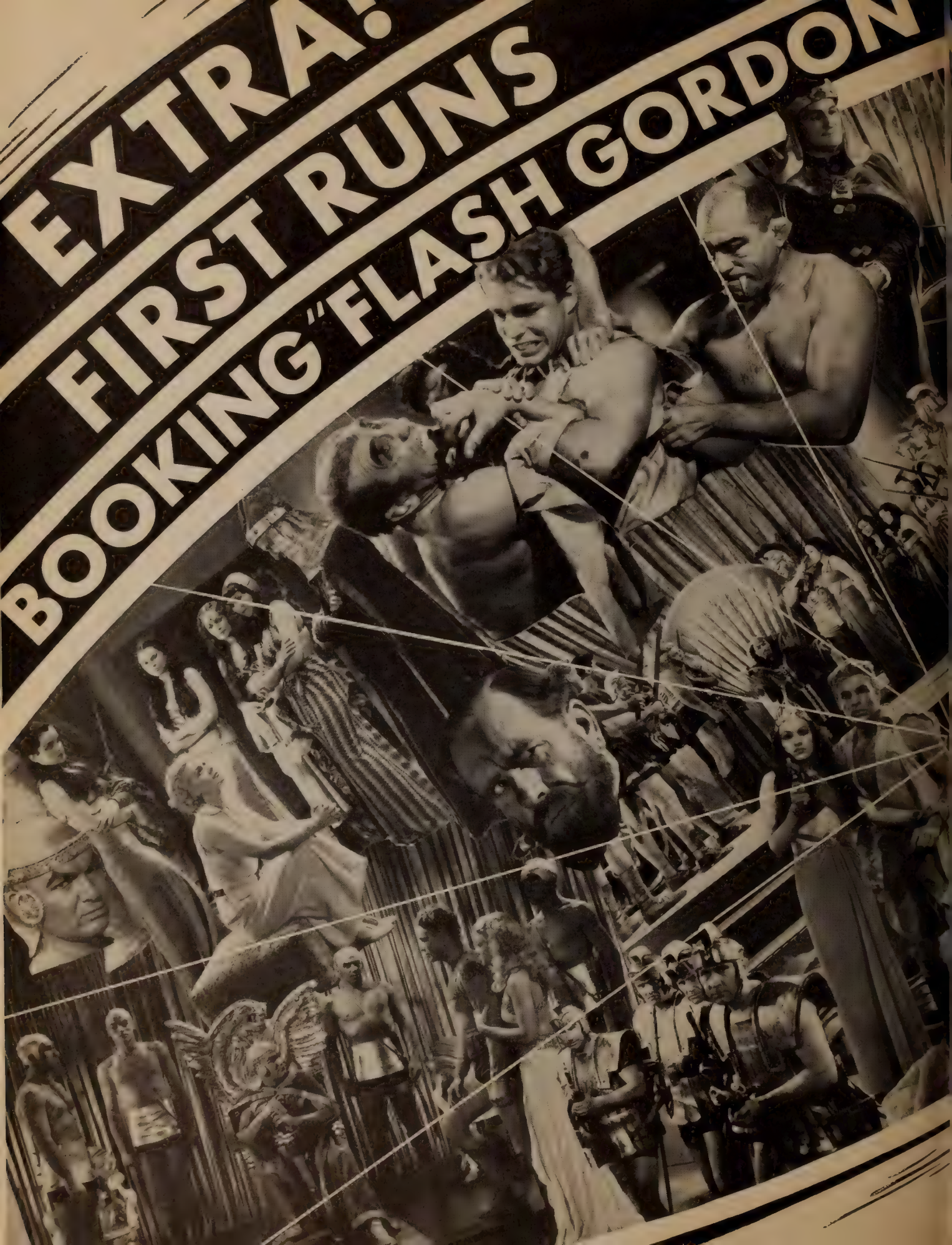
Frank F. Merriam
Governor of California

ATTEST:

[illegible]
Secretary of State



Copy of the executive order of the Governor, proclaiming California statewide celebration.


EXTRA!
FIRST RUNS
BOOKING "FLASH GORDON

Pantages and Hillstreet Theatres in Los Angeles! The Fox Theatre in San Francisco! And other houses following suit! For the first time in their history! For the first time in the history of serials!

UNIVERSAL'S
SERIAL SUPREME

FLASH GORDON

Starring BUSTER CRABBE as "Flash Gordon". With Jean Rogers, Priscilla Lawson, Charles Middleton. Based on Alex Raymond's King Features newspaper strip. Directed by Frederick Stephani. Produced by Henry MacRae.

DRACULA'S D TOPS

Gloria Holden in the title role of "Dracula's Daughter."

If anyone who saw "Dracula," that tremendous thriller which started a cycle of thrilling success and box-office profit, thinks that that was the tops in the horror business, just let them see the flaming, *five hundred year* old daughter do her stuff in Universal's sequel, "Dracula's Daughter!"

Marguerite Churchill, victim, in "Dracula's Daughter."

One of the creepy situations which makes "Dracula's Daughter" out-Dracula "Dracula"

FRIDAY the 13th marked the end of "Dracula's Daughter!" And a fitting day it was, too, to mark the close of the career of this devastating vampire, a worthy successor to Old Man Dracula. On that day, the last shuddering scene was shot and the relentless arrow put the quietus on Gloria Holden in the role of the beautiful she-vampire, in Universal's newest thriller.

But if Friday the 13th is supposed to bring with it broken mirrors and other omens of bad luck, they could not be found anywhere near the "Dracula's Daughter" sets. For no mirror of any description was permitted in any of the luxurious settings in which Miss Holden moved. The reason for this is that in accordance with the best tradition and folk lore, a vampire does not cast a shadow nor show any reflection whatsoever in a mirror. And in order to avoid any suspicion of the horrible truth of her vampirism, the daughter of Dracula shunned mirrors as scrupulously as she did wolfbane, garlic, the cross, and other vampire-proof devices.

Even the mysterious accident which befell director Lambert Hillyer on Friday the 13th, when a huge lamp toppled over on his head and sent him for two hours to the Universal City Hospital for treatment, did not add anything to the famous fatality tradition of "black Friday, For Hillyer was back on the set in time to finish the picture on schedule, and everyone is certain that "Dracula's Daughter" easily tops her old man, "Dracula."

Settings fully in accord with the strange mood of the story form the backgrounds for "Dracula's Daughter." Otto Kruger, Marguerite Churchill, Irving Pichel, and Edward Van Sloan play featured roles together with Gloria Holden.

Much of the action takes place in London and the mysterious moors near Whitby, and these scenes, taking place only at night, are blanketed in gloomy fog. There are the ruins of Carfax Abbey, where the body of Drcula is burned by his daughter on a funeral pyre and fearful shadows dance in the vaults of shattered masonry. Fog

AUGHTER
Her Old Man

enshrouds London while a female vampire stalks her victims, intent on feasting on their blood.

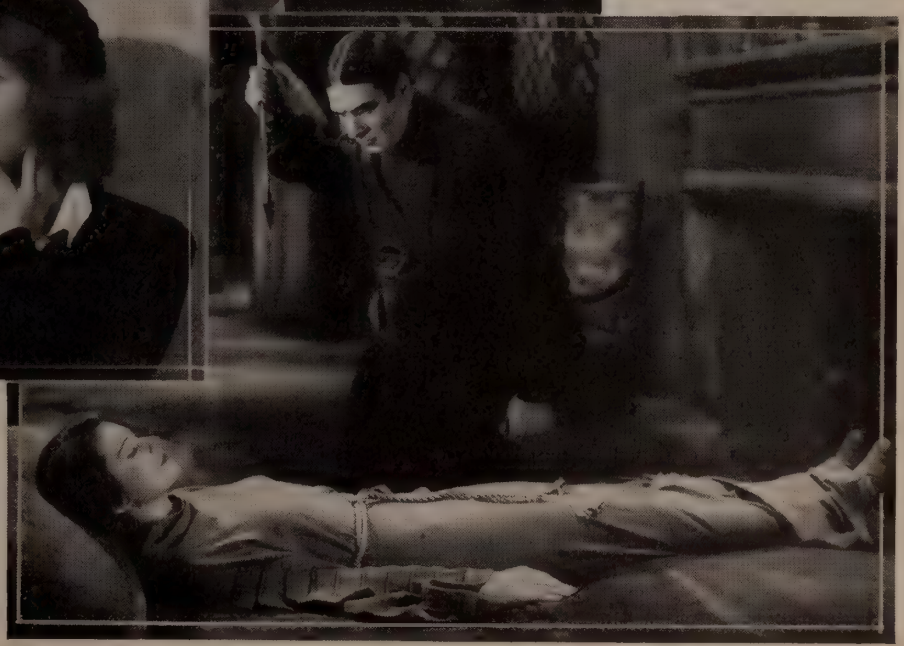
Many scenes are laid within and about the ancient castle of Dracula in Transylvania, a great structure which for 500 years has been falling in gradual decay. Dust and cobwebs are everywhere, and the atmosphere is literally hair-raising when human beings invade the stronghold of the vampires. There are scenes of ominous portent in the London apartment of the vampire, the strange "home" where no mirror is ever permitted and where the loathsome creature lives with her gaunt manservant. Other settings are of the normal world, but these, by contrast, only serve to make the others more forbidding.

"Dracula's Daughter," suggested by Oliver Jeffries, is based upon the Bram Stoker story, "Dracula's Guest," with screenplay by Garrett Fort. It was produced by E. M. Asher.

Otto Kruger, using a scientific mechanism to rescue his secretary from the vampire's clutches.

A test of wills between Gloria Holden and Otto Kruger, both of whom are featured in "Dracula's Daughter."

The method by which the vampire places her victims in her power.



A fitting end to the 500-year-old daughter of Count Dracula.

CESAR ROMERO

He is the actor who is in the highest demand of any player in Hollywood. His fan mail is enormous. He is the most eligible bacheler in the movie colony. To be seen with him at a cafe or at a dance immediately starts one of those tintillating, tantalizing, thrilling romantic rumors on which Hollywood scribes depend to sell the papers. Because the romantic Romero was seen twice with Adrienne Ames at the Bamboo Room, every feminine pen in Hollywood started to quiver.

ONE unfailing barometer of the public's taste as far as screen stars is concerned is the fan magazine. Just as soon as a barrage of inquiries is turned upon the editors and "answer men" of these books, which cater exclusively to the movie fans of the country, the particular actor who is the object of all these questions is definitely headed for stardom. Right now, the favorite of the fans is Cesar Romero. The home office of Universal is besieged with requests for photographs, biographical data and production news about Romero from the magazine editors, and "what

ROMERO HEA

color are his eyes, his hair, how tall is he, is he married, what is his favorite food?"—all these and many more questions were fired at them via the fan magazines whose readers want to know.

Another barometer of popularity is a particular Hollywood institution. If an actor who is under contract to one studio is often sought by other studios for important roles, that is a definite, infallible sign that he is popular. They would always rather trust another studio's reactions than speculate on their own. And there are extraordinarily cogent reasons why this is a great barometer. Now it happens that of all the actors at Universal except Henry Armetta, the one most frequently sought by other studios, is Cesar Romero. They show him even more attention than the fan magazine editors.

And the object of these attentions is busily engaged at Universal City right now in another role which will bring him one step nearer that stardom which will be his inevitably. He has progressed by virtue of his splendid acting ability, his hard work and

Cesar Romero playing in "Diamond Jim" with Binnie Barnes, who had the role of Lillian Russell.

)ED for STARDOM

his striking appearance, to the point where he is more in demand as leading man by the various studios in Hollywood than any actor since the days of Valentino. And, incidentally, the one thing which both Romero and Universal fear most is that he may be typed as "the second Valentino." That boast or threat, whichever it is, has killed the chances of too many good actors.

Although Romero is the perfect Latin type, tall, dark, handsome, he was born in New York City. He started his professional career, as Valentino did, by dancing in "Lady Do" and other musical comedies in New York. But his work on the screen has been of a serious, varied nature, and he will in no way be confined to the handsome-lover type of role, as was Valentino. Any role which requires deft, skillful handling and a vibrant personality may be given to Romero with the assurance that he will shine in the part. In the past, he has played the dashing, devilish, hero villain type, who does not always win the girl, although he does win the admiration of every girl in the audience. He has played with such stars as Marlene Dietrich in "The Devil Is a Woman," with Rochelle Hudson in "Show Them No Mercy," with William Powell in "Rendezvous," with Tibbett in "Metropolitan," with Ronald Colman in "Clive of India," Arliss in "Cardinal Richelieu," Leslie Howard in "British Agent," with Powell and Myrna Loy in "The Thin Man," and with Edward Arnold and Binnie Barnes in "Diamond Jim." His work with Carole Lombard in "Love Before Breakfast" was so clever and so bristling with the sparkle which was a perfect foil for Carole's own vivacity and magnetism, that Universal has decided to groom Romero for future stardom. He has something which the public applauds, and that "something" in his case is very definitely personal magnetism and acting ability.

The role upon which Romero is engaged now is with Edward Everett Horton in "Unconscious," and also prominent in the cast is Glenda Farrell. Here Romero will undoubtedly have an opportunity to play a lighter, more humorous part than any which has fallen to him before, but it will be another indication of this player's versatility and adaptability to a role. Watch Romero: he's headed for stardom.

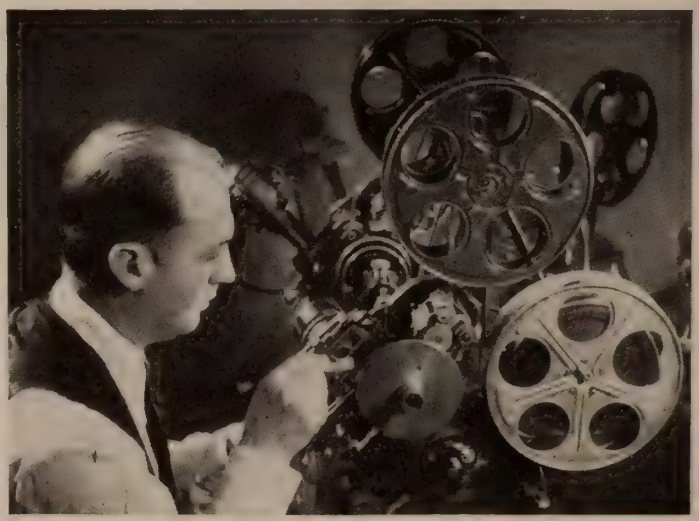
Here is that popular Romero, requisitioned by Paramount to play opposite Marlene Dietrich in "The Devil Is a Woman."

The latest role for Cesar Romero on the screens is that most delectable of comedy-dramas, "Love Before Breakfast" with Carole Lombard. Romero has a role which for most men would be regarded as difficult and unsympathetic. But Romero makes so much of it that all the critics mentioned him particularly and praised his work highly.

Here's The Way Cartoons Are Made

Here is the group which supplies the noise and sound effects which are such a necessary part of every cartoon. Walter Lantz with his expert corps of sound effect makers giving the appropriate dialogue and sound for the centipede in his remarkable pitching act in "Going Places" No. 18 with Lowell Thomas called "Cartoonland Mysteries."

ONE of the greatest tributes paid to "Cartoonland Mysteries," No. 18 in the series of "Going Places" with Lowell Thomas, was paid by W. G. Van Schmus of the Radio City Music Hall. Mr. Van Schmus has just booked "Cartoonland Mysteries" into the Music Hall and it will play there as soon as the next show is made up. The trade reviewers have all given this interesting and novel expose of the way moving picture cartoons are made, the highest of ratings.



Walter Lantz himself, one of the pioneers in cartoon making, examining the exposed film through the Movieola.

And no wonder the reviewers enjoy and recommend this interesting subject. Everyone who sees cartoons in moving picture theatres has wondered how they are made. No matter how much you are interested in the antics of Oswald the Lucky Rabbit, of Mickey Mouse, of Pop-Eye the Sailor, and all of the other cartoon characters, you wonder how they are made to move so naturally, and yet so grotesquely, how the sound is produced, recorded and synchronized, how the sound effects are obtained, and how the story is put together into one laughable and enjoyable piece of entertainment.

Lowell Thomas, in his trip to Cartoonland, answers all of the questions which people have been asking for years and years. He satisfies their curiosity. He tells you the methods that are adopted in one of the great moving picture studios. He introduces you to Walter Lantz, who is the creator and manipulator of Oswald the Lucky Rabbit, and by means of one of Oswald's releases, he gives you the low-down on how Oswald and all the other cartoon characters get that way. This is the first picture actually showing the public how all this is done. It is a public benefaction.

$TEP OUT!

You're durn tootin' you're going places with a company that can give you six socko productions in a row! And you know darn well that that company is none but —

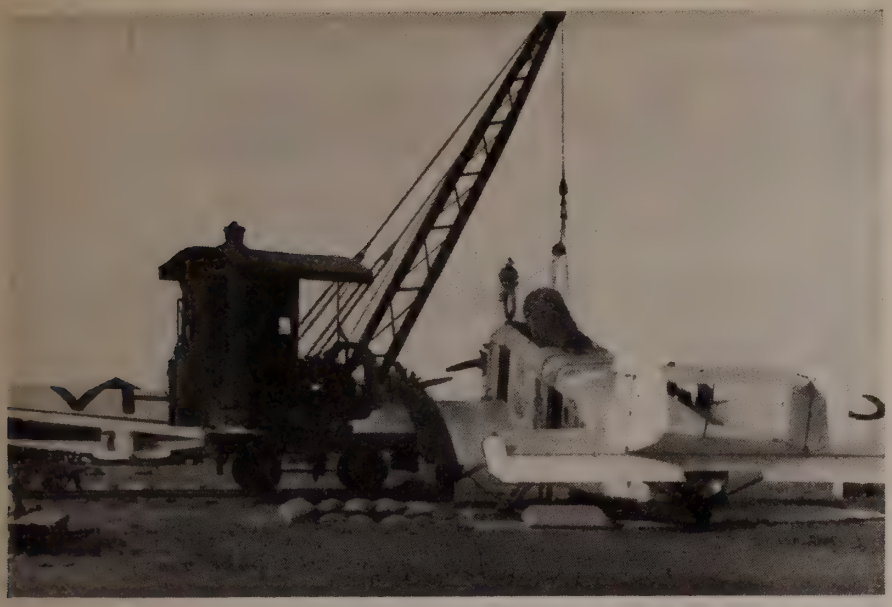
UNIVERSAL,

who made, and is making, these big box-office babies . . .

IRENE DUNNE
ROBT. TAYLOR
IN
"MAGNIFICENT OBSESSION"
MARGARET SULLAVAN
JAMES STEWART
IN
"NEXT TIME WE LOVE"
CAROLE LOMBARD
PRESTON FOSTER
IN
"LOVE BEFORE BREAKFAST"
EDW. ARNOLD
LEE TRACY
BINNIE BARNES
IN
"SUTTER'S GOLD"
OTTO KRUGER
MARGUERITE CHURCHILL
IN
"DRACULA'S DAUGHTER"
IRENE DUNNE
ALLAN JONES
PAUL ROBESON
CHARLES WINNINGER
IN
"SHOW BOAT"

Look!..

Look at what "Magnificent Obsession" is still doing. Nine weeks in Minneapolis! Seven weeks in New Orleans! Five weeks in San Francisco! Four weeks in Chicago! Four weeks in Hartford! So far the biggest grosser, the longest runner of 1936! And now Universal follows it up with five more, among them such tremendous achievements as "Sutter's Gold" and "Show Boat." So step out, brother, step out with U-N-I-V-E-R-S-A-L !



"GUINEA GOLD"

A Splendid issue of "Going Places" with Lowell Thomas, Produced by Charles Ford. This One Is No. 19 of the Series.

A dredge which was brought in pieces by this same airplane helping to unload supplies which have been flown in from the coast to the richest of all of the new gold fields which are situated in savage New Guinea.

The natives of New Guinea, none of whom profits especially from the gold or ever knew it was there, watching the great droning birds bringing civilization to their age-old isolation.

NOW that "Sutter's Gold" has brought the subject of gold back into current conversation in the United States, Lowell Thomas in his most recent "Going Places" No. 19 takes the moving picture world to a place that very few white men have visited. It lies in the island of New Guinea and in the very central plateau of that island. This plateau is guarded by the most gigantic, heavily wooded and unapproachable mountain ranges and in addition by savages who have the pernicious habit of using poison arrows and blow guns. They don't know or like white men. They are utterly primitive, barbaric, cannibalistic and savage.

In the midst of this Pacific island, white men in some way discovered gold. As was the case in "Sutters' Gold,"it was an irresistible lure. White men just had to get there to get the gold. Lowell Thomas shows how they do it and, strangely enough, it is entirely by airplane. The huge hydraulic machinery was flown in entirely by airplane. The supplies are brought by airplane. The miners are brought by airplane. The gold is brought out by airplane to the harbor of Markham River.

Lowell Thomas not only shows you these supplies going in and the gold going out, but he shows you the natives, their war dances, their methods of hunting, primitive agriculture, their unique way of living, and the deadly way in which even the youngest boys can handle a blow gun.

Truly, "Guinea Gold" is almost as thrilling as "Sutter's Gold."

Reviews of "Guinea Gold" appearing in trade papers last week rate this subject very high in the series of "Going Places."

The dredge which brings up the guinea gold from the riverbed. Every bit of this machinery and building material was brought by airplane from the coast.

NO MATTER HOW

JIMMY STARR SAYS: "RATING: SPLENDID...PRODUCER EDMUND GRAINGER DESERVES A BOW FOR THE SMARTNESS OF PRESENTATION...CAROLE LOMBARD IS AT HER BEST, WHILE PRESTON FOSTER IS A CINCH TO HIT THE RAVE CLASS...WALTER LANG'S DIRECTION IS FIRST RATE.... 'LOVE BEFORE BREAKFAST' SHOULD BE ON EVERYBODY'S MOVIE MENU!"

WALTER WINCHELL SAYS: "I SAW SOME OF CAROLE LOMBARD'S NEXT PICTURE, 'LOVE BEFORE BREAKFAST,' AT THE ROXY PREVIEW. YOU CAN SAFELY LIST IT AMONG THE HITTRACTIONS!"

"LOVE BEFORE
IS STILL A SOCK

YOU LOOK AT IT!

BREAKFAST"

IN THE EYE!

A UNIVERSAL PICTURE

This is beautiful Doris Nolan who has just been signed by Universal from a Broadway Hit.

Lombard and Ryskind Added to Wm. Powell for "My Man Godfrey"

SO tremendously was everyone at Universal City impressed with the ability, beauty and courage of Carole Lombard, as exhibited in her Universal picture, "Love Before Breakfast," that it is no wonder they made every effort to get her for another picture. These efforts have come to a satisfactory conclusion. As a matter of fact, the outcome of the negotiations is thoroughly satisfactory not only to Universal but to Paramount because Universal again loaned Margaret Sullavan to Paramount in exchange for Carole Lombard.

Margaret Sullavan will play the disputed lead in "I Loved a Soldier," which greatly relieves Paramount's situation. Carole Lombard has been assigned to co-star with William Godfrey in "My Man Godfrey" which Carl Laemmle, Jr. will place in production on April 6th.

"My Man Godfrey" is a novel by Eric Hatch which was published serially in Liberty under the title of "Irene, the Stubborn Girl." The story is extraordinarly well adapted as a co-starring vehicle. Yesterday also Morrie Ryskind was engaged to write the screenplay, from which Gregory LaCava will direct.

It was Morrie Ryskind who wrote the screenplay for "Anything Goes," and in collaboration with George S. Kauffman, the screenplay for "A Night at the Opera." Also with Mr. Kaufman, he won the Pulitzer Prize for the stage play, "Of Thee I Sing." "My Man Godfrey" will be a fertile field for Ryskind's facile pen.

Universal Puts A Selections for F

DAN KELLEY, Universal's casting director, has just flown back to Hollywood from a New York raiding trip, where in competition with every big company, he scored two triumphs to add to the recent Chicago radio scoop.

The two New York players who have just signed long-term contracts with Universal are Doris Nolan and Jeanne Dante. Doris Nolan is the young actress who has just made a tremendous hit in "The Night of January 16th" at the Ambassador Theatre and whom every big company in the business tried to sign up. A. H. Woods made a trip to California to find just the proper actress for this role, and discovered Miss Nolan playing in "Daughter of Cain" in a small legitimate theatre in Hollywood. Miss Nolan opened in the Woods play in Los Angeles and when the play came to New York she was a sensation.

The other New York actress is Jeanne Dante, the ingenue who is now playing the role of Ann Hilton in "Call It a Day" at the Morosco Theatre. Miss Dante has a run-of-the-play contract with the producers of "Call It a Day" and therefore will not be able to undertake her first Universal picture until the play closes. Her first professional engagement was with Alice Brady in "Brass Ankles." Then came "Thunder on the Left," "Birthday," and after a summer of stock in Pawling, N. Y., she went into "Call It a Day," in which she is likely to be the outstanding hit

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John Wayne Signed for Eight Universal Adventure Pictures

UNIVERSAL has signed a contract with Trem Carr as the producer of a series of adventure melodramas starring John Wayne for next season's Universal line-up. There will be eight pictures in the series, which will be made at Universal City under the supervision of Trem Carr's associates as soon as Wayne is through with his present contract.

The first of the eight pictures will go into production at Universal City some time in July. The stories will be purchased by the Trem Carr organization. None of them will be western pictures, and the character of the productions will be entirely away from the kind of pictures that Buck Jones will make for the same Universal program.

ent On Youth In ure Movie Stars

for some time to come, probably lasting the summer.

In addition to these two, Universal has a number of young players just starting in whom it has the utmost confidence. One is Marla Heath, a brunette with dark eyes who, from certain angles has a strong resemblance to Katherine Hepburn. She is one-quarter Cherokee Indian. Her name has just been changed to Marla Shelton. She has been cast in "Unconscious" with Edward Everett Horton. Another is Shaindel Kalisch, the young radio star and Chicago stage player who played for ten weeks in the Chicago run of "Girls in Uniform." She is very small, weighing only one hundred pounds, has dark hair and eyes and a gorgeous soprano voice. Her name will also be changed.

Another is Arthur Jacobson, whose name has just been officially changed for screen purposes to Henry Hunter. Both Hunter and Marla Shelton have been cast in support of Edward Everett Horton and Glenda Farrell in "Unconscious," which went into production at Universal City Monday under the direction of Arthur G. Collins.

These players together with Jean Rogers, Diana Gibson, Nan Grey and Priscilla Lawson, none of whom is over twenty-one years old, show the determined effort which Universal is making to train and produce screen stars from the younger generation.

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Will Direct 'What Price Parole'

LOUIS FRIEDLANDER, who directed Universal's highly praised "Stormy," has been engaged to direct "What Price Parole" by Universal. This story, by Robert Dillon and Sally Unterberger, reveals a number of the rackets that have developed behind the American system of paroling prisoners. It was written after six months of research in New York and California, with the stories of hundreds of parole records from which to draw examples. The story was written for the screen by Kubec Glassmon, well known for such stories as "Show Them No Mercy," "Public Enemy" and "The Crowd Roars."

"What Price Parole" will have an all-star cast and is expected to go into production on March 23rd at Universal City.

This is Jeanne Dante, the clever engenue who is still appearing in "Call It A Day" at the Morosco.

Joan Bennett Signed

UNIVERSAL has engaged Joan Bennett to play the role in "Money from Heaven," which had been originally planned for Margaret Sullavan, but which the famous Sullavan-Lombard swop between Universal and Paramount prevented. "Money from Heaven" is the title under which Louis R. Foster's story, "It's a Small World," will be released. It will go into production next Monday with Joel McCrea being co-starred with Joan Bennett, directed by Alfred E. Green. "Money from Heaven" has been adapted to the screen by Samuel Hoffenstein, E. E. Paremore and Doris Malloy, E. M. Asher, who produced "Magnificent Obsession" and "Dracula's Daughter," will make the production.

Joan Bennett has been advancing in popularity by leaps and bounds this year by the only process that makes stars profitable at the box-office,—good pictures. Some of her recent ones are "Two for Tonight," with Crosby, "Big Brown Eyes," "She Couldn't Take It," which just played the Center Theatre, and "13 Hours by Air," which will be released this month.

Joel McCrea was featured in "Splendor" and "Barbary Coast" with Miriam Hopkins, and with Claudette Colbert in "Private Worlds." He is also in a big role in "These Three," now at the Rivoli Theatre in New York.

BRING

it's alive!

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Ladies and gentlemen, here is a picture. It's one of those occasional pictures that your patrons know in advance through the grapevine system that it's good. Get behind it with all the guns you have. We struck that state's worst blizzard with it but will bring it back soon as possible. Running time, 13 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

it BACK

YOU, TOO, PROBABLY PLAYED

"MAGNIFICENT OBSESSION"

IN BLIZZARD WEATHER. BUT WHETHER YOU DID OR NOT—BRING IT BACK! GIVE IT YOUR LONGEST PLAYING TIME! MANY THEATRES ARE DOING IT! BECAUSE IT'S ALIVE! BECAUSE THERE'S STILL LOTS OF BOX-OFFICE SOCK IN IT! LOTS OF IT!

UNIVERSAL
BALANCES AME

TELEPHONE BLUES: Universal Comedies—Clever singing and dancing. Very good. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—I haven't been reporting lately, but it would be an injustice to Universal if I passed this up. This is positively the finest and most satisfactory picture this season. I don't remember when (if ever) of hearing so many raves as they give on this and it's got one whale of a draw. Congrats and thanks to Universal, John Stahl, Robert Taylor, Irene Dunne and all. It's the surprise package of the year. Running time, 112 minutes. Played February 23.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MOTION PICTURE HERALD

ICA'S BOX OFFICES

MONKEY WRETCHES: Oswald Cartoon—This was certainly a dandy. These Universal cartoons are now the best black and white cartoons on the market.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

GREAT IMPERSONATION, THE: Edmund Lowe, Valerie Hobson—Extraordinary. It is as much like reading a book, and Edmund Lowe along with the balance of the cast turns in a fine performance. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—Amusing program comedy that was well liked by our patronage. The dialogue is particularly clever and Horton turns in his usual character-ization of the befuddled timid soul.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

"SHOW BOAT" Ends With Smash Dances

The colorful major-domo of the show boat, played by Paul Robeson, in one of the costumes which was designed for him by the famous Doris Zinkeisen, standing at the entrance to the show boat. In next week's issue, Universal Weekly will tell you something about this Doris Zinkeisen, as well as all other fascinating things about Universal's 1936 "Show Boat"

UNIVERSALis filming one of the largest and most colorful spectacle numbers of "Show Boat" at Universal City studios this week. With more than three weeks of studio rehearsals behind them, 175 white and colored dancers, under the supervision of dance director Leroy Prinz are today facing the huge batteries of cameras for ensemble numbers which will take four days on the famous old "Phantom of the Opera" stage. With the shooting of these scenes, either Monday or Tuesday, the 1936 version of "Show Boat" will be finished.

The spectacular number is divided into two parts and traces the development of the American dance from the negro shuffle of the south through the various forms which it has influenced right down to modern times. The music used is "Gallivantin' Around," a new song written by Jerome Kern and Oscar Hammerstein II and is introduced into the production by Irene Dunne, playing for the first time in her life in blackface.

Leading the choruses is Sunnie O'Dea, young Broadway dancer, who made her debut recently in "Strike Me Pink." In "Show Boat," she plays Kim, the daughter of Magnolia in Edna Ferber's story. The production was held up for several days because in her enthusiasm, Miss O'Dea turned an ankle and Director Whale was depending on her dance for a finale.

Among the 175 dancers are Ann Meril, who acted as stand-in for Helen Morgan during the famous night club entertainer's scenes as Julie, Nelcha Colt and Carla Laemmle. Stanley is also in the cast.

NEXT WEEK

The issue of March 28th will be devoted exclusively to the greatest production effort that Universal has made since "All Quiet on the Western Front," the Carl Laemmle, Jr. production of

"SHOW BOAT"

60 THRILLS

PER MINUTE

THE SHOCK CHAMPION

OF THEM ALL!

NEWARK (N. J.) LEDGER

'Camera Thrills' at The Branford

Carrying a content of 60 thrills to the minute, with Graham MacNamee, noted radio announcer and talking reporter of the screen supplying the rapid fire comments on the action, "Camera Thrills," Universal's new feature comes to the Branford Theater, today.

These thrills were collected by Universal cameramen from the four corners of the earth. Many of them were shot at risk of life or limb by these newsgatherers of the films while on the job covering revolutions, dangerous strike riots, fires and airplane crashes. Transporting such film after photographing, by ocean liner, fast plane, speed boat and automobile constituted a thrill in itself suitable for a chapter in the feature. The picture was prepared for the screen by Charles E. Ford, head of Universal Newsreel.

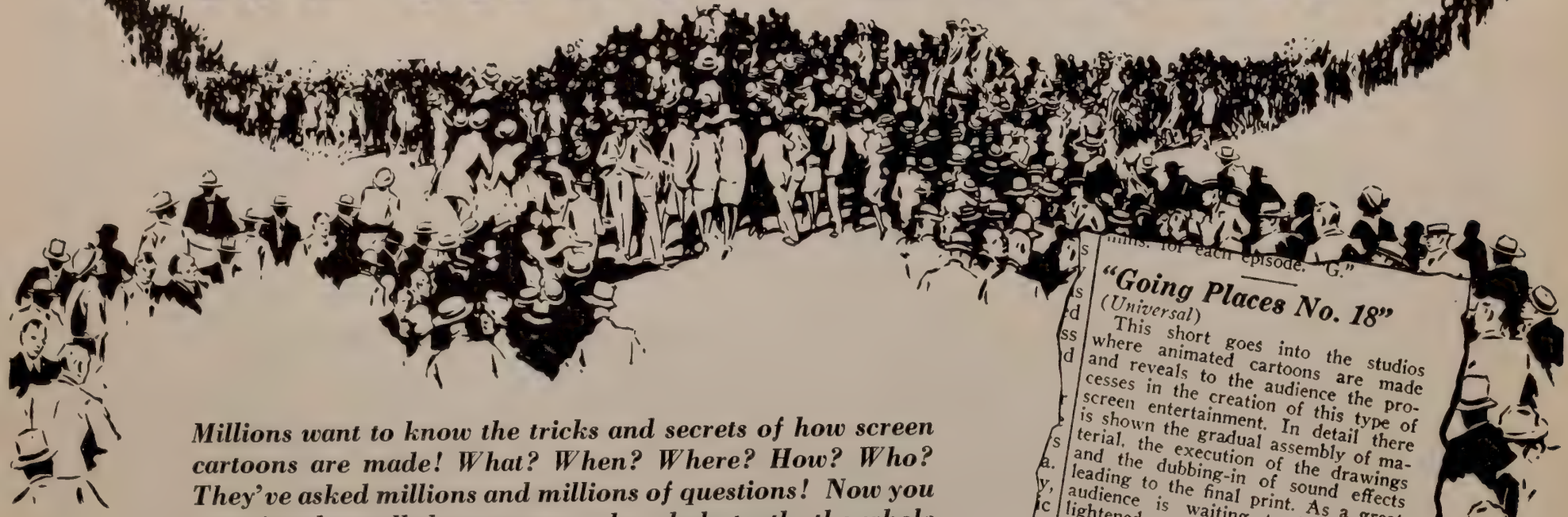
Among the most sensational scenes of "Camera Thrills" are the assassination of King Alexander of Jugoslavia and French Minister Barthou as they rode through the streets of Marseilles, the burning of the steamship, Morro Castle, the Chicago Stockyards fire, the fighting in the San Francisco strike, where cameramen were forced to wear bullet proof vests and steel helmets in braving the danger zone, and testing of bullet proof glass

CAMERA THRILLS

WE WANT TO KNOW!

WE WANT TO KNOW!

WE WANT TO KNOW!



Millions want to know the tricks and secrets of how screen cartoons are made! What? When? Where? How? Who? They've asked millions and millions of questions! Now you can give them all the answers – the whole truth, the whole sensational, exciting truth – and clean up while doing it!

...ninutes for each episode. "G."

"Going Places No. 18"
(Universal)

This short goes into the studios where animated cartoons are made and reveals to the audience the processes in the creation of this type of screen entertainment. In detail there is shown the gradual assembly of material, the execution of the drawings and the dubbing-in of sound effects leading to the final print. As a great audience is waiting to become enlightened on this subject, this should be found interesting by all. Lowell Thomas delivers an informative and interesting narrative.

MOTION PICTURE DAILY

"CARTOONLAND MYSTERIES"

BOOKED BY RADIO CITY MUSIC HALL!

GET IT BY ORDERING "GOING PLACES" No. 18!

Declares California Holiday for "Sutter's Gold"

(Continued from Page 9)

paper representatives from both the Bay District and Southern California, and many other motion picture executives. The reception at the depot will be conducted by the Junior Chamber of Commerce and will be staged in typical 1849 style with everyone attired in pioneer garb. Brief messages of welcome will be given by the Governor, Mayor, and City Manager.

Following the ceremonies at the depot, the visitors will be placed in stage coaches, wagons, and on horses for a parade which will pass up K street to 12th street and thence to the Hotel Senator.

All of the major transportation companies are advertising the "Sutter Gold Days Celebration" at all of their points of service adjacent to Sacramento. The Southern Pacific Company has already printed and is now selling a special "$10.00 All-Expense Ticket" throughout the Bay District.

Early in the evening another larger parade will pass through the business district and out to the Alhambra theatre for the premiere. Several prizes are to be offered for the best floats, costumes, etc., which are entered in this evening parade. A special entertainment program in front of the theatre will be offered upon the arrival of the parade at that point.

Immediately following the premiere showing of "Sutter's Gold" at the Alhambra, all who wish will be invited to attend the "Sutter's Gold Days Ball" at the Hotle Senator. Present plans call for Governor Merriam and Binnie Barnes, the feminine star of the picture, to lead the grand march at this ball.

The entire program of events throughout the day will be photographed in sound by the newsreel cameramen and will be shown in all parts of the country during the two weeks immediately following. This celebration will act as an excellent 'opening gun' for the great celebration planned for 1939 at which time California will celebrate its 100th anniversary.

Portrait of Johann August Sutter, by Buchser, in the Musee des Beaux Arts, in Soleure, Switzerland, reproduced from a photograph of the original in the possession of Sutter's granddaughter, Mrs. M. Van Wolbeck. This famous painting hung in an obscure Inn in Switzerland for nearly 50 years before it was discovered under a thick layer of dust and removed to the Soleure museum.

An enlarged reproduction of this famous painting of the famous Californian is being prepared at Universal City. It will be presented by Mr. Laemmle to Governor Merriam at the premiere of "Sutter's Gold" at the Alhambra Theatre in Sacramento. Eventually it will hang in the permanent museum which the State of California established in the old Sutter Fort and which is capably and hospitably presided over by Henry C. Peterson.

WINS $50.00

A. E. Thompson, projectionist of the Ritz Theatre of Hillsboro, Texas, has made a suggestion in acordance with Carl Laemmle's oft-repeated request. Mr. Laemmle is willing to pay for any suggestion made by a projectionist, a theatre manager, or operator, who has an idea which can be utilized and which will tend to improve either Universal Pictures or pictures in general. Mr. Thompson has made such a suggestion, Mr. Laemmle has accepted it, and has sent Mr. Thompson a check for fifty dollars.

Screen Stars Back Universal Championship Basketball Team

IN recognition of their winning the A. A. U. basketball championship of Southern California with a record of 20 straight victories the Universal Pictures All-Stars are now competing in the National A. A. U. championships in Denver under the sponsorship of several well known screen personalities. On Wednesday, in their second game they defeated the strong Penn A. C. of Philadelphia by 32-27.

The Universal team, third in the 1935 national titular race has a chance for a trip to the Olympic games in Berlin this year. The players are all studio employees. Their sponsors are, in addition to manager, Jack Pierce, Karloff, Irene Dunne, Carl Laemmle, Jr., Buck Jones, Director James Whale, Edward Everett Horton, Binnie Barnes, Cartoonist Walter Lantz, Dance Director LeRoy Prinz, Producer E. M. Asher, Producer Fred S. Meyer, Curley Robinson and General Manager William Koenig. It is the strongest team on the west coast.

Carrying the blue and gold of Universal studios and the Oswald rabbit mascots to the Denver championships are Frank Lubin (1935's high scoring player of the National Tournament). Carl Knowles, Carly Shy, Art Mollner, Duane Swanson, Don Piper, Sam Balter and Lloyd Goldstein, all former college basketball stars. Jim Needles of Loyola has served as coach for the Universal team.

* * *

Governor's Lady Wears Sutter's Gold

WALTER STUNZI of the Stunzi Silk Company is the first dress goods manufacturer to dye silk in one of the season's newest and most fascinating colors, Sutter's Gold. This color was devised by Mme Margaret Hayden Rorke and it was inspired by Universal's picture depicting the romantic history of General John A. Sutter.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

EXPLOITATION NEWSREEL OF THE WEEK

Out in Omaha, Ted Emerson, Manager and Charles Schlaifer, p. a. of the Omaha Theatre, gave the "Magnificent Obsession" safety driving stunt a new twist and netted their campaign a nice break. A tie-up was made with the Bee-News, top notch newspaper, advocating safer driving. Each day a number of their reporters gathered the license numbers of motorists who carefully observed the traffic rules, and after eliminating duplicates, their names were obtained from the police department and published in the columns of the newspaper.

* * *

By arranging a special preview of "Magnificent Obsession" for Cleveland's ministers, Al Beckerich and Mort Goodman, manager and p. a. of the Hippodrome Theatre received their wholehearted thanks, praise and cooperation. A number of the ministers used the theme of the picture as the basis of their weekly sermons, their church's weekly calendars carried notice of the showing.

* * *

L. M. Threet, Manager, Texan Theatre, Lufkin, Texas, following a pressbook suggestion, built this venetian blind shadow box on "Magnificent Obsession" in his lobby three weeks in advance of play date. A small motor animated the display, changing it from position one to two. During the run, the display was moved to a prominent drug store window.

SPRECKELS GAGS "LOVE" IN LOBBY

Realistic Display Kids Marriage Problem

THIS inexpensive, unique lobby stunt, engineered by Manager Al Sobler and Publicity Manager Marian Gronaw, for "Next Time We Love" at the Spreckels Theatre, San Diego, drew much attention and thought from patrons. The young man, wearing the apron tended the life-like doll in the baby crib and at the same time read "The Modern Parent." The sign read: What Happens To Romance—When the Wife Becomes the Breadwinner and the Husband Becomes the House-Maid? Copy then ran into details of the Ursula Parrott story on which "Next Time We Love" is based.

Sobler's comprehensive campaign also included a substantial boost in the newspaper advertising space, posting of 24-sheets, distribution of bookmarks through the public and circulating libraries, and house to house distribution of accessory roto heralds.

National Ads For 'Next Time We Love'

Maxwell House Coffee Tie-up

AS a campaign aid for "Next Time We Love," Universal has completed a national tie-up with Maxwell House coffee. An offstage scene showing Margaret Sullavan, the star, and Edward H. Griffith, the director, drinking a cup of Maxwell House coffee was used as the basis of the display. The full page ad shown, reproduced in four colors, was placed in the American Weekly Magazine, which reaches three million homes, and in the colored sections of numerous other top rank newspapers. To assist theatres in landing grocery windows when they play the picture, Universal has also made this photo one of the set of accessory tie-up stills, available at all exchanges.

Dallas News Ties Up To "Great Air Mystery"

THE greatest newspaper in the Southwest has joined the ranks of the many outstanding publications co-operating with Universal Pictures in the exploitation of the "TAILSPIN TOMMY" chapter play "THE GREAT AIR MYSTERY." The tie-up was engineered by Louis Charninsky, ace showman of the Capitol Theatre, Dallas, Texas. "TAILSPIN TOMMY" has been a feature of the Dallas Morning News since its inception.

In return for trailer run on the Capitol Theatre screen, telling audiences to follow the exploits of "TAILSPIN TOMMY" in the Dallas Morning News, the paper gave wide publicity to the serial and underlined the cartoon with healthy sized ads telling the readers to see the serial at the Capitol Theatre. A fine tie-up for the newspaper as well as the theatre.

SAN FRANCISCO — Hal Neides wins more exploitation honors for his campaign on "THE INVISIBLE RAY" at the Orpheum Theatre, San Francisco, Calif. In addition to a nice set of newspaper ads, Neides gave the picture an extended advance boost in his lobby and on the screen. Here is pictured one of Neides stunts. An ordinary house spot-light was tricked up with a sheet metal housing and some weird paint to catch the eye. A magenta gelatin added mystery to the light which was supposed to represent the Radium X-ray. The signs added to the intrigue.

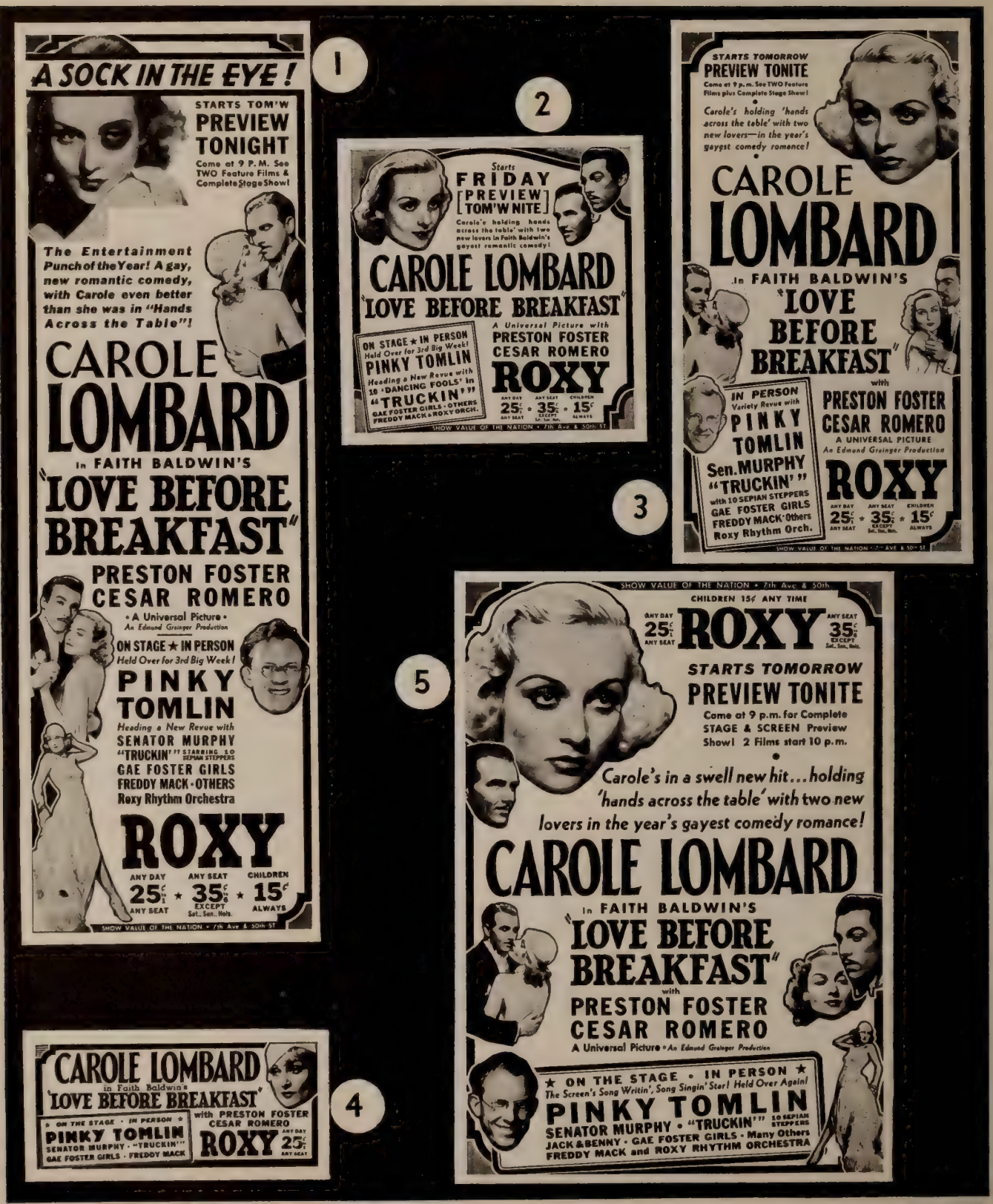
CANTON—All Canton, Ohio, trolley cars were bannered with the news that "MAGNIFICENT OBSESSION" was showing at the Alhambra Theatre. "Doc" Elliott used the cars as one item in his city-wide boost of this great picture. A preview for a special group of people was held, to which officials and employees of the trolley lines were invited in appreciation of their assistance. In addition to the banners on the side, jumbo window cards were used on front and back of the cars.

The local ministers, also invited to the preview, were much enthused with the picture, and in return made mention of it during the weekly service.

JERSEY CITY — This beautiful arch display on "MAGNIFICENT OBSESSION" is the handiwork of the crack art staff of the Stanley Theatre, Jersey City, N. J., under the direction of R. Keuhn, manager, and Bob Deitch, publicity manager. The background of the metallic letters was of rich black velour.

Radio dramatization of picture was used on local station two days before the opening.

PUNCHY ROXY, N. Y. ADS BY MORRIS KINZLER



(1) Two column x 13¼" (2) Double column x 4½" (3) Two column x 8 (4) Two column x 2" (5) Three column x 9"

ALWAYS THERE FIRST!

WHEN IT HAPPENS

WHERE IT HAPPENS

UNIVERSAL NEWSREEL

with

GRAHAM McNAMEE

From

UNIVERSAL PICTURES CORP.

ROCKEFELLER CENTER

NEW YORK CITY

MANAGER
BAY SHORE THEATRE
BAY SHORE L I N Y

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U. S. POSTAGE
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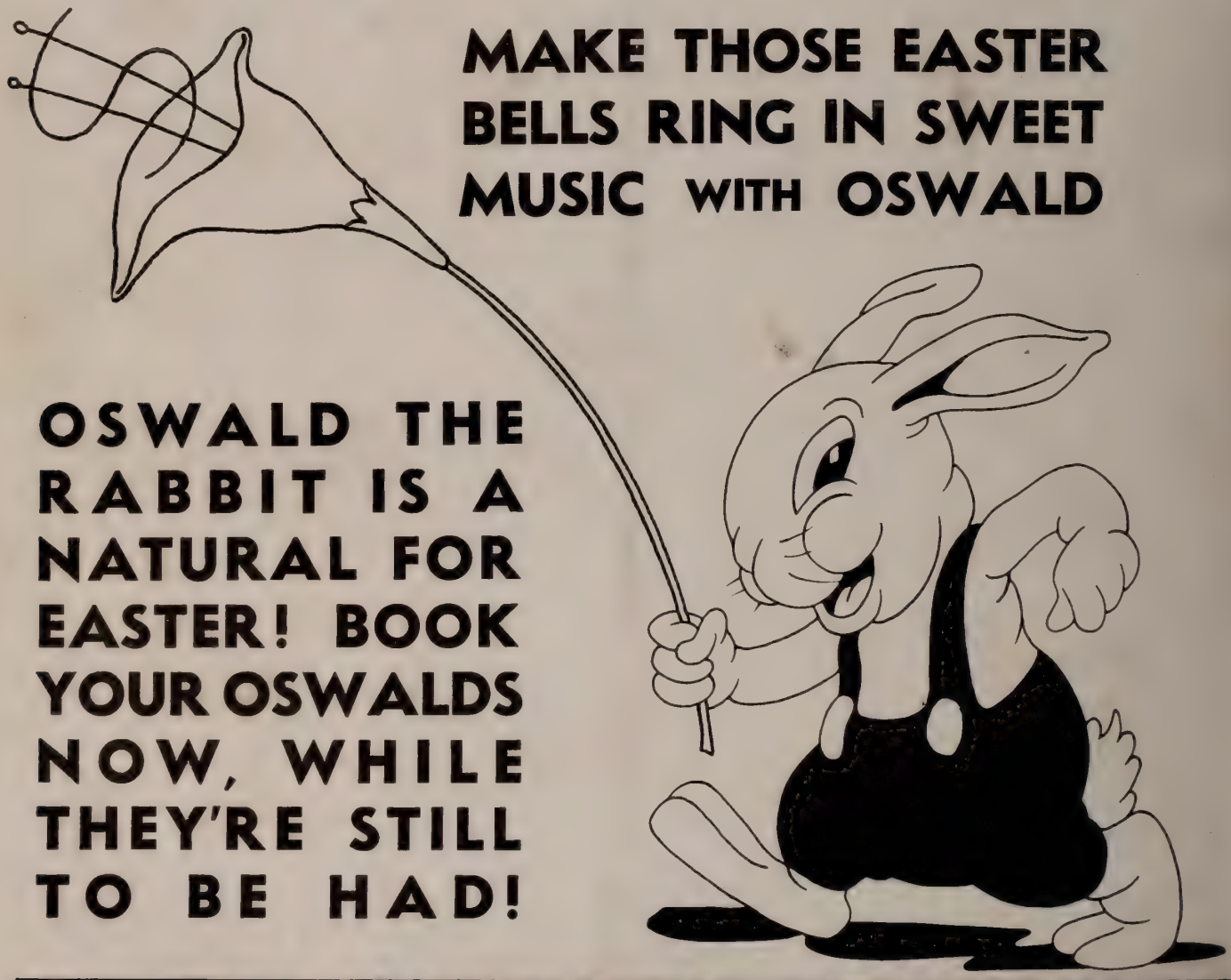
New York, N. Y.

MAKE THOSE EASTER BELLS RING IN SWEET MUSIC WITH OSWALD



OSWALD THE RABBIT IS A NATURAL FOR EASTER! BOOK YOUR OSWALDS NOW, WHILE THEY'RE STILL TO BE HAD!

OSWALD *The* LUCKY RABBIT

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 38 APRIL 25, 1936 NO. 12

HERE COMES THE SHOW BOAT!

Irene Dunne and Allan Jones in "SHOW BOAT"

AFTER PRISON—WHAT?

It's coming—the Big House Drama with the Powerhouse Punch!

ROLL OF HONOR

The following exhibitors have used Universal Pictures continuously Since in Business

FAMOUS PLAYERS CAN CORP. LTD—Vancouver territory.

ROYAL THEATRE	VANCOUVER, B. C.	Mr. W. P. Nichols
REX THEATRE	VANCOUVER, B. C.	Mr. W. P. Dewees Amalgamated Theatres, Ltd. Owner)
ILO ILO THEATRE	CUMBERLAND, B. C.	Mr. E. W. Bickle
EDISON THEATRE	NEW WESTMINSTER, B.C.	Mr. F. L. Kerr
LONSDALE THEATRE	NOR. VANCOUVER, B. C.	Mr. R. J. Dawson
OPERA HOUSE	OCEAN FALLS, B. C.	Pacific Mills, Ltd. Mr. T. W. Bourns Pacific Mills, Ltd. Vancouver, B.C. (Buyer)
PATRICIA THEATRE	POWELL RIVER, B. C.	Mr. Myron C. McLeod
PROVINCE THEATRE	REVELSTOKE, B. C.	Mr. H. W. Cooper
RIALTO THEATRE	LADYSMITH, B. C.	Mr. Jas. Haworth

For Ten Years

BRITANNIA THEATRE	BRITANNIA BEACH, B. C.	Barbara Theatres, Ltd. Mr. T. D. McLellan

For Three Years

FRASER THEATRE	VANCOUVER, B. C.	Mr. A. Young
Now managed by son		Mr. L. Young

R. A. SCOTT, Mgr.

GRAND

Straight-from-the-Shoulder Talk Written by The Motion Picture Daily

"Show Boat" is musical drama certain to thrill. Lavishly, but tastefully, produced; intelligently directed, its acting splendid, the picture impressively combines entertainment and commercial essentials completely assuring class-mass popularity.

The motivating story is deeply human in character, continually keyed to stir tender and sympathetic emotions as well as a love drama hitting right at the heart. Its music, particularly Paul Robeson's singing of "Ol Man River," was received by a preview audience with thunderous applause and actually is an artistic masterpiece. The melodies rendered by Allan Jones, Irene Dunne and Helen Morgan, in addition to the charm of the score and the choral features, potently embellish the appealing plot power.

The scope of modern production technique, allowing the fullest in effects, faithfully preserves and accentuates the full qualities of the original story by Edna Ferber. The script and lyrics by Oscar Hammerstein, 2nd, and the music by Jerome Kern, plus the cast selections by Carl Laemmle, Jr., the producer, placed in the hands of James Whale, the director, afford opportunity for the greatest effort in his career.

His handling extracted the full values which the vehicle provided. As the picture was shown here, and accepting a preview audience's reactions as a gauge, everyone associated

GROSSES

with the production will share in the credit of participating in what is probably the most important Universal production in years.

The preliminary sequences portray gaiety, color, glamour and excitement of the arrival of Charles Winninger's showboat. The dramatic trend enters as Donald Cook thrashes Arthur Hohl for trifling with his wife Helen Morgan. Preluded by Robeson's rendition of "Ol' Man River" to hint further at dramatic contrast, romance enters with a tuneful meeting of Jones and Miss Dunne.

Convincing performances, contributed by Miss Dunne, Jones, Winninger, Miss Westley, Miss Smith, White, Miss Morgan, Robeson and the lengthy supporting cast, leave nothing to be desired. Similarly, the music is a treat, certain to charm any and all in both specialty as well as in choral numbers. It has a quality of lasting impression. For spectacle "Show Boat" has logically woven in all the color and excitement of the showboat era along the Mississippi, plus the cabaret and theatre glamour of the day. Dance arrangements by Leroy Printz are always in the spirit of the picture's mood.

A show that will grip the imagination and sate the appetite of any kind of audience, "Show Boat" is destined for grand grosses if showmen will only put half the effort into the selling that the producers, writers, directors and players did in the making.

SHOW
BOAT

(VERSION OF 1936)

Released

May17

by

FULL SPEED AHEAD!

UNIVERSAL

HUGE

READ THE HEADLINES! READ EVERY LINE
ABOUT THE LINE-UP BUSINESS IT'S DOING!
WAY ABOVE AVERAGE EVERYWHERE
THAT THEY BACK IT UP WITH THE SWELL
CAMPAIGNS IT DESERVES!

SUTTER'S GOLD

"Sutter" Huge San Francisco Hit, $11,800

SAN FRANCISCO, April 12.—"Sutter's Gold" turned out to be a huge hit at the Orpheum. Local patriotism helped along the exploitation and brought the natives out in droves. The $11,800 take was over par by $5,000.

Week Ending April 1:
"SUTTER'S GOLD" (Univ.)
ORPHEUM—(2,440), 15c-30c-35c-40c. 7 days. **Gross:** $11,800. (Average, $6,800)

HIT!

M. P. DAILY

"Sutter" Big In Denver and Is Held Over

DENVER, April 3.—"Sutter's Gold" grossed $10,000 at the Denver, above par by $3,000, and was moved to the Broadway for a second week. The take was especially noteworthy because there were two snowfalls and three days of unusual cold.

"SUTTER'S GOLD" (Univ.)
DENVER—(2,500). 25c-35c-50c. 7 days. Stage band. **Gross:** $10,000. (Average, $7,000)

BOXOFFICE

"Sutter's Gold" Wins Frisco High Honors

AVERAGE IS 100%

San Francisco — For highest percentage, "Sutter's Gold" at the Orpheum took honors, grossing 135 per cent. The Warfield with "Rose Marie" had one of the best weeks since stage shows were abandoned, drawing 125 per cent. For the first time the feature was not double-billed since the non-stage policy was inaugurated several months ago.

VARIETY

Broadway (Huffman) (1,500; 25-40)—'Sutter's Gold' (U), following a week at the Denver. Garnering $1,500, good for second run.

OSWALD GOES IN FOR QUINTS!

The Lucky Rabbit! He's Five Times as Funny in his Newest Release---

"BARNYARD FIVE"!

2 New Managers For Universal Exchanges

JAMES R. GRAINGER, general manager of distribution for Universal announces two new exchange managers, both men being advanced from previous positions in the Universal organization.

Walter S. Quade, salesman in the Oklahoma City office, with a splendid record of achievement, has been appointed to the position of branch manager of that office. This appointment was occasioned by the resignation of R. I. Payne. Mr. Payne has been with the Universal for over twenty years, having started in the Dallas office as an office boy. Mr. Payne is resigning

(Continued on Page 29)

Here is Universal's newest male star, Henry Hunter, whose ability and success on the radio first attracted Universal to him. A talent scout made a trip to Chicago to sign him up and now he is under long term contract, playing his first featured role with little Ann Preston in the problem picture, "Paroled"

Carole Lombard is back at Universal City. There is a whole production crew there which enjoyed hugely her last visit while she was making "Love Before Breakfast." This girl is not only a great actress, but a great trouper and has the faculty of making everyone in her company a willing slave. Miss Lombard started this week the production of another picture in which she will have even greater scope for acting and for trouping. The new picture is "My Man Godfrey," in which she is co-starred with William Powell.

Irene Dunne almost got into grand opera and she never quite got over wanting to be in grand opera. When anyone from the Metropolitan comes to California, she looks at them in just exactly the way that she is looking at Lotte Lehmann in this picture. Miss Lehmann, Metropolitan Grand Opera star, is on a concert tour in California and visited Irene Dunne on the "Show Boat" set while the picture was being made.

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published Weekly by the Motion Picture Weekly Publishing Co.
Rockefeller Center, N. Y. City
Universal Pictures Corp.
Copyrighted 1936
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APRIL 25, 1936
Vol. 38 No. 12

MOTION PICTURE HERALD HAILS

¶ *THE OLD AND THE NEW of American entertainment are contrasted with the emphasis that sound has brought to the screen in Universal's new version of "Showboat," the subject of this Herald Pictorial Preview. Above is the "entire company" on the old river boat; below, an ensuing and elaborate scene on the New York stage with Kim (Sunnie O'Dea) in debut. On the opposite page: Allan Jones, starred as Gaylord Ravenal, with Irene Dunne as Magnolia, and Charles Winninger as Cap'n Hawks, skipper, the role he created in the original stage play. The novel was by Edna Ferber and the late Florenz Ziegfeld produced the stage version and a revival. Universal made it on the screen first as a silent production and later with a part sound treatment. Thus, the forthcoming picture represents the fifth presentation of the story on stage and screen.*

GREAT PICTURE – "SHOW BOAT"

April 18, 1936 MOTION PICTURE HERALD 17

'SHOWBOAT' and AMERICANA

by GUS McCARTHY
in Hollywood

WOVEN of material 100 per cent American in character, re-creating the glamour of one of America's grandest and best loved institutions, the river showboat, and capturing the glitter of the American stage during the brilliant era bridging two centuries, "Showboat" returns to the screen in Universal's third picturized version of the Edna Ferber novel which the late Florenz Ziegfeld had brought to the stage and then presented a second time in revival.

The locales and settings which constitute the backgrounds promise to be as interesting as the story. An old river showboat has been faithfully duplicated for the earlier sequence. The ensuing locales, the residence districts, night clubs and theatres of Chicago, New York and Paris, will be presented as they were at that time.

Musical drama is the substance of the picture. The motivating story is a sympathetic, emotion inspiring dramatic romance. It blends love interest and drama that has pathos for its keynote. Comedy contrast is homey, human humor. Music, as featured in solo and chorus, incidental to action and incorporated in the score, combines the appeal of old favorite airs, the charm of Negro spirituals and folk songs and the allure of specially prepared modern numbers. Dancing revives the rhythmic grace of old fashioned cake-walks, soft shoe and sand dances and contrasts them with the flashing tempo of modernism.

The story is the romance of two persons and the drama of many. It tells of a love that thrilled to the ecstasy of youth and the joy of parenthood; a love that knew the happiness of triumph, the despair of disappointment, fear of poverty and the tragedy of desertion. It tells of a man who was afraid and a woman who was the soul of courage.

But "Showboat" is not a somber story. For every moment of drama, and that entertainment quality is sometimes stark in its tear provoking quality, there are just as many minutes of gayety, life and joy. Paul Robeson singing "Old Man River" may touch the more tender emotions, but there is a bubbling brilliance continually accruing to Charles Winninger as Cap'n Andy Hawks, skipper of the "Cotton Blossom." The love drama of Irene Dunne as Magnolia and Allan Jones as Gaylord Ravenal calls to sympathy but the fun Sammy White and Queenie Smith provide is surely capable of spreading smiles.

The story is now being brought to the screen in the full scope that modern technique has made possible. It has been given costly production.

Stage and screen play, together with lyrics, having been prepared by Oscar Hammerstein II with music by Jerome Kern, "Old Man River," "Make Believe," "Old Fashioned Wife" and "After The Ball" are among the old numbers that will be heard in addition to three new Hammerstein-Kern numbers. Dance numbers, arranged by LeRoy Prinz, span the range from the stately effects of yesteryear to the intricate arrangements of today. More than fifty sets were constructed to accommodate the production. With James Whale as director, the cast also includes Helen Westley, Donald Cook, Hattie McDaniel, Francis X. Mahoney, Charles Middleton, Arthur Hohl, Helen Morgan (also in her stage role), J. Farrell MacDonald, Marillyn Knowlden, Sunnie O'Dea, Mae Beatty, Clarence Muse, a score or more well known names in minor parts, a Negro chorus of 200 voices, fifty dancing girls and 3,500 extras.

"My Man Godfrey" Starts Brilliantly

ERIC HATCH

Author of "My Man Godfrey," which is now in production at Universal City with William Powell and Carole Lombard starred. This will be the first of Eric Hatch's novels to reach the screen. He had hopes of another screen story until a new production boss discovered that the Hatch story was a pet of his predecessor. Then both the story and Mr. Hatch were dismissed unceremoniously. Mr. Hatch saw "My Man Godfrey" safely in production before he left Universal City after three months' work on the adaptation.

ERIC HATCH, the author of "My Man Godfrey," has just returned to New York from a three months' sojourn at Universal City. During his stay there Mr. Hatch collaborated with Gregory LaCava and Morrie Ryskind on the adaptation of his story to the screen. Before he left, Mr. Hatch became convinced that Universal was going to make a great production of his story. Furthermore, he firmly believes that the story will carry out his own ideas of what a moving picture story from "My Man Godfrey" should be like. He is tremendously enthusiastic about Gregory LaCava and thoroughly approves of all of the suggestions for production which he made. Furthermore, he is delighted that Morrie Ryskind is going to put the story into script form.

Hatch has been compared by critics to P. G. Wodehouse. But where Wodehouse is thoroughly a Briton, Hatch is as thoroughly American. His is the humor of the Long Island cocktail party, of the raised eyebrow, but best of all, it is the humor of incident. That is what makes his material so eminently pictureable.

Before he left the coast, he had an opportunity of seeing the remarkable set which the Universal production department built to represent the Waldorf-Astoria, where the first big comedy scene takes place. The scene is the Jade Room of the Waldorf, where the Park Avenue society, to which the rich Bullocks belonged, were playing a new game called Scavenger Hunt. As the author describes it, "it merely consists of hunting for and finding a prescribed list of things you couldn't possibly want after you found them." One of the things required was a 'forgotten man." That man eventually turned out to be "My Man Godfrey." And William Powell is "My Man Godfrey."

Eric Hatch also saw the sets which Universal had built for the next episode of the story, which takes place in the odd community made of packing cases and castoff sheet iron and old shingles, where a group of down and outers once lived in the dried up reservoir in Central Park. The setting is one of the most comical and intriguing ever built at Universal City.

"My Man Godfrey" went into production on Monday and already the Waldorf scenes have been completed. The cast in support of William Powell and Carole Lombard is growing every day, and now includes a number of very well known names. Alice Brady is the principal featured player. She plays the role of Angelica. Gail Patrick has the role of Cornelia, Carole Lombard's older sister; Eugene Pallette, the role of Alexander Bullock, Irene's father; Mischa Auer plays Carlo, the dilettante, who devoted himself so ostentatiously to Mrs. Bullock. John Light has the role of Faithful George, Cornelia's beau. Others in the cast are Jean Dixon, Pat Flaherty, Robert Perry, Eddie Kane, Jane Wyman, Selma Jackson and David Horsley.

In addition to directing "My Man Godfrey," Gregory LaCava will act in the capacity of producer as well. "My Man Godfrey" will therefore be known as a Gregory LaCava Production.

The Grandest Entertainment in Years Is 'SHOW BOAT'

WESTERN UNION

APRIL 22 1936 AM 8

R H COCHRANE
UNIVERSAL PICTURES
1250 SIXTH AVE
NEWYORK NY

BROTHER TO BROTHER I AM TELLING YOU THAT SHOW BOAT IS THE GRANDEST ENTERTAINMENT THAT I HAVE SEEN IN YEARS IT HAS EVERYTHING THAT YOU AND I AND EVERYBODY ELSE LOVES TO SEE ON THE SCREEN PAUL ROBESON SINGING OL MAN RIVER WILL SEND THE CHILLS UP YOUR SPINE AND IRENE DUNNE AND ALLAN JONES ARE SIMPLY DELICIOUS THROUGHOUT ENTIRE PICTURE THE WHOLE THING IS SO DELIGHTFUL THAT I HAVENT WORDS TO DESCRIBE IT JOE WEIL FEELS EXACTLY AS I DO CHARLIE ROGERS DESERVES FULL CREDIT FOR HOLDING PICTURE TO GIVE IT GRAND FINISHING TOUCHES

PHIL COCHRANE

'Nobody's Fool'

Is the New Title For Edward Everett Horton

FOR a week now, the Edward Everett Horton picture has been marking time at Universal City, awaiting, a releasing title. Yesterday Universal decided to release it under the title of "Nobody's Fool." The picture, while in production, had been called "Unconscious." Its shooting schedule was completed last Saturday under the direction of Arthur G. Collins.

"Nobody's Fool" is the title of a small town hero whose well-meaning enthusiasm eventually triumphed over two fighting racketeering real estate gangs. The hero, all unconscious of the terrific danger into which his innocense guided him, also snatched a fortune and a beautiful girl out of the encounter.

In support of the comedian, Irving Starr, the producer, engaged Cesar Romero, Glenda Farrell, Warren Hymer, Henry Hunter, Diana Gibson, Marla Shelton, Pierre Watkin, Robert Middlemass and Ed Gargan.

TOP NOTCH WESTERN

LOOKING 'EM OVER IN MOTION PICTURE DAILY

April 21, 1936

"FOR THE SERVICE"
(Universal)

When it comes to giving the patrons what they want in the line of western adventure, Buck Jones can always be relied upon to do the stuff. This production has all the elements —a good plot, plenty of spectacular action and excitement—to make it a top-notch western.

The story concerns the troubles of the "scouts" as they try to make the recently settled west safe for the oncoming pioneers.

Beth Marion ably plays the romantic lead opposite Clifford Jones. Others in the cast include such notables as Frank McGlynn and Fred Kohler, scout and bad man, respectively. The photography by Allen Thompson and Herbert Kirkpatrick is spectacular and has moments that becomes impressive.

What a Pleasure "Magnificent Obsession"

Majestic Theatre
Lexington, Nebraska
April 17th, 1936

Universal Film Exchanges, Inc.

Dear Mr. Spandau:

What a pleasure to enclose this check to Uncle Carl for the overage on "MAGNIFICENT OBSESSION." What a pleasure to have your patrons so pleased with the picture, make personal effort in your behalf to tell their friends to see it, which was done here in so many instances we couldn't even count them. What a pleasure to put on extra ushers and doormen, and a special policeman on the street, to merely give service to those who were finding their way through traffic, to see "MAGNIFICENT OBSESSION." What a pleasure to have about one half of your first show crowd just remain seated, refuse to leave, until they had seen about half of the second show, many remaining throughout the whole second show. What a pleasure to personally know many many folks who came the second night, and several the third night, to see it again and again. What a pleasure to have many patrons come to us, personally, and compliment us on the pictures we are bringing to Lexington, and especially compliment us on "MAGNIFICENT OBSESSION." What an unfortunate thing that we didn't show it for six days instead of four days, in this little town of 2800 people.

What a pleasure to know that your staff successfully exploited "MAGNIFICENT OBSESSION" so that the territory knew we were to show it these four days. What a pleasure to have your theatre staff tell you they wanted a special morning showing of the picture so they could relax and see it and enjoy it as they couldn't do so on our regular performance, while handling the big crowds.

Very respectfully yours,

R. E. FALKENBURG

This is the town of Unalaska, situated on the westermost tip of the vast arm of the territory of Alaska which points across the Bering Sea to Asia. One of the most essential industries of this little village is the theatre. A courageous individual by the name of John W. Fletcher operates this theatre, which is called the Cameo Hall, and which you will

Furthest North Theatre Paid Off the Mo

THIS is a success story out of the Far North. It is the story of the success of a little theatre and its manager, who had the darn good sense to use Universal pictures exclusively. John W. Fletcher is the name of the man who operates this little theatre in the little village of Unalaska. It is undoubtedly the furthest north and the furthest west of any theatre in the United States.

Unalaska is a small town and it has irregular communication with the outside world. In the winter, its inhabitants are particularly dependent on amusement, and its theatre is absolutely dependent on unusual attention and service from an exchange. Lots of prints have to be tied up for weeks and months at a time in order to serve this one account. However, L. J. McGinley, Universal manager, in Seattle, has taken a personal interest in the welfare of this game manager, and his fight to make a living, and to serve his community with the best of amusement in this far away spot.

The result of the care which McGinley has given to this account and the splendid way in which Fletcher has utilized this service, is that Universal pictures have turned a losing proposition into a profitable one, have paid off the

With "Show Boat" Carl Laemmle, Jr. Retires from Universal Pictures

R. H. COCHRANE, the new president of Universal Pictures announces that Carl Laemmle, Jr., has retired from Universal Pictures, where he has been a producer for the last three years. His retirement took place with the preview of "Show Boat," which is his last production for Universal.

This preview was held at the Alexander Theatre of Glendale, California. The next day Lew Harris, the manager, sent this telegram to Carl Laemmle, Jr.:

"HAVE JUST PREVIEWED IN MY THEATRE 'SHOW BOAT'. STOP CONGRATULATIONS. IT IS TREMENDOUS. STOP. PRODUCTION AND DIRECTION GRAND STOP. EVERY PLAYER MADE INTO A STAR AND MISS DUNNE IN HER FINEST PERFORMANCE. PAUL ROBESON STOPPED SHOW WITH RIVER SONG. STOP. BIG BOX OFFICE SURE.

The breaking of what might almost be called a life-long relationship of Carl Laemmle, Jr. and Universal was not unexpected. With the purchase of his father's interests, Carl Laemmle, Jr. also disposed of his own holdings in the company and has plans for future work which he will announce upon completion of a long deferred vacation trip. The young producer and the executives at Universal City parted with the pleasantest of relationships and good wishes on both sides.

Carl Laemmle, Jr. was born in Chicago two years after his father entered the motion picture business there as an exhibitor. It is no exaggeration to say that he was born into the industry. He took an intense interest in it from the time he could talk. His father brought his moving picture problems home with him to his domestic circle, where they were freely discussed. Carl Laemmle, Jr.'s first work at Universal City was the writing and outlining of a series called "The Collegians." In 1928, he was made an assistant to Henry Henigson, then general manager of Universal City, and in 1929 he was appointed general manager of the studio. Tis first big production was the play, "Broadway,' and under his management Universal produced such pictures as "All Quiet on the Western Front," "King of Jazz," "Dracula," "Frankenstein," "Back Street," "Only Yesterday" and "The Invisible Man."

Last year Carl Laemmle, Jr. relinquished the duties of general manager to become an individual producer with his own unit on the Universal City lot. Under this arrangement he made "The Bride of Frankenstein," "Remember Last Night" and "Show Boat."

see marked with an arrow in the right hand side of this extremely interesting panorama photograph of the sprawling little village in its land-locked harbor. Universal pictures took it out of the red. The service was supplied to Unalaska by the Universal Exchange in Seattle, Wash., by L. J. McGinley, manager.

age Using Universal Pictures Exclusively

mortgage on the Cameo Hall, and in Mr. Fletcher's own words, "The Cameo is now free and clear. The jinx was whipped on Universal product. I am more than proud of that. I have never been in business for myself before." Further in his letter to Mr. McGinley, Mr. Fletcher says "I feel that I have friends both in you and in Universal. You have both been swell to me. My service has been splendid. You have filled my orders with exceptional skill and knowledge of what I could use and the shipments have come to me promptly.

"You may be interested to know that many of my patrons tell me that they come to my theatre sometimes almost entirely because of the Universal Newsreel and Graham McNamee. They also like the Mentones and "Stranger Than Fiction," and Oswald goes over big with our people here in Unalaska. I am absolutely content to run Universal pictures alone, and who wouldn't be, after the experience that I have had?

(Signed) John W. Fletcher"

Universal pictures are not only universally used in the United States, but they are used throughout the world.

"We Found Love"
New Universal Title

UNIVERSAL has decided upon another title, this time for a picture to be released early in next season. The new title is "We Found Love." The title was given to Louis R. Foster's story, "It's A Small World," in which Joan Bennett and Joel McCrea are being featured. "We Found Love" is being directed at Universal City by Alfred E. Green and is being produced by E. M. Asher. The screen play is by Samuel Hoffenstein. E. E. Paramore and Dorris Maloy. There are a number of interesting people in the cast of "We Found Love," Elisha Cook, Jr., the young Broadway sensation of "Ah, Wilderness!" has the role of Skeeter and his work so far has caused Universal to sign him up on a long-term contract. Alison Skipworth has an important role. Others include Andy Clyde, Henry Armetta and Reginald Denny.

For a short space, "We Found Love" was known in the studios as "Money from Heaven." It is the story of a thousand dollar bill.

Turns Camera On Self
Oliver Has An Act to Grin

(This interesting story, with its intriguing title, appeared in the Morning Telegraph of Tuesday, April 21, 1936, and is the latest news about the Universal Newsreel cameraman, David Oliver, and his flair for the comic.)

BECAUSE he's adept at dual roles that of cameraman and actor—David Oliver, ace Universal newsreel cameraman, has been given a contract to play gag parts in forthcoming editions of the "celluloid news." He also will continue to grind his crank, but this is the first time in newsreel history a cameraman has been given an award of this kind.

It all started when Oliver, who had been assigned to take pictures of several sweepstakes winners, thought it would be funny to get a shot of some one who had not won anything. To achieve this, he took the role himself. Disappointed, discouraged and thoroughly funny, his portrayal of the loser appeared in local theatres only a few weeks ago. It scored such a hit with audiences that he repeated —this time as hick farmer strolling down Fifth avenue on Easter Day. Oliver, clad in cutaways, a ludicrous tie and undersized top hat, narrated what a "wonderful thing Easter is" and told of the sartorial tortures that went with the Easter parade.

In both instances Oliver's cameramen sidekicks did the "take." The Easter promenade was such a hit that Universal gave him the new contract.

"Gag" shots, as they are called, have made sporadic appearances in newsreel releases for the past three years.

And Oliver, the Universal ace, frankly admits he'll "kick his camera in the pants" if his comedy parts continue to click.

From news cranker to comedy—funny men have come from all other walks of life. The newsreel men are getting a well-earned break.

SHE'S EXOTIC!
SHE GIVES YOU THA
DRACULA'S
with OTTO KRUGER
GLORIA HOLDEN
Marguerite Churchill, Edward Van Sloan,
Gilbert Emery, Irving Pichel, Billy Bevan

SHE'S HYPNOTIC!

T WEIRD FEELING!

DAUGHTER

Based on the BRAM STOKER story "DRACULA'S GUEST" • Suggested by OLIVER JEFFRIES • Directed by LAMBERT HILLYER • Produced by E. M. ASHER

A UNIVERSAL PICTURE!

"Paroled" Is a Daring Picture

ONE out of every forty-five persons in the United States has a criminal record . . . has served time in prison!

This amazing revelation was just recently made by national statisticians.

What happens to each of these "one out of 45" when they are paroled from prison? Where do they go? What do they do?

"Paroled" gives a sensational and entertaining answer to those questions.

Revealing the inner workings of the modern prison parole systems, subject today of country-wide controversy, it

(Continued on Page 29)

Louis Friedlander, and Cameraman Robinson, photographing the Universal movie debutantes, Ann Preston and Henry Hunter, in "Paroled."

"Paroled" is a story of the way the parole system works out. The scene above is the setting of the parole board room in the prison. The parole board is in session and the guard is bringing a prisoner is to be examined. If he passes the examination, he will be paroled. The prisoner is Noah Beery, Jr.

Grant Mitchell and Henry Hunter in "Paroled."

Henry Hunter, Noah Beery, Jr. and Alan Baxter in a gripping scene from Universal's problem picture, "Paroled."

"Crash Donovan" Full of Thrills

Nan Gray, the youngest leading woman in pictures, plays opposite Jack Holt.

●

John King looks swell in the motor cycle cop's uniform, and Eddie Acuff, below, is subbing in for Andy Devine.

DEATH rides the highway in "Crash Donovan," the thrilling Universal drama which stars dynamic Jack Holt in the role of a motorcycle officer, rookie member of the California Highway Patrol. The background of the screenplay is his course of training and his eventual entry into a world of shrieking sirens, accidents and sudden death.

In the opening sequences of the story Holt is seen as a daredevil motorcycle stunt rider with a carnival, finally deciding to join the motorcycle patrol when he falls in love with the daughter of its commander. Later he contemplates returning to the carnival when he learns that the girl has given her heart to his riding partner on the police force, when their attention is suddenly diverted to the apprehension of a gang of smugglers, whom they pursue over the highways at 80 miles an hour.

Dynamic Jack Holt, star of "Crash Donovan," in a typical Jack Holt pose.

Chasing the criminals to their stronghold in the country, Holt and his brother officer finally descend upon them in a rousing climax filled with exciting events. In addition to its thrilling drama, "Crash Donovan" furnishes an interesting picture of the hazardous work of the motorcycle police.

Through the co-operation of E. Raymond Cato, chief of the California Highway Patrol, and Inspector W. F. Cannon of the Los Angeles County division, the pick of the state's motorcycles were appearing with Jack Holt in "Crash Donovan."

The entire drill team of the Highway Patrol, comprising thirty-two expert riders under the leadership of Drillmaster George Kidwell, appeared in a succession of spectacular motorcycle drills, and a score of other officers worked in various other sequences throughout the picture. Technical advisor on the film was Officer George Stinson, protege of Madame Ernestine Schumman-Heink and nationally known as "the singing cop."

Holt's supporting cast in "Crash Donovan," includes Nan Gray, youngest leading lady in pictures, John King, Eddie Acuff, Hugh Buckler, Douglas Fowley, James Donlan and Paul Porcasi, and the picture is being directed by William Nigh.

The distraught individual in the center is Douglas Fowley, one of the most capable actors in pictures, who started on the Universal lot and is now back there again.

BALABAN AND K
ALL UNIVERSAL
SERIALS *for* 18 CHICA

These are the Serial Chan

- BUCK JONES
- ACE DRUMMOND
- JUNGLE JIM
- SECRET AGENT X-9

AND NOW PLAYING AT

UNIVERSAL'S "FLA

ATZ SIGN UP
'S 1936-37
GO THEATRES!

pions they'll play:

World's greatest action star in "THE PHANTOM RIDER", ifteen chapters of thrill-packed, dangerous adventure.

From the amazing King Features newspaper cartoon strip by Capt. Eddie Rickenbacker, in 13 smashing chapters.

Another famous King Features newspaper cartoon strip ead by millions; 12 chapters of roaring thrills and action!

King Features syndicated cartoon strip—12 chapters of heroic adventures with undercover operators!

THESE ARE THE THEATRES THEY'LL FEATURE THEM IN:

HARDING
VARSITY
MARYLAND
REGAL
NORSHORE
NORTOWN
BELMONT
GATEWAY
TERMINAL
SENATE
CENTRAL PARK
BERWYN
STATE
MANOR
LA GRANGE
CRYSTAL
COVENT
LAKESIDE

& K HOUSES

SH GORDON"

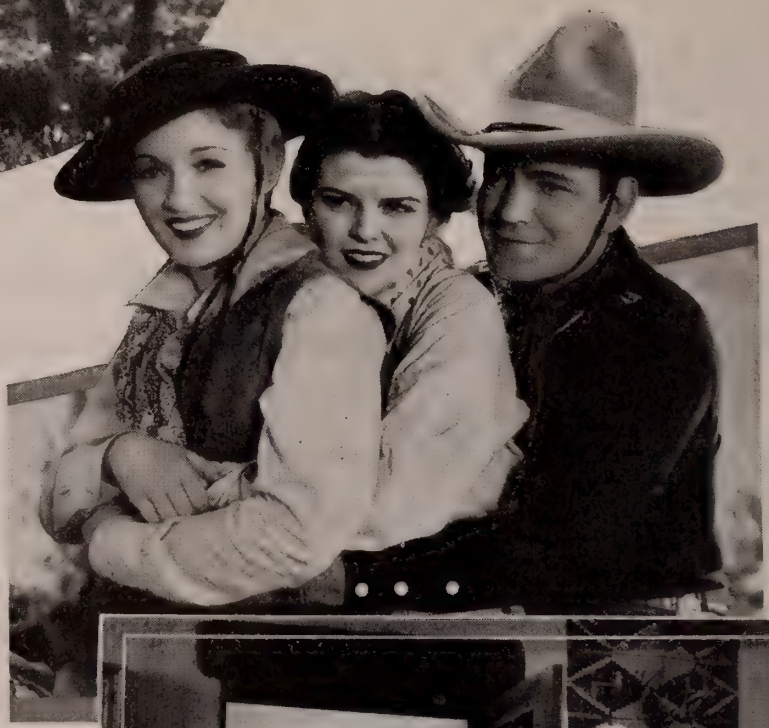
"THE PHANTO

Buck Jones' B

Here is the "Phantom Rider" himself.

Incidentally, "The Phantom Rider" will be Henry MacRae's sixty-second continued film drama. "The Phantom Rider" will be directed by Ray Taylor, whose success with Universal serials and with Buck Jones in particular has been little less than phenomenal.

Buck Jones has two beautiful leading ladies as principal support. One is Marla Shelton, the new



Three on a horse. Diana Gibson, Marla Shelton and Buck Jones, all of whom are appearing in the Buck Jones lead-off serial for next season, "The Phantom Rider."

EVERY serial season is right if Buck Jones opens it. The eminent western star, the greatest bet in western pictures today, will open Universal's current serial season with "The Phantom Rider." Buck Jones opened last year's Universal season with "The Roaring West," the season before that with "The Red Rider," and the one before that with "Gordon of Ghost City." A Buck Jones serial is one of the most profitable investments that any moving picture house can make. "The Roaring West," "The Red Rider" and "Gordon of Ghost City" proved this beyond a doubt.

The new serial, "The Phantom Rider," is, in script form, the most imaginative and thrilling serial which Buck Jones has ever made. Its first episode fully lives up to the script. It is so full of everything that makes a western serial click, so full of climactic incidents, so genuinely suspenseful that Henry MacRae will produce it in fifteen episodes instead of the customary twelve. The story was written by George Plympton, Basil Dickey and Ella O'Neill, who have turned out many extremely successful Universal serials. Mr. MacRae himself is cooperating in writing the screenplay of the serial.

It's this kind of thing that makes every one of the fifteen chapters of "The Phantom Rider" thrilling.

M RIDER"
st Seller

beauty who is one-quarter Cherokee Indian and for whom Universal envisions a tremendous success on the screen. Miss Shelton has been scoring success ever since she was fourteen years old and was a licensed radio operator. Athletics is her long suit. She is right at home in the saddle and with fire-arms. The other leading lady is Diana Gibson who has spent a year in minor roles and is best remembered as the leading lady for Jack Holt in "Dangerous Waters."

The cast includes, in addition such players as Eddie Gribbon, Harry Woods, Joey Ray, Frank LaRue, George Cooper, Helen Shipman, Charles LeMoyne, Jim Corey, Tom Carter, James Mason, Charles King and Paul Regas.

Briefly, the story concerns the unusual experiences of a government detective. This detective, of course, is Buck Jones. He has been sent into the cattle and mining town of Maverick to bring to justice a band of outlaws who are terrorizing the ranchers, the nesters and the mining prospectors. They have been unusually successful at it. Jones comes to town in the guise of Buck Grant, a nester, and proceeds to clean out the outlaws and save the settlers.

Where was the "Phantom Rider" when this took place? See the next episode!

BALABAN & KATZ BOOK SERIALS

ON the strength of Universal's announced line-up for next season, the Chicago exchange has sold to the Balaban and Katz houses a deal for the four new 1936-37 serials. They will play in the eighteen important Balaban and Katz Chicago Theatres. Balaban and Katz is operated by some of the country's shrewdest showmen and it is the first time that this important circuit of de-luxe operatives has ever contracted for a group of four serials at one time. This is one of the most significent events in modern serial history and is only a foretaste of the way in which really outstanding serials are being regarded by moving picture showmen throughout the country.

In addition to the interest-compelling program which Universal has outlined for next season, the Balaban and Katz booking was also inspired by the success of "Flash Gordon" in its houses. "Flash Gordon" was recently sold to Balaban and Katz and it is now playing with unprecedented results for this sensational serial.

Two other significant events show the new trend toward serials and the remarkable success which "Flash Gordon" is exerting in this trend. One of them is the booking of "Flash Gordon" into the RKO Majestic Theatre in Columbus, Ohio. The Majestic is a big first-run house which has never in all of its existence run a serial. It booked "Flash Gordon" in the first place rather against its will and it booked it for the children's morning matinee only. However, there was so much favorable coment even while the serial was being advertised and so much interest demonstrated to the management, that RKO decided to use it four days for regular afternoon shows. Then "Flash Gordon" opened. On the opening day, it created so much enthusiasm among the adults as well as the children that it was shown at every performance during the week, not limited to the four days only and each of the subsequent episodes will also be run the entire week.

The second significant event is the booking of "Flash Gordon" into the Paramount Theatre of Los Angeles. The Paramount is the ace first-run down town theatre of Los Angeles. It plays Fanchon and Marco shows and is Paramount's show window in Los Angeles. It also books the top features of other companies. The booking of "Flash Gordon" is for the full seven days of the week and it started off there April 16th.

These two new first-run bookings are "Flash Gordon" boosters.

MOST TIMES ON SCREEN

Strangely enough, the actor who will be on more moving picture screens throughout the United States during the the coming year than any other actor or actress, is Buck Jones. He is assured by his contract with Universal for features and "The Phantom Rider" serial, of more screen appearances than any other star. He will play in six western features and by reason of his appearance in a minimum of 4,000 theatres a portion of twenty-three weeks out of every fifty-two, he will achieve this unparalelled record.

Serial Season Starts

NOW that "The Phantom Rider" is well under way at Universal City, Henry MacRae and Barney Sarecky, who will share the serial production burden between them, are making their plans for the other three serials of the year.

The next serial to go into production will undoubtedly be "Ace Drummond," the King Features strip which was suggested by Captain Eddie Rickenbacker. Barney Sarecky has signed Ray Trempe to work on "Ace Drummond."

The other two serials are also King Features stories. One is "Jungle Jim,, and the fourth is a detective serial strip "Secret Agent X-9."

UNIVERSAL

THROUGHOUT

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—A 110 minutes of real and reel entertainment. John Stahl has put real time and effort in making this box office smash hit. The throbs will get the ladies. The men must be sold. The following brought out more men admissions than in the last two years. What every father should see and preach to his son. Have a father and son matinee. Running time, 110 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

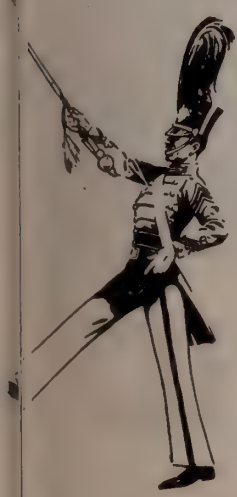
MEET THE PROFESSOR: Mentone No. 10-A—This one gave it to the ladies with plenty of fun all around.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STRANGE AS IT SEEMS: These shorts are a good buildup for any feature. Can be billed with any feature and have heard no complaints on any of these singles yet. Running time, 10 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC Camp patronage.

THE NATION!

REMEMBER LAST NIGHT: Edward Arnold, Constance Cummings, Robert Young— It has eighty minutes of sidecars, jitters, hangovers and grand fun. In other words, Universal has produced a novel and entertaining picture. Our patrons enjoyed it.— J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—I think that this is one of the best pictures that I ever looked at and while we didn't do any record breaking business, I know that the picture was the talk of the town for a week or more and if we decide to play a return on it, I am positive that it will do more business on the return than it did on first-run. You can't go wrong on a picture like this, and the later you play it the better. We ran it hot.— Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.



BUCK JONES

WHAT A COWBOY! WHAT A KID!

Buck and Billy . . . last names Jones and Burrud . . . One a fearless son of the range, the other a homeless fightin' little feller whom they'll remember from "Three Kids and a Queen" . . . A couple of swell guys in a grand new, brand new, rip-roarin' Western comedy - drama!

An Universal Western Feature produced by Buck Jones Productions. Directed by Ray Taylor

THE COWBOY AND THE KID

HERE'S a WESTERN with COMEDY

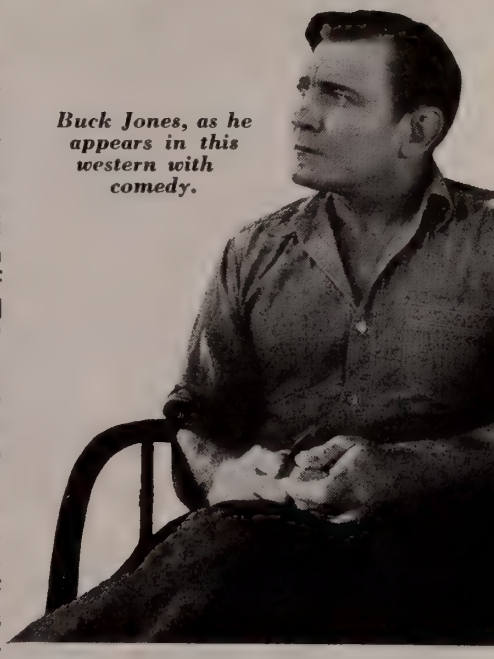
Billy Burrud making his first appearance in a western picture.

THE picture scouts send word from Hollywood that the newest Buck Jones film is not merely a Western, as the public generally calls them, with fast riding, exciting action and a thrilling climax. The latest advice about "The Cowboy and the Kid" is that it is loaded with laughs, as well as stirring drama. Coast correspondents declare that it is entirely different from any Western turned out previously. They attribute the reason for this change from the beaten path to eleven year old Billy Burrud.

The Buck Jones script was written originally as a Western with a little comedy in occasional spots. As the filming went on, the actors ad libbed during the humorous sequences and the rushes showed they were even funnier than expected. Billy Burrud proved to have such a flair for comedy that Buck Jones had more scenes written in for him. You see it was his own story anyway.

The youngster did a swell job. Each day's rushes were more amusing than the day before. The comedy angle grew stronger until it dominated the serious side of the story. Buck Jones decided to play the hunch all the way and built up the humorous sequences even further. There have been cases where an actor ran away with a scene. This is an instance where the scenes ran away with the script. Finally Buck changed the title to "The Cowboy and the Kid," because he felt that Billy Burrud's work rated it.

The opening scene of "The Cowboy and the Kid" starts with Buck telling his gang of cowboys, "There will be no rough stuff." Then he goes into a Chinese laundry for his wash. He can't find the ticket and brushes aside the laundryman to read the secret signs himself. After he manages to wreck the laundry, the sheriff produces a ticket—this one is in English ordering Buck to appear in court.



Buck Jones, as he appears in this western with comedy.

The judge tells Buck to take his gang out of town and he promises to reform. As he leaves, Buck slips some cartridges into the stove. Boom go the cartridges and off goes Buck on his horse, with the sheriff high-tailing after him. He is guilty of contempt of court, with a bang.

Then there is the barrel scene. Buck hides from the sheriff's posse by climbing into a barrel. A dog, barking at him, threatens to betray his location. Buck, trying to reach out to pet the dog to quiet him, tips over the barrel. It rolls down hill to the hitching post and Buck climbs aboard his horse to escape.

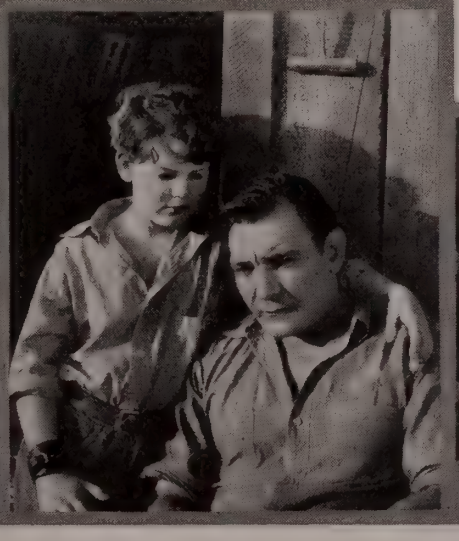
Buck and Billy Burrud go out on a pie grabbing expedition. Buck

(Continued on Page 29)

Buy the May 9th Colliers

Every exhibitor who runs westerns should buy a copy of Colliers, dated May 9th. It will be on the stands on May 1st. This issue contains the real life story of Buck Jones, as told to Kyle Creighton. Put it up in your lobby when next you are advertising a Buck Jones picture.

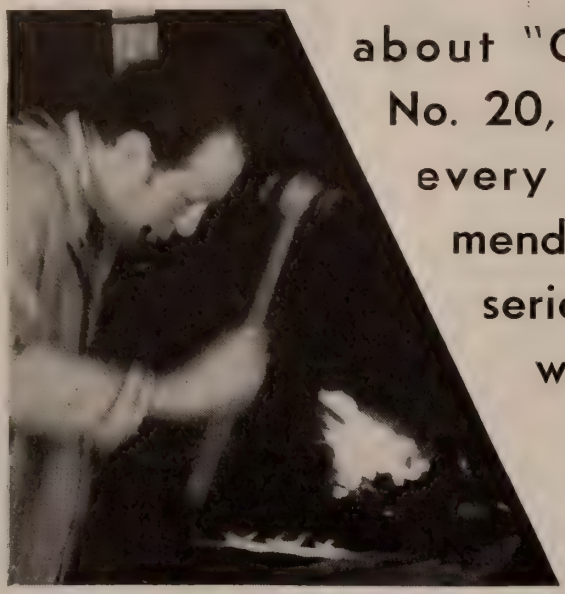
The leading lady, Dorothy Revier



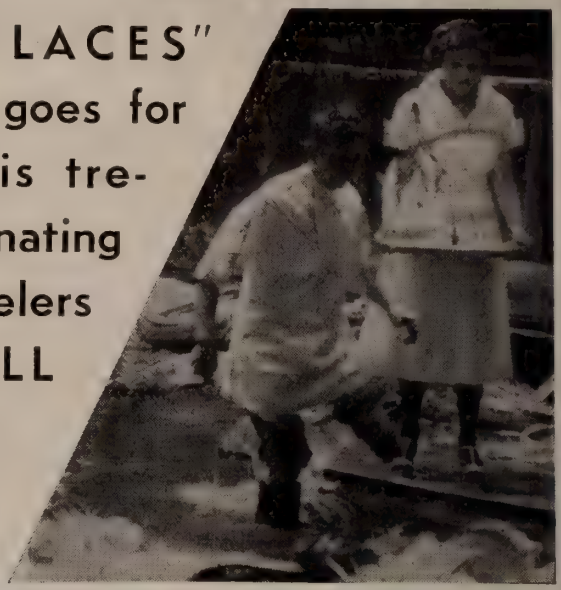
Billy Burrud in "The Cowboy and the Kid."

Billy strives to comfort his pal, Buck Jones, in "The Cowboy and the Kid."

"VERY GOOD"! *says Motion Picture Herald*



about "GOING PLACES" No. 20,—and that goes for every one of this tremendously fascinating series of one-reelers with LOWELL THOMAS!



GOING PLACES

"PAROLED" IS A DARING PICTURE

(Continued from Page 18)

shows how paroles are obtained and what happens to convicts thus freed once they go forth to begin life "outside" again.

In authentic, fair and unusually entertaining manner "Paroled" depicts the injustices, heartbreak and temptations encountered by a young man bearing the stigma of an ex-convict. It also forcefully reveals some of the dangerous red tape of the parole system of today and the skulduggeries and abuses it is subject to by confirmed criminals and grafting politicians.

Between the two it gives thrilling and dramatic answer to those who may or may not believe that "once a criminal; always a criminal."

Aside from its superb quality as a screen drama, "Paroled" has another angle of unusual interest for theatregoers. Making their screen debut in the featured roles of the picture are Ann Preston and Henry Hunter, recruits from radio and who for the past four years have been heard together on national radio chains in scores of plays and dramatic skits.

Other important parts in the picture are taken by such well known players as Alan Dinehart, Grant Mitchell, Noah Beery, Jr., Berton Churchill, Christian Rub, Alan Hale, Alan Baxter and others. Five authors, Kubec Glasmon, Horace McCoy, Joel Sayre, Robert Dillon and Kay Morris collaborated in writing the screen play. Louis Friedlander directed.

Two New Managers

(Continued from Page 9)

to enter the exhibition end of the business in his home town of Dallas. He is to be associated with the Griffith Enterprises. He has the best wishes of the entire organization.

In place of Jack Rue, who resigned Monday as manager of the Salt Lake City office, Mr. Grainger has appointed Charles Feldman as manager. Mr. Feldman was formerly a crack salesman in the San Francisco office.

Unique Service by Unique Theatre

THE Unique Theatre of Gunnerson, Colorado, is certainly unique. Here is a stunt that they pulled during the winter, which probably no other theatre in the United States can match. The proprietor of the Unique Theatre established a free taxi service to patrons of his theatre. Gunnerson isn't a very big place, but it gets mighty cold up there. B. H. Snyder the manager knows almost all his patrons by name and where they live. He felt that his plan would leave little excuse for anybody sitting home because the radiator was frozen up or that the members of the family were liable to catch cold going to and from the theatre. So he put a sign in the lobby of the Unique Theatre in a prominent place which read as follows:

"Wait for the free taxi. No frozen radiators. No frozen fingers. Take advantage of this unique service. Call the theatre and say, 'Send your taxicab to 622 North Colorado. I want to go and see SUTTER'S GOLD.' WE GET YOU, WE TAKE YOU, TO AND FROM UNIQUE THEATRE FREE OF CHARGE."

This plan worked out splendidly and not only made money for the theatre, but it made a lot of friends, which is almost as important to a theatre in a small town, or in any town.

Incidentally, the Unique Theatre runs Universal Pictures and has just signed a new Universal contract.

HERE'S A WESTERN WITH COMEDY

(Continued from Page 27)

lifts a pie from a window sill and discovers it is too hot to hold. While he is juggling it, the cook comes along with a shot gun and a dog. Billy scoots for cover and Buck runs in the opposite direction to distract attention from Billy and let him escape. Buck, trapped, runs into the house with the cook on his heels. Dashing from room to room, he suddenly comes upon a cute blonde school teacher who is dressing. And Buck has never even been introduced. He leaps from the house with the cook firing a two barrel salute after him.

Billy Burrud goes to school and Buck meets the same cute school teacher, face to face, a second time. She remembers where she saw him last and Buck is too flusterd to remember his own name. Later, the teacher gives Billy a problem in mental arithmetic. Buck, outside the window, tries to signal an answer to Billy. Billy's lips are forming the right answer when he sees Buck's signals. The teacher catches the wigwagging, too. Billy gives the wrong answer and the teacher says, "You tell your private instructor that he got zero in arithmetic today at school."

Buck and Billy try to wangle a chicken dinner from a hotel chef, who tells them they will have to de-neck the chickens if they want to eat. They get tender-hearted over the fate of the birds and set them free. A whole carload of them. That day the hotel has to change it menu to ham.

THE UNIVERSAL WEEKLY
SHOWMANSHIP
SECTION
A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

'FRISCO WINDOWS GLITTER WITH "GOLD" DISPLAYS

SAN FRANCISCO'S main streets were all aglitter with "Sutter's Gold" when the very active Hal Neides started on a wide-spread window getting campaign for his Orpheum Theatre engagement. A number of these displays were based on fashions designed in the new "Sutter's Gold" color. Others, in jewelry stores, were based on comparative displays of gold ore from the days of '49 and "old gold," recently purchased by the store. The florists, on the "Sutter's Gold" narcissus, and the book stores, on the novel, were hit with equal gusto and brought equally fine results. Reproduced on this page are three typical windows, Hale Bros. Department Store, O'Connor & Moffat Department Store and Albert S. Samuels Jewelry Store.

In all displays, reproductions of old-time newspapers furnished as an accessory by Universal, stills, lobby cards, enlarged photos and ancient mining equipment, borrowed from museums, were used. The old-time newspapers were also used as the basis of a giant lobby flash.

The historical atmosphere of the picture was called to the attention of all school children with letters to teachers and officials.

Left:— Display in Samuel's Jewelry Store, showing valuable gold ore mined in the days of '49 and recent "old gold" purchased by the store. Note prominent spot given reproduction of old newspaper carrying first notice of gold discovery.

Above:—Fashions in the new "Sutter's Gold" color on display in Hale Bros. Department Store, San Francisco.

●

Left:—O'Connor and Moffat's display of fashions in "Sutter's Gold," with atmosphere added by using ancient mining equipment.

SPRECKELS STAGES "HOUSEWIVES' MATINEE" FOR "BREAKFAST"

Array of 81-piece breakfast set in the lobby of the Spreckels Theatre, San Diego, provided by the local Sears, Roebuck store as contest prize for "Love Before Breakfast" Housewives' Matinee.

AL SOBLER and Marian Gronaw, the showmanship team at Lou Metzger's Spreckels Theatre, San Diego saw in "Love Before Breakfast" an opportunity to make a particular play for the housewives' business. This they did in grand style, landing the local Sears, Roebuck department store for big cooperation.

A special showing, tagged the "Housewives' Matinee," was decided on. A week before the opening, announcements were made, at both the theatre and the store. At the showing a beautiful 81-piece breakfast set, provided by the store, was awarded. The entry tickets were distributed at the store with each purchase made. The prize set and a similar one were displayed in the theatre and store lobbies, attended by pretty girls in house dresses and aprons, who described the prize and plugged the picture and special showing to customers. The stunt was also played up in Sears' newspaper ads and publicity.

Another stunt which attracted exceptional interest was the black eye street ballyhoo. Two attractive "Carole Lombard" blondes were used, each with one of their eyes painted to look like a "shiner." They carried black suitcases with catchlines, picture and theatre credits.

NEWSPAPER PLUGS JANCKE'S BIG "SUTTER'S GOLD" TREASURE HUNT

GOLDEN, COLO. boasts one of the best mining schools in the world and is the center of a large mining district. This gave Manager Walt Jancke, Gem Theatre, his "Sutter's Gold" campaign keynote.

Jancke hit on the idea of a "Sutter's Gold" treasure hunt for the youngsters. The local newspaper cooperated on the stunt, plugging it daily. The youngsters were instructed to meet in front of the theatre, the Saturday morning of the engagement, dressed in the best prospector costume they could find, and equipped with tools for digging buried treasure. The treasure in this case was previously hidden silver coins. Prizes were given to the youngsters dressed in the best "old timer" costume.

When the boys and girls turned out bright and early, they were given claim stakes to plant on the spot they were digging. The stakes carried the theatre name, title and play dates and plug for the stunts. They were also used as title teasers on all roads around town.

The mining school loaned Jancke valuable ore samples, fifty year old carbide lamps, picks, shovels, etc., which were spotted in prominent store windows with tie-up display cards. Take a bow Jancke.

What The Ad Men Are Doing With "Sutter's Gold"

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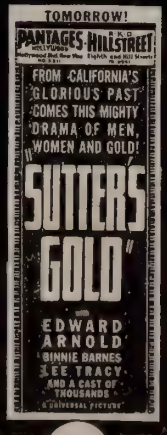

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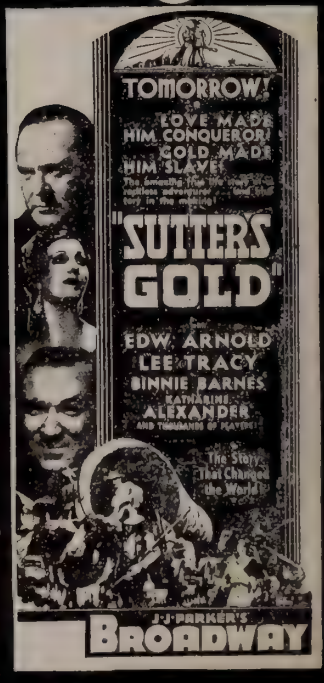

6

(1) Two column x 6" hold-over from Orpheum, San Francisco (2) Two column x 5" from Stanton, Philadelphia. (3) Three column x 11" from Keiths, Washington, D. C. (4) Four column x 15" from 5th Avenue, Seattle. (5) Single column x 5½" from Pantages and Hillstreet, Los Angeles. (6) Two column x 8½" from Broadway, Portland, Ore.

GET READY!

HE'S COMING AT YOU—WITH THAT LOOK THAT MEANS

BUSINESS!

Jack HOLT

in

"CRASH DONOVAN"

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PROOF!

EMBASSY
(NEWSREELS)

Flood pictures continue to dominate new newsreel layout here this week, with Universal copping laurels ——— Universal's sky tour included graphic views of Hartford, Middletown, series of strategic dams in Mass., and views over inundated New Hampshire cities. Damage wrought by high waters as revealed after rivers regained their banks touched on in Johnstown scenes from same company. Same is true of U coverage about Harrisburg.

STOOGE NEWSREELER

Clip from Universal's newsreel last week titled 'The Sweepstake Loser,' is current laugh hit on Broadway. Spontaneous laughter incorporated in staged interview brought second week's showing for it at the Music Hall and the Roxy. U clip is close-up interview of David Oliver, regular staff cameraman, who recites, dead-pan, his experience with sweepstakes this year.

Clips from Variety—and praise in both!

Walter Winchell

Memos of a Midnighter: ...The wow of the week in that newsreel episode at the Trans-Lux is a Sweepstake guy who didn't win...The audience rocks from laugh spasms...

Walter Winchell goes overboard in his N. Y. Daily Mirror column!

THAT THE LIVEST, MOST VERSATILE SHOW ON ANYBODY'S SCREEN IS...

UNIVERSAL NEWSREEL!

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Funded by a donation from
The Libraries of Northwestern University and
Northwestern University in Qatar